APRIL 5, 1952

MOTION PICTURE HERALD

The HERALD INSTITUTE of Industry Opinion

TV COMPETITION HOTTER BUT STILL NO MENACE, PANEL MEMBERSHIP FINDS

REVIEWS *(In Product Digest)*: MARA MARU, BELLES ON THEIR TOES, ENCORE, THE BATTLE AT APACHE PASS, JACK AND THE BEANSTALK, THE MAN IN THE WHITE SUIT, TARGET, FAITHFUL CITY, WITHOUT WARNING, MURDER IN THE CATHEDRAL

Better Theatres for APRIL

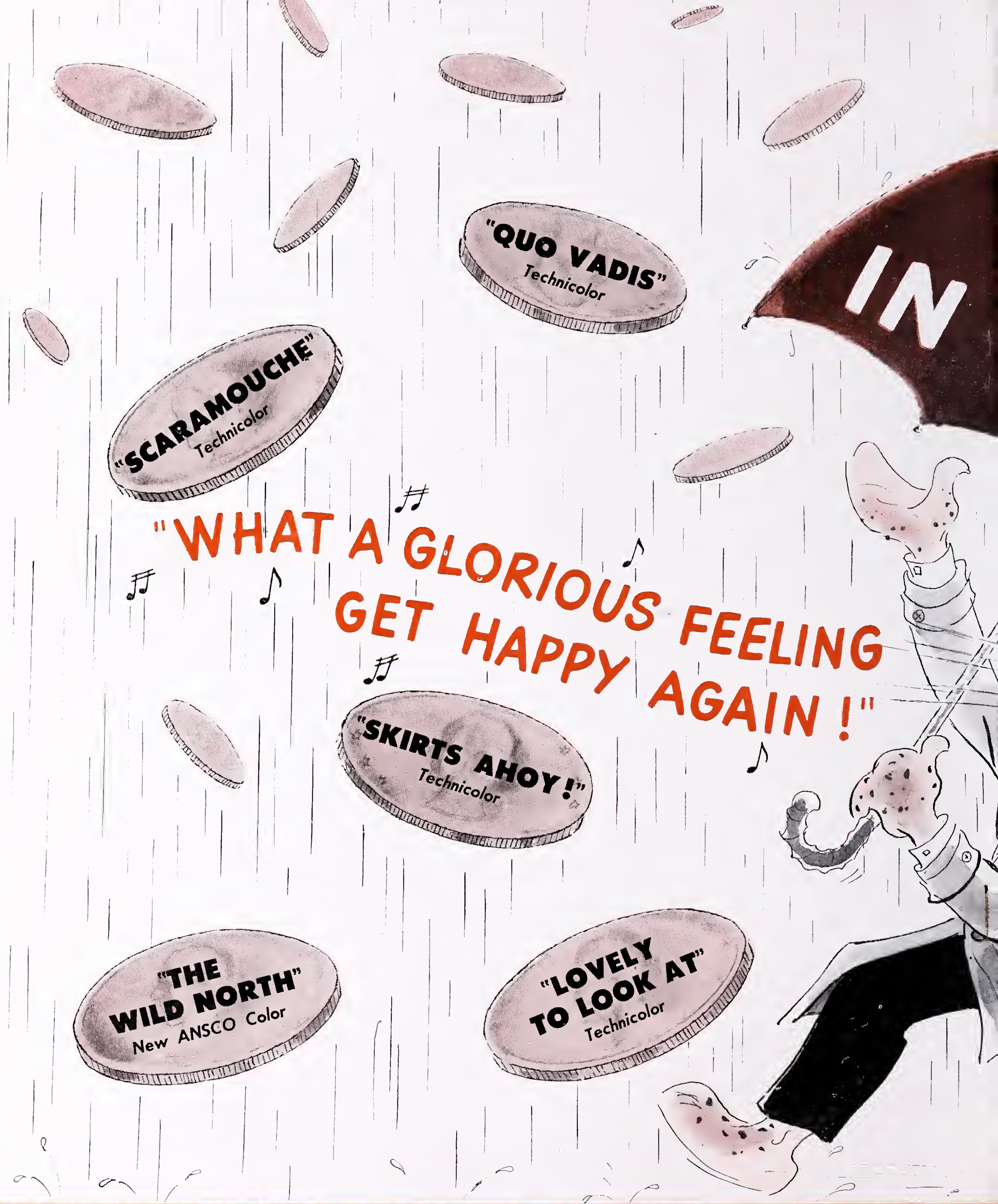
Picture-Conditioning Auditoriums

A Drive-In Snack Plan Revised

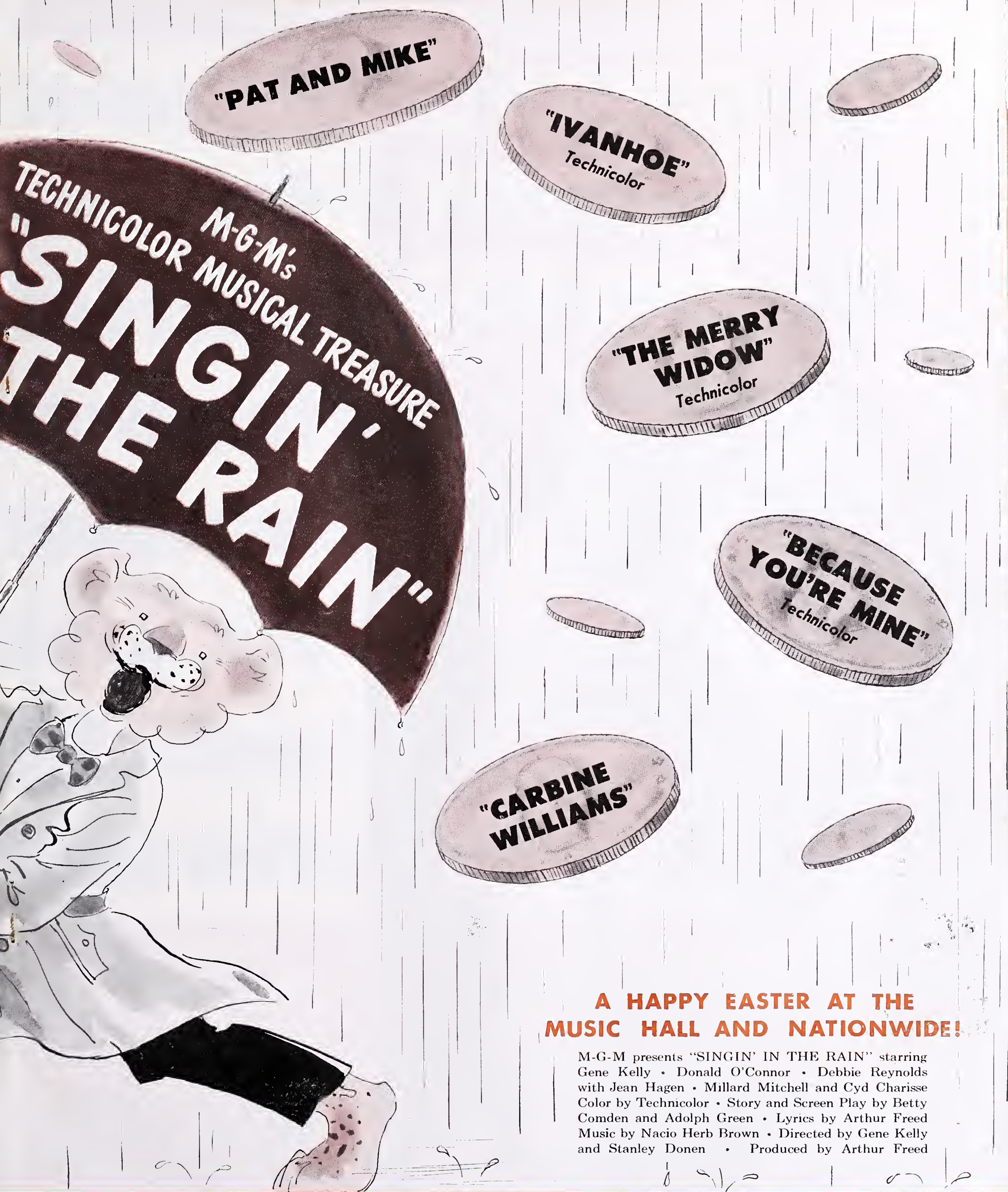
Counterfeit: A Holiday Menace

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

In Two Sections, Section One


"QUO VADIS"
Technicolor
"SCARAMOUCHE"
Technicolor
IN
"WHAT A GLORIOUS FEELING
GET HAPPY AGAIN!"
"SKIRTS AHOY!"
Technicolor
"THE WILD NORTH"
New ANSCO Color
"LOVELY TO LOOK AT"
Technicolor

WEATHER FORECAST:


"PAT AND MIKE"
"IVANHOE" Technicolor
M-G-M's
TECHNICOLOR MUSICAL TREASURE
"SINGIN'
THE RAIN"
"THE MERRY WIDOW" Technicolor
"BECAUSE YOU'RE MINE" Technicolor
"CARBINE WILLIAMS"

A HAPPY EASTER AT THE MUSIC HALL AND NATIONWIDE!

M-G-M presents "SINGIN' IN THE RAIN" starring Gene Kelly • Donald O'Connor • Debbie Reynolds with Jean Hagen • Millard Mitchell and Cyd Charisse Color by Technicolor • Story and Screen Play by Betty Comden and Adolph Green • Lyrics by Arthur Freed Music by Nacio Herb Brown • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed

GOLDEN M-G-M SHOWERS!

IT WON 5 ACADEMY AWARDS

--And th
Oscar for
records i
the way
in repeat
it's brea
end of t
Warner I

"A Stre

STARRING
VIVIEN LEIGH AND
BASED UPON THE ORIGINAL PLA
DIRECTED BY ELIA

ere ought to be a special
the way it even breaks
in blizzards out west--
it even breaks records
engagements--the way
king records from one
he land to the other in
ros'. General Release of

etcar Named Desire"

MARLON BRANDO

AN ELIA KAZAN PRODUCTION PRODUCED BY CHARLES K. FELDMAN

KIM HUNTER KARL MALDEN

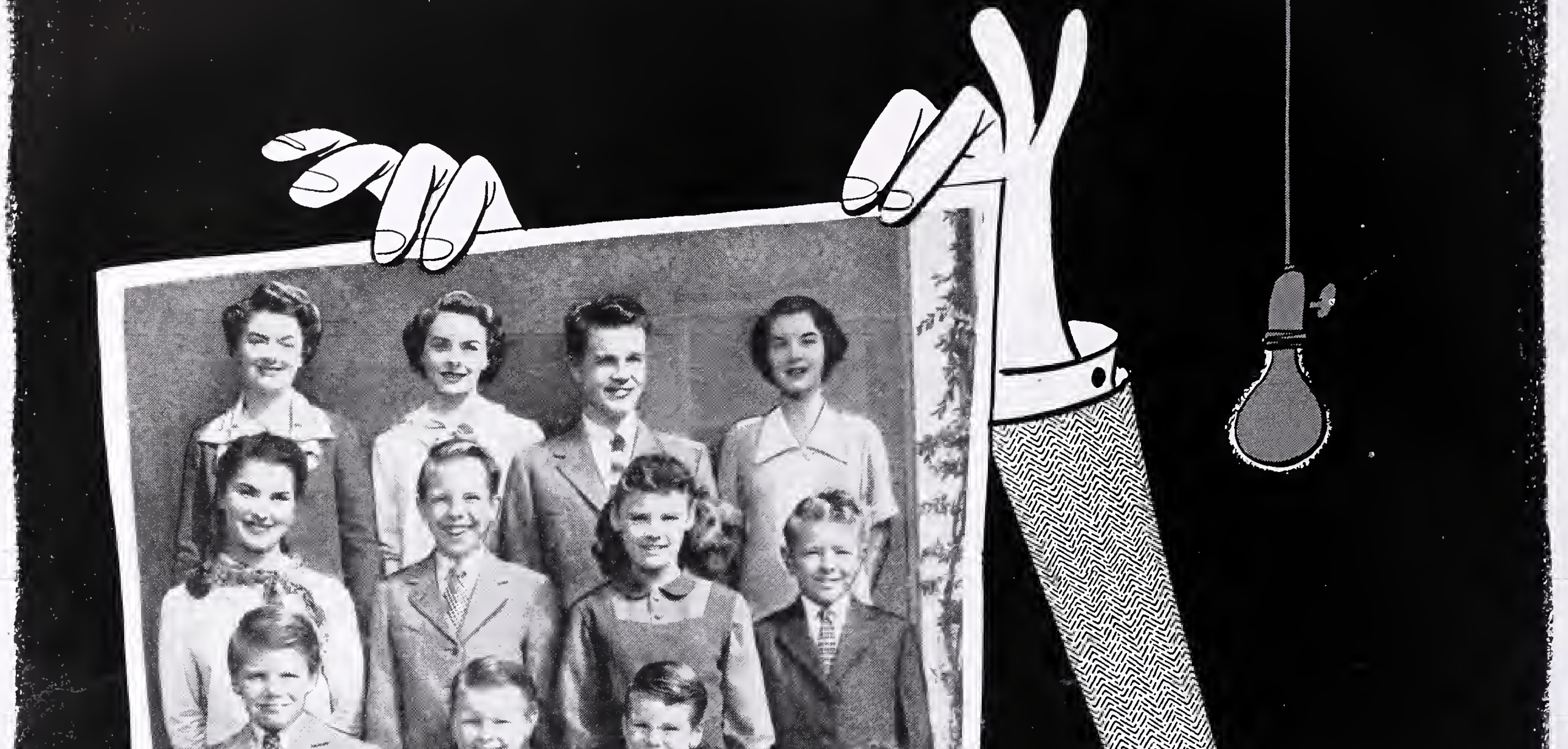
SCREEN PLAY BY TENNESSEE WILLIAMS

Y "A STREETCAR NAMED DESIRE" BY TENNESSEE WILLIAMS AS PRESENTED ON THE STAGE BY IRENE MAYER SELZNICK

KAZAN DISTRIBUTED BY WARNER BROS. PICTURES DISTRIBUTING CORP.

The Perfect Family Picture!

(Developed for your boxoffice by 20th Century-Fox)



The **"CHEAPER BY THE DOZEN" FAMILY** Is Back On The Screen In The Book-Of-The-Month Best-Seller **"BELLES ON THEIR TOES"** *Technicolor*

starring JEANNE CRAIN · MYRNA LOY · DEBRA PAGET · JEFFREY HUNTER · EDWARD ARNOLD

with Hoagy Carmichael Produced by SAMUEL G. ENGEL Directed by HENRY LEVIN Screen Play by PHOEBE and HENRY EPHRON

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 1
April 5, 1952

What Price Research

MANY American industries that do a dollar volume of business considerably less than that enjoyed by motion pictures maintain research organizations. In fact a good many individual industrial firms have research projects that dwarf everything done by all the film firms taken together.

The continuing and abiding lack of interest in any research beyond determining figures on current operations—if that be research—is hard to understand. Depending as the motion picture does on optical and aural effects, a good case could be made that this industry needs more research than the average. After all this is the electronic age. The wonders of science have done much for every type of activity, films included. Yet there have been no really fundamental, generally applied, improvements in pictures since the advent of sound and color.

The lack of major industry research is not due to any shortage of engineers or scientists. The activities, for example, of the Society of Motion Picture and Television Engineers and of the Research Council in Hollywood, are fine so far as they go but they are necessarily limited in scope.

It is true that the industry has benefitted by extensive research programs in such firms as Eastman Kodak, DuPont, National Carbon, Technicolor and many others. However, the development activities of those and other outside companies are naturally directly related only to improving the market for their own products and only indirectly helping the industry.

A good deal of excellent work also has been done in individual departments of major producing companies. Sound systems have been improved and color processes developed as witness the new WarnerColor being introduced in the feature release "The Lion and the Horse."

One beneficial effect of the Theatre Owners of America's new committee on research, headed by Mr. Charles Skouras, will be to focus attention on this neglected topic. While it is unlikely that TOA alone would finance a major research undertaking looking to important technical developments, the exhibitor organization can do much to stimulate interest. Logically such an all-industry organization as COMPO might sponsor research.

When the majority sentiment is that something should be done about research, a beginning can be made. Before raising hopes of technical miracles to revolutionize motion pictures and give a tremendous stimulus to the box office, it must be realized that major research undertakings require several things: 1) competent personnel operating under high-calibre scientific leadership, 2) time—lots of it; 3) money—by the hundreds of thousands of dollars; 4) proper selection of projects for investigation; and, 5) a reasonable degree of freedom and independence from dictation by persons in or outside the industry.

■ ■ ■

Hughes vs. Jarrico

FROM the public relations point of view the action taken by Mr. Howard Hughes, production head and principal stockholder of RKO, in his controversy over screen credits for the writer Mr. Paul Jarrico is constructive. Mr. Hughes not only has filed suit in the Superior Court of Los Angeles for a declaratory judgment relieving the company of any "demand" the writer might make but also he has served notice on the Screen Writers Guild that he will not be bound by any arbitration award favorable to Mr. Jarrico. The latter was dismissed by RKO and his name removed from "The Las Vegas Story" after his refusal to tell the House Committee on Un-American Activities whether he had been a member of the Communist Party.

For his part Mr. Jarrico has filed a countersuit for $350,000 against RKO. The Screen Writers Guild feels that the matter is simply an "ideological question" between Mr. Hughes and the writer. The Guild's official position, according to a letter from Miss Mary C. McCall, Jr., president, to Mr. Hughes is, "We have no choice but to protect his (Jarrico's) professional rights."

Where the several matters raised will end in the law courts and arbitration hearings may not be predicted at this time. However, the stand taken by Mr. Hughes—that he does not want anyone working on an RKO film who may be suspected of Communist activity—undoubtedly will meet with a sympathetic public response.

It would indeed be regrettable if the Screen Writers Guild voted a strike against the RKO studio under these circumstances. The Guild's attitude in this matter is similar to that of some would-be "liberal" organizations who assert that a company, a school system or the Government itself is powerless to defend itself against an individual who seeks to undermine or destroy it while cloaking himself with freedom. The Supreme Court decided quite otherwise in the case of the top Communist leaders.

The elaborate rules worked out by the Screen Writers Guild and the producers, in justice, never were meant to make it impossible to remove the work and name of one suspected of Un-American activity from a motion picture. The others who worked on the film, its financial backers and the producing firm have rights to be protected, just as does an individual writer.

Mr. Hughes is to be complimented on his continuing, aggressive campaign against possible Communist activity in that sector of Hollywood subject to his influence. If the Screen Writers Guild locks with him on this issue, that organization cannot help but hurt its own standing before the public. Theatre patrons may not be expected to discover and weigh the legal niceties. In any strike the general impression created would be that Mr. Hughes wants an "unfriendly witness" before the Un-American Activities Committee out of RKO Pictures and the Guild wants him in.

■ ■ ■

¶ The new contract negotiated by the Screen Actors Guild and the producers gives little comfort for those who are looking for a decline in production costs. Although many performers have low annual earnings, and stability in the film acting professions is to be desired, still some of the new scales are quite astonishing. The minimum rate for day players, singers or stunt men has been increased from $55 to $70 per day. Players getting up to $300 per day receive double time for Sunday location work. Players receiving over $300 per day get only time and a half for such work. Airplane pilots receive $100 instead of $90 for work at the studio each day and $130 instead of $120 for location work. The new contract runs to June 1, 1958, but may be reopened in 1954 and 1956.

Letters to the Herald

We Have It

To THE EDITOR:

Reference is made to "Letters to the HERALD," March 22 issue wherein Alex Perkins, Le Center, Minn., states, "Get third dimension."

Mr. Perkins, we have third dimension. A recent demonstration was given Los Angeles exhibitors by the Natural Vision Corporation and the response of the exhibitors was more than enthusiastic. Even though the demonstration was brief, there was intermittent applause throughout the showing. The glasses used have been perfected to the point of being beneficial to the eye and one forgets he is using them because he is so absohbed in what he is seeing.

The exhibitors should support and encourage Arch Oboler in every way in his forthcoming production of the first third dimensional feature as I predict the public will clamor for "More!"—*L. C. FRIEDMAN, Normandie Theatre, Los Angeles, California.*

Product Triteness

To THE EDITOR:

Clientele is drying up because of triteness of product and lack of originality or willingness to gamble on the part of the producers. Another way of putting this is too much censorship. There should be less catering to censorship codes and boards. Pictures like "Streetcar Named Desire," even if unprofitable at the box office (which it will not be) tend to open up new audience sectors, also prevent jaded appetites of regular theatre-goers.

Research pictures should be produced in which the whole industry pays the shot in case of loss, as a gamble in developing new tastes among the public.—*SOL ALLEN, Premier Operating Corp., Toronto, Canada.*

The Asset Of Color

To THE EDITOR:

I am sure that, if all pictures were in color that (1) attendance would be greater at my theatre and (2) color would be a good asset to compete with TV if and when it comes to my town.—*EUGENE VENNE, Longueil, Quebec.*

Simple Stories

To THE EDITOR:

The recent big hits, notably "Caruso" and "Show Boat," have something in common that should not be overlooked; the music, Technicolor and the lush production values. Each tells a simple, human story with the villains very black and the heroes and heroines, if not snow-white, at least with hearts of gold under their checkered mantles. People love to see a villain get his come uppance instead of having his errors investigated psychiatrically. They want retribution, not conclusions. Unless you can give your audience that feeling of satisfaction at the end of the picture, it is useless to make the product in the first place.—*FRANK BOYLE, Saxon Theatre, Fitchburg, Mass.*

Color Cost High

To THE EDITOR:

I would like to see more pictures in color because the public prefers them to black and white. However, the cost is prohibitive. When a color system is devised that could be made for considerably less money, then undoubtedly there will be more pictures made in color. At the present time, the producers and distributors could not bear the financial burden of making all pictures in color even if there were sufficient capacity in the color laboratories to do so.—*AL LICHTMAN, Director of Distribution, 20th Century-Fox, New York.*

A Fair Audit

To THE EDITTOR:

In offering percentage terms in small situations of 10,000 or less population, I believe a fair and impartial audit of each situation's expenses be certified to distributors and these expenses be a part of any contract carrying percentage terms—*GLEN D. THOMPSON, President, Thompson Theatres, Oklahoma City, Okla.*

Stories for New Stars

To THE EDITOR:

New stars are introduced in good pictures, but are soon slugged with a rotten story and low budget picture. Care should be taken in selecting scripts after a "hit" with a new star.—*JAMES B. CAGLE, Higgs Theatres, Pell City, Ala.*

Develop New Faces

To THE EDITOR:

I think every unit in the industry should cooperate to the utmost in establishing new faces, new names and that they should come from people who have talent as well as looks.—*CHARLES R. GILMOUR, President, Gibraltar Enterprises, Inc., Denver.*

Exhibitor Union

To THE EDITOR:

Exhibitors need a union, too. The only fighting they do is among themselves rather than against newspaper advertising rates, high film rentals, clearance and forced playing time.

If such an exhibitors' organization were in existence with high enough assessments against each member to employ top executives with power to act against distributors, newspapers, etc., and stipulated sums appropriated for research, we might again enjoy some sort of prosperity overdue us now.—*W. W. WEHR, Park Theatre, Pleasantville, N. J.*

A Round Table

To THE EDITOR:

If distribution is sincere let all the presidents and general sales managers invite exhibitors from various sections of the country to hold a round table discussion. Make the meeting closed or, at least, no publicity so the parties concerned can speak out without fear. Good will may be engendered so the industry can pull together before we're pulled apart.—*New Jersey Exhibitor.*

Offer New Players

To THE EDITOR:

The industry has relied too much on talent which is getting on the "oldish" side. The essence of show business is to have something new or unusual. The industry is not following tradition of show business when it continues to present on the screen the same old faces.—*President, Independent Distributing Corp., New York.*

Color for "A" Picture

To THE EDITOR:

Any increase in the number of pictures in color should cover only "A" or high bracket productions. Theatre patrons should be made to feel, and expect, that a feature in color is good entertainment.—*J. H. ASHBY, Allied Rocky Mountain Independent Theatres, Inc., Denver.*

Appearances Important

To THE EDITOR:

Personal appearances of new stars in small towns would help the small theatres and build up the new stars faster.—*L. BRAZIL, Jr., New Theatre, Bearden, Ark.*

MOTION PICTURE HERALD

April 5, 1952

TV still competition but no menace, Herald Institute reports Page 12

RED issue rears its head to continue to bedevil the industry Page 16

INDUSTRY leaders refute American Legion Communist charges Page 16

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

20TH-FOX net profit for year 1951 reported at $4,308,431 Page 18

TV gives away millions of free tickets to shows annually Page 21

BOX OFFICE Champions for the month of March Page 22

JUSTICE Department files suit against theatre companies Page 22

FRENCH film industry roused over New York State ban on film Page 24

ARBITRATION plan for industry is pushed by leaders Page 26

COMPO moves ahead, weighs new plan for payment of dues Page 26

TECHNICOLOR reports net profit for the year of $1,918,431 Page 27

BRITISH newsreels outsmart TV with rights to Grand National Page 30

JOHNSON, Michigan exhibitor leader, urges shorter programs Page 32

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38

JACK VERSER of Interstate Circuit is town's "man of the year" Page 41

SERVICE DEPARTMENTS

Film Buyer's Rating Page 52
Hollywood Scene Page 37
In the Newsreels Page 50
Managers' Round Table Page 53
People in the News Page 36
Short Product at First Runs Page 59
What the Picture Did for Me Page 58

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1305
The Release Chart Page 1307

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► Operators of drive-ins, getting ready to start their new season, confidently look for record business in the months to come. Many have added playgrounds and other recreation facilities and expect to run top-grade pictures as the distributors recognize their potential earning capacity. Despite the ban on new construction by the National Production Authority, there should be a couple of hundred new installations openings as the season starts. Many were started before the NPA restrictions were announced.

► Look for an energetic bid by the television networks for the summer TV audience. In a recent study, designed to keep advertisers from their usual hot-months hiatus, NBC concluded that there are 94.8 per cent of the TV families available in an average summer week and that "watching television is, by far, the favorite summer activity in TV homes." Quite apart from the conventions in July, which will attract a huge and interested viewing audience, many of the big television shows will stay on the air.

► Mid-April is now the Federal Communications Commission's target date for ending the television station freeze. If it gets pushed back much further, it may necessitate another postponement in the theatre TV hearings, slated to start May 5.

► UPT president Leonard Goldenson's announcement that many corporations are interested in using theatre television for sales and stockholder meetings opens up a whole new line of thinking on theatre revenue and theatre TV possibilities.

► Successful operation of Italian Film Export, subsidized by 12½ per cent of frozen U. S. film earnings in Italy, may well set a pattern which other countries may want to follow. Talks for new agreements with the French and the British are due this year and governments in both these and other countries will watch closely the results obtained through IFE activities in the American market.

► If the Senate upholds House-ordered cuts in the Federal Communications Commission budget, the final allocation of new television stations may be considerably delayed. The Commission is overworked as is and a reduced budget may mean an even more pressing load of work for its staff.

► Civil Defense authorities plan another test of theatre television in the future. They say the last test didn't quite develop all the background information they need to determine how to fit the new medium into their training program.

► Salary Stabilization Board officials say it will still be quite a while before the board issues its ruling on talent salary control. Executive Director Joseph Cooper may even make another trip to the West Coast for further talks with union and studio officials.

► The Supreme Court will probably announce before it quits in June whether or not it will hear the distributors' appeal in the Milgram case. Should the court decide to review the case, argument and a final decision will go over until late this fall.

► Supreme Court observers believe that the more private treble-damage anti-trust cases the industry brings to the Supreme Court, the less chance there is of the justices agreeing to take any one. The court, it is felt, doesn't want to be put in the position of "policing" any particular industry.

► The contractual right of the SWG to stipulate assignment of screen credits, given the guild by the studios years ago in the interests of terminating complicated and costly litigation, figures to come up for reexamination and possible modification as result of the Howard Hughes-Paul Jarrico controversy.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

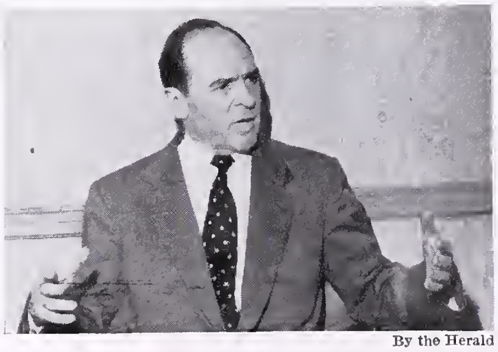
CONVENTION, in Oklahoma City, of the Theatre Owners of Oklahoma. Lounging between sessions are Cliff White, Video Theatres; J. G. Hunter, Talbot Theatres, Morris Loewenstein, president; Leon J. Bamberger, RKO Radio sales promotion manager; and C. D. Cox, exhibitor, of Binger, Okla.

By the Herald

TAKING OVER. Abe Goodman, new advertising manager of 20th-Fox, is seen at his New York office, as he was promoted last week. He had been assistant advertising manager the past three years.

FIVE HUNDRED THIRTY YEARS of service with Loew's, at the left. That's the total represented by the men at luncheon the other day for retiring division managers Lawrence Beatus, of 40 years' experience, and Eugene Meyers, with 44 years. Clockwise are John Murphy, with the circuit 29 years; Mike Rosen, 28; Eddie Dowden, 23; Leopold Friedman, 41; Joseph R. Vogel, 44; Charles Moskowitz, 39; Mr. Beatus; Ernest Emerling, 32; Maurice Seidlitz, 25; Salli Levi, 37; William Phillips, 26; Eugene Picker, 32; Mr. Meyers; Oscar Doob, 23; William A. Downs, 32; James Grady, 24, and Jack Harris, 20.

JOSEPH LEYTES, right, producer of "Faithful City," which RKO is releasing, said in New York Monday Israeli facilities for production have improved so much even as he was making the picture, that a native industry is assured. His English language film opens in New York Monday.



By the Herald

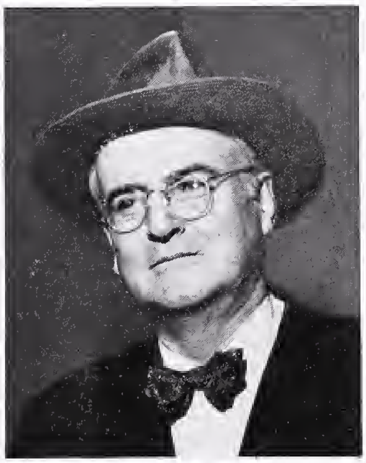
By the Herald

GINO CERVI, Italian film star, met New York news, trade, and fan writers over cocktails last week.

JEFF CHANDLER, left, and Piper Laurie, as they visited Detroit for the Detroit Free Press Awards, as outstanding new film personalities for 1951, selected by readers. With them are Alice Gorham, right, United Detroit Theatres advertising publicity director; and Earl Hudson, circuit president.

AT THE FIRST SHOWING, in Hollywood, of the new WarnerColor. It was a screening of "The Lion and the Horse" at the Academy Awards Theatre, and was attended by top executives. Above are Frank Lovejoy, Steve Trilling, Jack L. Warner, the company's vice-president in charge of production; and songwriter Johnny Green.

AS LOUIS WEINBERG, Columbia circuit sales executive, was honored at the New York office, on his 25th company year. Front row, Paul Lazarus, Jr., Leo Jaffe, A. Schneider, Mr. Weinberg, Abe Montague, Louis Astor, and Nat Cohn. Rear, H. H. Kaufman, Aldo Ray, Rube Jackter, Joseph Freiberg, and Irving Wormser.



By the Herald

MARSHALL NEILAN, right, noted screen director, writer, and actor, arrives for a visit in New York, from Hollywood.

ROYAL MOVIE FAN is Crown Prince Akihito of Japan, who is greeted at a Tokyo screening of "Carnegie Hall" by United Artists' Robert Lury.

CAUGHT IN THE ACT of acting Mayor of Buffalo. That's Elmer F. Lux, at the desk at the right, filling in for vacationing Mayor Joseph Mruk. With him are Henry J. Osinski and the Rev. Julius Szabo, of Catholic Charities. Mr. Lux is Darnell Theatres general manager, and a Variety canvasman. He is also City Council president.

The
HERALD
INSTITUTE
of Industry
Opinion

INSTITUTE PANELISTS REPORT:

TV IS COMPETITIVE BUT NO MENACE

by RED KANN

MANY exhibitors are feeling the competitive nudgings of television more sharply today than six months ago. And six months ago those nudgings were formidable enough. Forty-four per cent of the combined exhibition panelists of *The Herald Institute of Industry Opinion* declare this is the current condition confronting them on home TV. Another 39 per cent find competition offered by television today is running at about the level prevailing a half year back. Sixteen per cent reports grosses are feeling the keen end of the TV barb less than before. This group appears to be pretty happy about it, too.

COMPETITION'S PEAK NIGHTS

Exhibition panelists of The Herald Institute of Industry Opinion were asked if home TV competition was particularly noticeable on a certain night, or nights, of the week. The following chart arranged by size of situations gives their answers in terms of percentages of the opinions expressed:

Population	0-7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined
Sunday	30%	33%	29%	20%	28%
Monday	6%	7%	6%	9%	7%
Tuesday	8%	7%	8%	12%	9%
Wednesday	14%	8%	14%	16%	13%
Thursday	4%	7%	6%	7%	6%
Friday	10%	11%	14%	12%	12%
Saturday	6%	8%	6%	12%	8%
No particular night	22%	19%	17%	12%	17%

These findings are based on 74 per cent of the total returns. Eight per cent of the returns faced an automatic elimination because the question remained unanswered. There was another 18 per cent which could not answer because television has not yet reached the areas or the communities in which theatre men comprising this bracket operate; chiefly, of course, these are in localities up to 7,500 in population. The conclusions, therefore, are predicated on the 74 per cent which had the information and made it available to *The Institute* for analysis.

Exhibitors evidently are feeling TV competition in ratio to the penetration of home receiving sets. This may not surprise, but it is interesting to observe with what accuracy it works out. As the coaxial cable grows longer and as television digs more deeply into new territory, an ever expanding number of theatre men are finding themselves in contact with a situation now long familiar to showmen in the key and sub-key situations.

For instance, 51 per cent of exhibitors reporting to *The Institute* from towns up to 7,500 population point out that competition offered by TV is greater today than it was six months ago. Forty-seven per cent in the next population bracket with a range of 7,500 to 30,000 population arrive at the same conclusion.

Same Opinion Prevails in Cities of 30,000-100,000

The identical opinion prevails in cities of 30,000-100,000 population where 46 per cent of the exhibitor-panelists find their business is battling television's inroads more so today than before. Even in the big cities of 100,000 and more, there is a 35 per cent opinion which holds that the competition is greater than ever although another 38 per cent of exhibitors in this category report no change in the climate as compared with six months ago.

The analysis, of course, differs in various exhibition strata. Forty per cent of the operators in the small situations covered in the 7,500 population group, feel the competition now is about the same as it was last September. In virtual agreement are their fellow-exhibitors whose theatres are in small towns and cities with populations running from 7,500 to 30,000; they report to the tune of 36 per cent that the situation remains in status quo.

Most convinced of all that the battle lines have not grown more taut are the showmen in cities with a range of 30,000 to 100,000. They say—43 per cent strong—that television has made no new gains. However, they do not say—nor does virtually anyone else—that the inroads are insignificant. There is a very wide concern and a considerable worry over home TV versus the motion picture theatre and much uncertainty over the pattern of the future.

Television, the subject of this week's study by the Herald Institute of Industry Opinion, will be the subject also of the second half of the current analysis, to appear in an early issue of the Herald. The present attitude of all branches of the industry concerning the release of pictures to television, the use of the new medium for promotion and advertising, and the value of theatre television will be examined.

There will be comfort, no doubt, in the findings of that combined exhibition group of 16 per cent which thinks the competition has dropped. Nine per cent of exhibitors in towns up to 7,500 population think so; 17 per cent of those operating in situations of 7,500-30,000; 11 per cent of those in the 30,000-100,000 category and 27 per cent of those in cities of 100,000 and more. Their combined view emerges at 16 per cent.

Hollywood Sees Competition Of TV Less Than Before

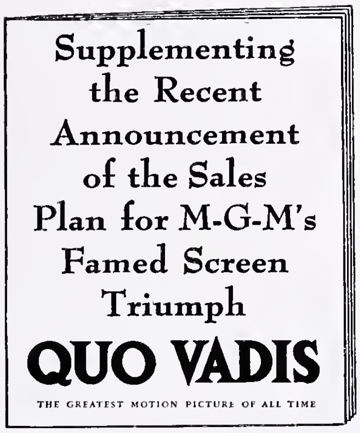
While *The Institute* directed its questions on the competitive effects of TV to the exhibition panel, production and distribution also desired to be heard. Hollywood thinks the competition is less today than six months ago by a 60 per cent expression of opinion. But the split between those who believe it greater and those who believe it about the same is even—20 per cent for each.

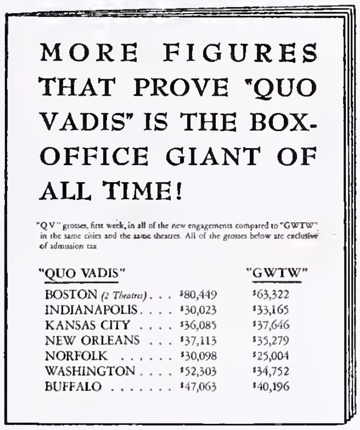
Some 54 per cent of the Distribution panel expressed no opinion on this point. Of the 56 per cent which did vote, the breakdown shows that 17 per cent see an acceleration in the competition, 39 per cent find the situation unchanged and the remaining 44 per cent believe there's less.

Where TV competition exists, is it especially noticeable on any particular night, or nights, of the week, *The Institute* asked?

(*Continued on page 14*)

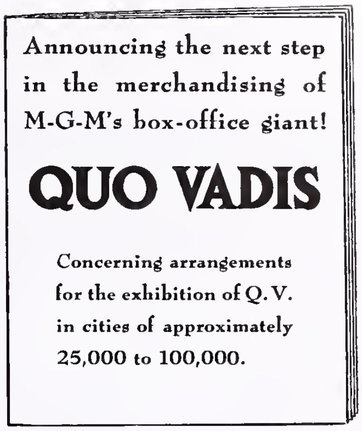
Announcing
THE SALES
PLAN FOR
M-G-M's
QUO
VADIS


Supplementing
the Recent
Announcement
of the Sales
Plan for M-G-M's
Famed Screen
Triumph
QUO VADIS
THE GREATEST MOTION PICTURE OF ALL TIME


MORE FIGURES
THAT PROVE "QUO
VADIS" IS THE BOX-
OFFICE GIANT OF
ALL TIME!

"Q V" grosses, first week, in all of the new engagements compared to "GWTW" in the same cities and the same theatres. All of the grosses below are exclusive of admission tax

"QUO VADIS"		"GWTW"
BOSTON (*2 Theatres*)	$80,449	$63,322
INDIANAPOLIS	$30,023	$33,165
KANSAS CITY	$36,085	$37,646
NEW ORLEANS	$37,113	$35,279
NORFOLK	$30,098	$25,004
WASHINGTON	$52,303	$34,752
BUFFALO	$47,063	$40,196


Announcing the next step
in the merchandising of
M-G-M's box-office giant!
QUO VADIS
Concerning arrangements
for the exhibition of Q.V.
in cities of approximately
25,000 to 100,000.

A Message About
"QUO VADIS"
FOR THEATRES IN TOWNS UNDER 25,000 POPULATION

"QUO VADIS" HAS NOW ESTABLISHED ITSELF AS THE GREATEST GROSSING PICTURE (NEXT TO "GONE WITH THE WIND") SINCE THE INCEPTION OF OUR INDUSTRY.

Arrangements have been completed, or shortly will be, for the exhibition of "QUO VADIS" on first run in the cities across the country having a population of over 25,000.

In fulfillment of our promise expressed in our first advertisement that every community in the country would have the opportunity of exhibiting "QUO VADIS", we are now ready to offer this great production for exhibition to our customers in towns having a population of less than 25,000.

ANY EXHIBITOR HAVING A SUITABLE THEATRE IN ANY COMMUNITY OF THIS SIZE, WHO IS INTERESTED IN EXHIBITING THIS PICTURE, SHOULD NOTIFY OUR NEAREST EXCHANGE OF THAT INTEREST WITHIN 14 DAYS AFTER THE PUBLICATION DATE OF THIS ANNOUNCEMENT AND HIS REQUEST WILL RECEIVE DUE CONSIDERATION.

Our experience with "GONE WITH THE WIND" leads us to proceed carefully with the matter of the second run exhibition of this great picture. To that end, we have chosen a few appropriate cities in which to experiment on such runs. At a later time our exchange offices will advise exhibitors when we are ready to proceed with second and following run exhibitions in the various cities located in the respective exchange areas.

The outstanding success which "QUO VADIS" has achieved to date could not have come about without the splendid cooperation of exhibitors throughout the country. We should like to take this opportunity of expressing our appreciation.

LOEWS INC.

"There's no business like QUO business!"

TV COMPETES

(*Continued from page 12*)

The over-all result shows television is a competitor every night of the week. Here is how combined exhibition grades the nights, the vote establishing the order of sequence:

	Night	Percentage of Vote
1.	Sunday	28
2.	No special night	17
3.	Wednesday	13
4.	Friday	12
5.	Tuesday	9
6.	Saturday	8
7.	Monday	7
8.	Thursday	6

The analysis of the votes designating Sunday as the heaviest competition of the week shows exhibitors in cities over 100,000 to be less concerned than their compatriots in the 7,500-30,000 population group. Twenty per cent of the big city operators find Sunday the toughest day of all in the race with TV, whereas theatre men in the other group say it's toughest by 33 per cent. Thirty per cent of the small town showmen in the 7,500 population classification likewise establish Sunday as the worst for them while 29 per cent in cities of from 30,000 to 100,000 concur. No matter what the percentage, however, showmen on all levels of the theatre industry agree Sunday offers their most difficult problem.

As they report this, however, they point out clearly that the extent of TV competition is fluid and subject to change with programming. What they mean, simply, is this:

Television's established big shows are one thing, and they're quite a thing apparently. But guest stars on any program can step up competition regardless of the night. Thus, a relatively weak Thursday can become a powerful Thursday if, for instance, a Martin and Lewis, Bob Hope or Jack Benny make a guest appearance that night. It works back and forth in all manner of directions so that even the normally powerful Sunday can become more so if TV shows are hypoed by additional starring, or entertainment, power.

From Washington, D. C. comes the opinion that the answer is in the drawing power of the film. "With an outstanding attraction, TV does not hurt us here," this exhibitor states.

Many exhibitors place emphasis on the convenience which TV offers its audience particularly when theatres are playing indifferent or in-between product or when the weather is inclement. A New Haven showman, for example, finds his business suffers whenever the weather is unpleasant. Too, there is a widespread impression among scattered exhibitors that the normal "stay-at-home" nights, such as Monday and Tuesday, are taking it further on the chin as a result of the ease with which TV dial may be flipped. In quite substantial numbers, still other showmen report they feel the sting of TV on Wednesday and Friday nights when boxing and wrestling are shown.

SEES DRASTIC CHANGE IN FILM POLICIES

A Hollywood producer on the future order under television:

"There is no question but that television must make drastic changes in our present conception of motion picture production and exhibition. The sooner everyone realizes that old methods and ideas will no longer work the sooner we can create other ideas. Because our business is now in a state of flux, nothing definite can be expected to crystallize in the immediate future. The most important thought at the present is the realization that change is inevitable. We should stop wasting time trying to preserve the old order of things."

A New York City exhibitor sees the situation in this light: "Television hurts on all nights. The public in TV areas has learned the art of staying at home. If the television program is not to its liking, the set is turned off but the people are already comfortably set at home for the evening. Only pictures that have tremendous appeal and buildup are drawing the public to subsequent runs."

Times Square is unaffected if the counter attraction is powerful, reports a Broadway operator but neighborhood theatres are hit on Tuesday, Saturday and Sunday if TV programs are strong.

Yet the picture is not all monotone. Some exhibitors find the novelty of television is on the downbeat. Witness:

Report from Louisiana: "Some TV shows probably keep patrons from theatres, especially when the set has just been installed. However, good pictures, along with good weather, will get them away from TV. Children and 'teen-agers prefer to get out of the house, while elderly people would rather stay at home."

Report from Oklahoma: "When television first came to this area, many sporting events were telecast. These have been discontinued. This has reduced the appeal of TV in this area. We feel also those who have had their sets for a year now select their programs and use their sets only when a particular program is on. The novelty of television is waning here."

Report from Florida: "Many TV owners are regular patrons of my theatre. A new owner may stay away for a month or two, then he tires of the small screen and limited programs on TV and wants to get out of the house. Good pictures and good weather are the main things affecting my theatre."

Report from Texas: "TV has no effect on our attendance. Class A pictures get the business regardless. Business is generally good everywhere considering a three-year drought."

Report from Upper New York State: "Television is not a deciding factor on any particular night. The theatre attraction is the important dividing factor."

There are many who subscribe to the belief that the overriding answer, provided an admittedly multi-headed problem may be reduced to a single answer, traces to Hollywood. "Improve the product and keep it coming without interruption," the concensus of such thinking runs. Aside from the wish and the hope, however, concrete suggestion as to how this might be done is lacking.

But illustrative of this viewpoint is this interesting, if generalized, comment from an exhibitor in the Rocky Mountain area: "People just cannot be in two or more places at once. As an industry we must head the entertainment parade with sufficient quality merchandise and showmanship to make the people happy—happy about spending their time and money with us."

In this same vein is the opinion of an exhibitor in Detroit: "There is every indication that, if worthwhile attractions were offered in the theatres consistently, that attendance would be built up and movie-going again become a habit. In many instances, movie programs offered on TV in this area have a great deal of appeal, more so than the movies in the theatres. This is particularly true of theatres that must change their programs more than twice a week. Concentrated effort on the part of producers and distributors to simultaneously release good product will have a very definite effect in recreating the movie-going habit."

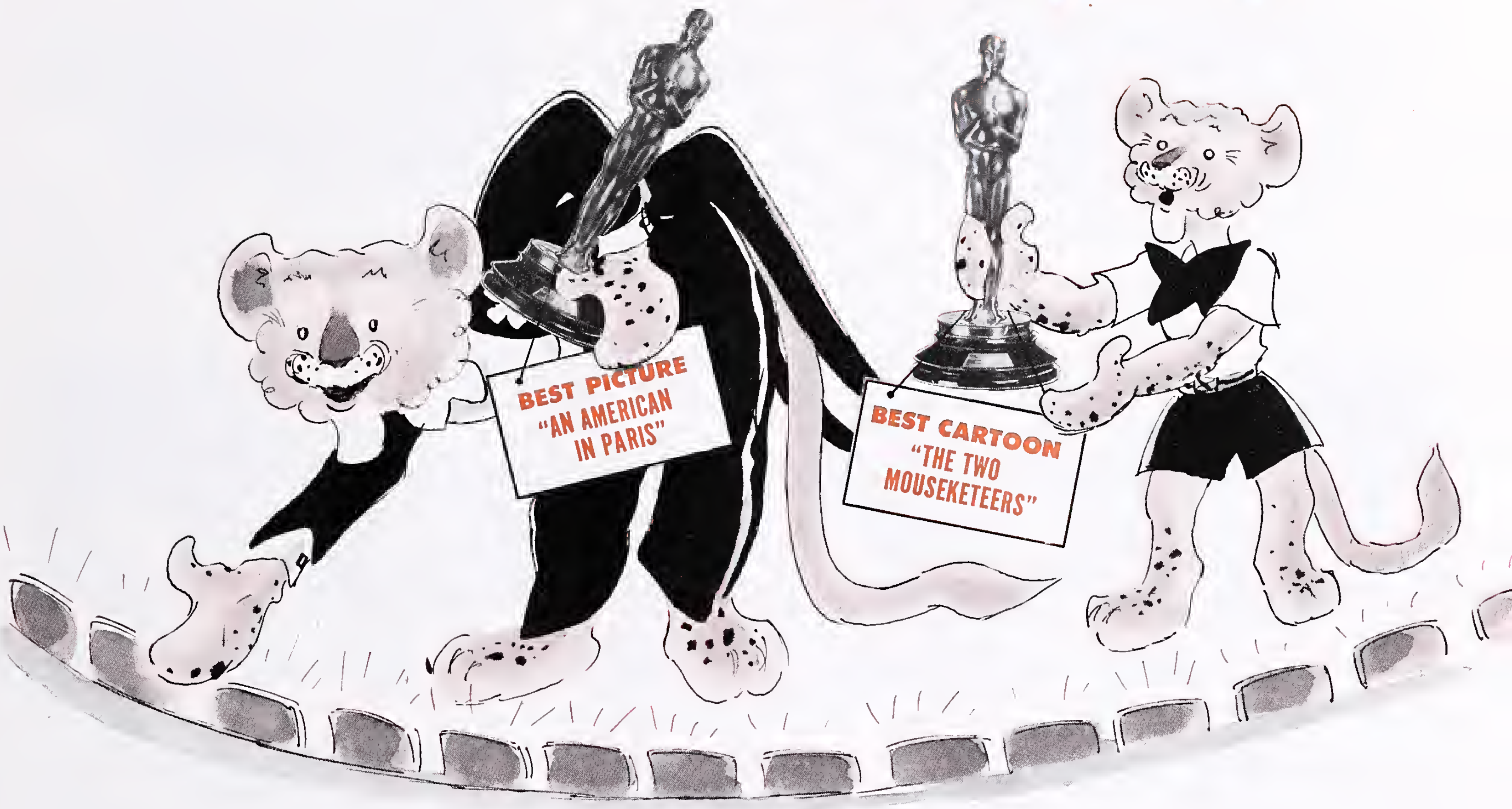
An important figure in exhibition in the southeast approaches the situation in terms of "inertia and laziness." Here is what he thinks: "Pictures must be good enough to overcome inertia and laziness. Television programs are normally pretty poor, but they are free and it requires little energy to see them. They appeal to lazy or tired people.

Picture Quality Must Beat TV Competition

"Pictures generally are better, but must be enough better to overcome the tendency to stay at home. Pictures which do, make money. Those which don't, lose money. Mediocrity, not television, is our threat."

Innumerable theatre men either are critical or bitter about the release of old films, made for theatre exhibition, for TV. The viewpoint of this group is summarized, in part, in the comment of an exhibitor in an Atlantic Seaboard city: "I say releasing old pictures on TV hurts the industry. Because, technically and in terms of performances, they are inferior to present-day pictures. This has a bad influence on potential theatre patrons."

"Stop taking all the bows, Pop. I won an Oscar too!"



The most delightful TECHNICOLOR cartoon comedy in years "THE TWO MOUSEKETEERS", a Tom and Jerry Technicolor short produced by Fred Quimby has been honored with the industry's highest accolade. Book it NOW while the news is hot. Advertise it in your lobby and ads. It's a PLUS revenue builder that will enchant your patrons.

"The Two Mouseketeers" is the 6th Tom & Jerry Academy Award winner. Truly they are the tops in cartoons.

M-G-M's QUALITY SHORT SUBJECTS!

M-G-M TECHNICOLOR CARTOONS
(including Tom & Jerry)
GOLD MEDAL REPRINT CARTOONS
(Color by Technicolor)
PETE SMITH SPECIALTIES
FITZPATRICK TRAVELTALKS
(Color by Technicolor)

RED ISSUE REARS HEAD TO BEDEVIL INDUSTRY

Investigator Claims 38 as Party Members of 900 Writers for Columbia

The unwelcome subject of Communism returned to plague the motion picture industry during the past week.

There was nothing radically new in any of the developments. For the most part they stemmed from actions and testimony of prior months and all of them involved the production end of the industry. Here is what happened:

An investigator for the House Un-American Activities Committee said he recognized as Communist Party members 38 persons on a list of over 900 writers who worked on or sold scripts to Columbia Pictures from 1945 through 1951. He made that statement on the coast last September, but his and other testimony was released only this week.

Rep. Clyde Doyle (D., Cal.) said in California that, if there was to be a meeting between the industry and members of the House Un-American Activities Committee with a view to amending and correcting the Committee's unfavorable report on Communism in Hollywood, the industry would have to make the overtures.

Dore Schary, vice-president and head of production at Metro, initiated a new $2,304,531 libel action against the Wage-Earners Committee of the U.S.A. in Superior Court in Los Angeles. Mr. Schary holds he was falsely accused by the group of having had Communist affiliations.

Howard Hughes, managing director of RKO Pictures, asked the Screen Writers Guild for the names of those on the SWG credit panel who had voted in favor of granting film writer Paul Jarrico credit for work on "The Las Vegas Story." Mr. Jarrico last week filed a $350,000 suit against Mr. Hughes, charging contract violation and personal damages.

Rep. Richard B. Vail (R., Ill.) urged a Congressional investigation of Federal District Court Judge Leon Yankwich for his decision upholding writer Lester Cole's damage suit against MGM.

The Motion Picture Association of America had awaited with some trepidation release of the testimony given last September in Hollywood before a House Un-American Affairs sub-committee. This week the material was made public but for the most part it turned out to be information long since known.

The witness before the group was Eve Ettinger, story editor for Columbia and admittedly a Communist Party member in New York, where she worked for Paramount and Columbia, from about 1935 or 1936 to 1940 or 1941. She denied any contact with the party after going to California in 1945 and she denied also that agents might have tried to use her party membership as a means of getting her to hire particular writers for screen work.

Miss Ettinger was asked to prepare for the committee a list of all writers hired by Columbia from the time of her arrival in California to her testimony last fall. She said there were 900 names on the list. Later, William A. Wheeler, committee investigator, said: "I have recognized 38 as having been identified as having been members of the Communist Party."

Miss Ettinger was vague on naming persons she had known in the party, meeting places or other specific information. Asked whether there would be any discrimination by Columbia against writers who cooperated with the Committee, Miss Ettinger insisted there would be "absolutely none."

While in Washington a member of the Un-American Activities Committee disclosed that the group was at work on a new report which may "take a more realistic view of the Hollywood situation," Rep. Doyle indicated in Hollywood that the initiative for any meeting between the industry and members of the Committee would have to come from Hollywood.

The Representative retreated somewhat from his view, expressed in an interview last week, that such a meeting could result in bringing up-to-date what he regards as an unfair criticism of the industry's record and position on employment of Communists. The original report had sharply criticized the film industry for failing to eliminate Communists from its ranks.

Mr. Doyle said the committee had no intention of seeking a meeting with the industry but that it was always open to such approaches coming from an industry whose leaders felt the committee's report was erroneous or unfair. He stressed he was speaking only for himself and was not undertaking to speak for Rep. Wood (D., Ga.), chairman of the committee.

Mr. Schary's $2,304,531 libel suit against the Wage Earners Committee and 12 individuals of that organization cancels a similar action of February 8 in which the MGM executive had asked for $1,250,000 in damages. The new complaint reiterates the charge that the Wage-Earners Committee was picketing theatres showing pictures produced by Metro and that this campaign was based on false accusations against Mr. Schary. A libel action against the group by Stanley Kramer is also pending.

On the RKO lot, Mr. Hughes sent a letter to the Screen Writers Guild, asking flatly whether the Guild had any intention of going out on strike over the Jarrico screen-credit issue. The Guild earlier had charged Mr. Hughes with having "breached" the minimum basic agreement signed in 1951.

FILM HEADS REFUTE LEGION ON A COMMUNIST THREAT

WASHINGTON: In a face-to-face meeting with Donald R. Wilson, American Legion commander, and several of his aides, top executives of the motion picture industry last week attempted to put across the idea that Hollywood has done a good job of getting rid of Communist Party members.

Thirteen company presidents, vice-presidents and lawyers were on hand to attend the special meeting of the board of the Motion Picture Association of America which concerned itself to a large extent with the recent unfavorable report on the industry from the House Un-American Activities Committee and other adverse manifestations stemming from the same problem.

The lengthy meeting with the American Legion men, described as by far the most important of the two-day session, resulted in nothing more concrete than a promise from Legion officials that they would take up the matter with the executive committee. This week an MPAA official said no further developments between the MPAA and the Legion were likely "for some little time."

At the conference, Eric Johnston, MPAA president, and the other film officials outlined to the Legion spokesmen actions taken by Hollywood to combat Communist influence from the days of the Waldorf-Astoria declaration on. They emphasized the court suits and possible damages to which the companies have laid themselves open as a result.

The Legion, and particularly its monthly, *The American Legion Magazine,* has been highly critical of Hollywood in connection with the Red question and nationwide picketing of films which the Legion believes have been made in association with Communists or fellow-travelers has been threatened.

ESTHER WILLIAMS
Voted by the fans top favorite. Her new role in "SKIRTS AHOY!" is socko!

JAMES STEWART
He's hot at the boxoffice! Now another powerful hit in "CARBINE WILLIAMS"

STAR VALUES IN M-G-M TRADE SHOWS!

Two Great Attractions That You Must See!

"SKIRTS AHOY!"–April 10th

A Wonderful TECHNICOLOR Musical from the Academy Award Company!

M-G-M presents "SKIRTS AHOY!" starring Esther Williams • Joan Evans • Vivian Blaine • Barry Sullivan • Keefe Brasselle Billy Eckstine • with The De Marco Sisters • Dean Miller • Color by Technicolor • Written by Isobel Lennart • Music by Harry Warren • Lyrics by Ralph Blane • Directed by Sidney Lanfield • Produced by Joe Pasternak • An M-G-M Picture

ALBANY	20th-Fox Screen Room	1052 Broadway	4/10	2 P.M.	**MEMPHIS**	20th-Fox Screen Room	151 Vance Avenue	4/10	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/10	2 P.M.	**MILWAUKEE**	Warner Screen Room	212 W. Wisconsin Ave.	4/10	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/10	2 P.M.	**MINNEAPOLIS**	20th-Fox Screen Room	1015 Currie Avenue	4/10	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/10	2 P.M.	**NEW HAVEN**	20th-Fox Screen Room	40 Whiting Street	4/10	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/10	1:30 P.M.	**NEW ORLEANS**	20th-Fox Screen Room	200 S. Liberty St.	4/10	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	4/10	1:30 P.M.	**NEW YORK**	M-G-M Screen Room	630 Ninth Avenue	4/10	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/10	8 P.M.	**OKLAHOMA CITY**	20th-Fox Screen Room	10 North Lee Street	4/10	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/10	1 P.M.	**OMAHA**	20th-Fox Screen Room	1502 Davenport St.	4/10	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/10	10:30 A.M.	**PHILADELPHIA**	M-G-M Screen Room	1233 Summer Street	4/10	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/10	2 P.M.	**PITTSBURGH**	M-G-M Screen Room	1623 Blvd. of Allies	4/10	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/10	1 P.M.	**PORTLAND**	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/10	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/10	1:30 P.M.	**ST. LOUIS**	S'Renco Art Theatre	3143 Olive Street	4/10	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	4/10	1 P.M.	**SALT LAKE CITY**	20th-Fox Screen Room	216 E. First St., So.	4/10	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	4/10	2 P.M.	**SAN FRANCISCO**	20th-Fox Screen Room	245 Hyde Street	4/10	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/10	1:30 P.M.	**SEATTLE**	Jewel Box Preview Thea.	2318 Second Avenue	4/10	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/10	2 P.M.	**WASHINGTON**	RKO Screen Room	932 N. Jersey Ave., N.W.	4/10	2 P.M.

"CARBINE WILLIAMS"–April 14th

A Life Story That Throbs with Action, Love Interest, Human Emotion!

M-G-M presents James Stewart as "CARBINE WILLIAMS" • co-starring Jean Hagen • Wendell Corey • Story and Screen Play by Art Cohn • Directed by Richard Thorpe • Produced by Armand Deutsch • An M-G-M Picture

ALBANY	20th-Fox Screen Room	1052 Broadway	4/14	2 P.M.	**MEMPHIS**	20th-Fox Screen Room	151 Vance Avenue	4/14	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/14	2 P.M.	**MILWAUKEE**	Warner Screen Room	212 W. Wisconsin Ave.	4/14	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/14	2 P.M.	**MINNEAPOLIS**	20th-Fox Screen Room	1015 Currie Avenue	4/14	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/14	2 P M.	**NEW HAVEN**	20th-Fox Screen Room	40 Whiting Street	4/14	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/14	1:30 P.M.	**NEW ORLEANS**	20th-Fox Screen Room	200 S. Liberty St.	4/14	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	4/14	1:30 P.M.	**NEW YORK**	M-G-M Screen Room	630 Ninth Avenue	4/14	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/14	8 P.M.	**OKLAHOMA CITY**	20th-Fox Screen Room	10 North Lee Street	4/14	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/14	1 P.M.	**OMAHA**	20th-Fox Screen Room	1502 Davenport St.	4/14	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/14	2:30 P.M.	**PHILADELPHIA**	M-G-M Screen Room	1233 Summer Street	4/14	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/14	2 P.M.	**PITTSBURGH**	M-G-M Screen Room	1623 Blvd. of Allies	4/14	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/14	1 P.M.	**PORTLAND**	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/14	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/14	1:30 P.M.	**ST. LOUIS**	S'Renco Art Theatre	3143 Olive Street	4/14	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	4/14	1 P.M.	**SALT LAKE CITY**	20th-Fox Screen Room	216 E. First St., So.	4/14	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	4/14	2 P.M.	**SAN FRANCISCO**	20th-Fox Screen Room	245 Hyde Street	4/14	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/14	1:30 P.M.	**SEATTLE**	Jewel Box Preview Thea.	2318 Second Avenue	4/14	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/14	2 P.M.	**WASHINGTON**	RKO Screen Room	932 N. Jersey Ave., N.W.	4/14	2 P.M.

Terry Ramsaye Says

SCIENCE vs. SOCIETY.—This week's highest indignation is over "Latuko," that African expeditionary picture which has been so properly declared indecent and ruled out of showing in New York State, by the State Board of Regents, in support of the State Education Department's motion picture division. This was on appeal from the American Museum of Natural History, sponsor for the film.

That the issue should have arisen in the first place is to be attributed to persons who would not ordinarily be rated as stupid, as the facts recorded. That the question had been raised and that there should have been a line of solemn academic appeal is absurd. The facts are an indictment of the judgment and social understanding of every person concerned in bringing "Latuko" to the public screen.

Unhappily, by association and reflection, this entire matter is inferentially and unfairly invasive of the public status of the motion picture, which is in truth so slightly and remotely concerned.

The picture project involved, the picturing of the ritual dances of a naked savage African tribe in the remoteness of the Sudan by Edgar Monsanto Queeny, an industrialist and chairman of the Board of the imposingly important Monsanto Chemical Company, on safari bent, was proper enough. It was proper whether Mr. Queeny was there in industrial research or on holiday adventure. That was big business, and apparently his only purpose then. We are not told how or why Harry Arthur, St. Louis exhibitor, came upon the picture and arrived at a decision to show it at two St. Louis theatres. Monsanto home offices are in St. Louis. No details on the nature of the showings or any promotion of them are at this moment available. Shortly the picture was screened for trade reviewing in Hollywood, by a minor distributor. It was also booked into the Paramount Theatre in Hollywood.

Reviews immediately reported that the picture contained a number of scenes in which the naked male natives at least casually failed to cover their genitals. Reviewers found the display unseemly for the purposes of the amusement theatre screen.

It is clearly and emphatically obvious that the individualistic Mr. Arthur was making a precedent judgment of this display in putting it on his screens.

It is certain that this judgment was emphasized when it was booked into a theatre in Hollywood bearing the name of Paramount. It is obvious that there was design to merchandise this picture across the theatre screens of the nation when it came up for license in New York. It is equally obvious that the American Museum of Natural History in New York is in a position of preposterous intransigeance when Alexander M. White, president, is quoted as voicing disappointment and saying "there is nothing intrinsically indecent" in portraying African natives "as they actually live." There are a number of facts pertaining to reproduction which are not indecent, but not decently put on display.

There is indeed nothing intrinsically indecent in such a recording. There is however a vast indecency extrinsically in a display of such a recording for family entertainment on the public screen.

If this is not lucid enough to everybody from Mr. Queeny to Mr. White, diagrams can be supplied.

It is a fair conjecture that there is no display of the reproductory organs of the male of Homo Sapiens, either in the public rooms of the Museum of Natural History or on the library table at the home of Mr. Queeny. Ah what devotees of science! What a triumph for biology! Who could have imagined such a revelation!

* * *

THE FINAL CURTAIN. Once again for the fifteenth time our world of screen and stage is indebted to the devoted Paul E. Glase of Fabian's Embassy at Reading for his annual compilation of names and thumbnail sketches on those who have passed within the year. His title is "Lest We Forget." Too often we do forget, forget even some of the best of them, as a reading will discover. This reader got a tinge of sober memory, for instance, to note that Vesta Victoria, that English music hall favorite at the turn of the century, had gone at age 77 last April. Some of you will remember her merry number "Mary Took Her Calves to the Dairy Show." And how many would have guessed that Al Woods was 81 when his call came? Or that Ben Atwell was 74? Richard Mansfield wrote: "Perhaps the saddest spot in the sad life of the actor is to be forgotten." Mr. Glase is doing something about that for the archives.

* * *

FORECASTER—Henry King, eminent director—"Snows of Kilimanjaro" just now—is out with a conjecture that in "another decade" local censorship boards will be "drastically altered, or gone altogether." He says showmen and city officials tell him so. Considering what people, purposes and politics are he's a great optimist. Put that one in the tickler file, 1962.

$4,308,431 20th-Fox 1951 Profit

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., this week reported consolidated net earnings after all charges for the 52 weeks ended December 29, 1951, of $4,308,431. After deducting dividends on prior preferred and convertible preferred stocks, which were both retired in full on July 13, 1951, the consolidated net earnings amounted to $1.47 per share on 2,769,485 shares of common stock outstanding.

The consolidated net earnings after all charges reported by the corporation for the comparable 52 weeks of 1950 were $9,553,260, including $2,262,988 income from prior years from countries with currency restrictions, and a net gain of $1,183,985 from exchange of theatre properties.

The report showed that income from film rentals for the year was $92,489,357 compared with $90,841,764 for the preceding year. Theatre receipts from subsidiary companies were $58,169,152, compared with $60,153,264 the previous year. Provision for Federal taxes on income was nearly the same—$3,300,000 for 1951 compared with $3,220,000 for 1950—but total expenses rose from $152,812,728 in 1950 to $155,961,108 for 1951.

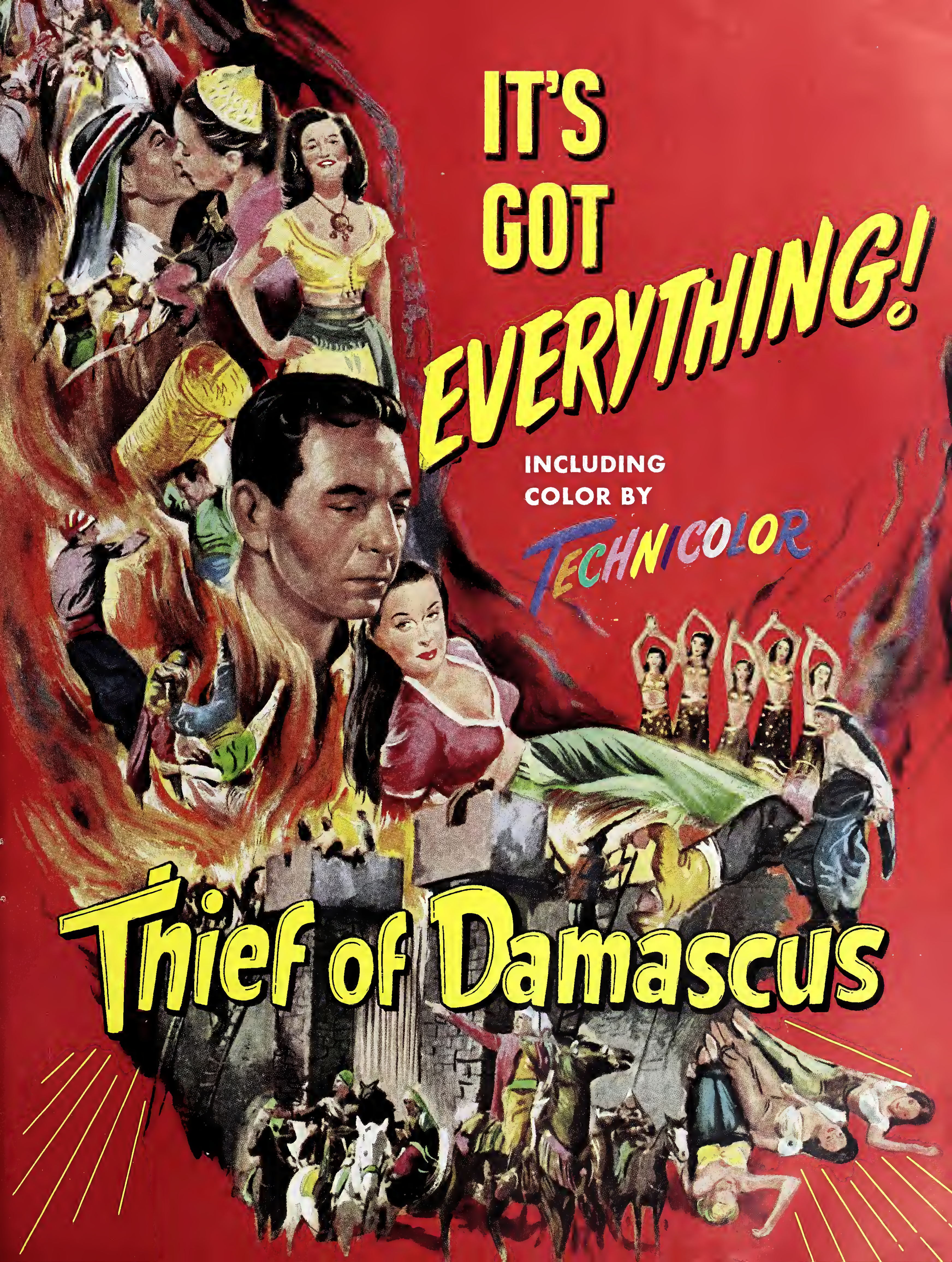
For the fourth quarter ended December 29, 1951, the consolidated net earnings after all charges were $2,160,803. This amounted to 78 cents per share of common stock. The earnings for the third quarter of 1951 were $1,076,515. The earnings for the fourth quarter of 1950 were $2,957,537.

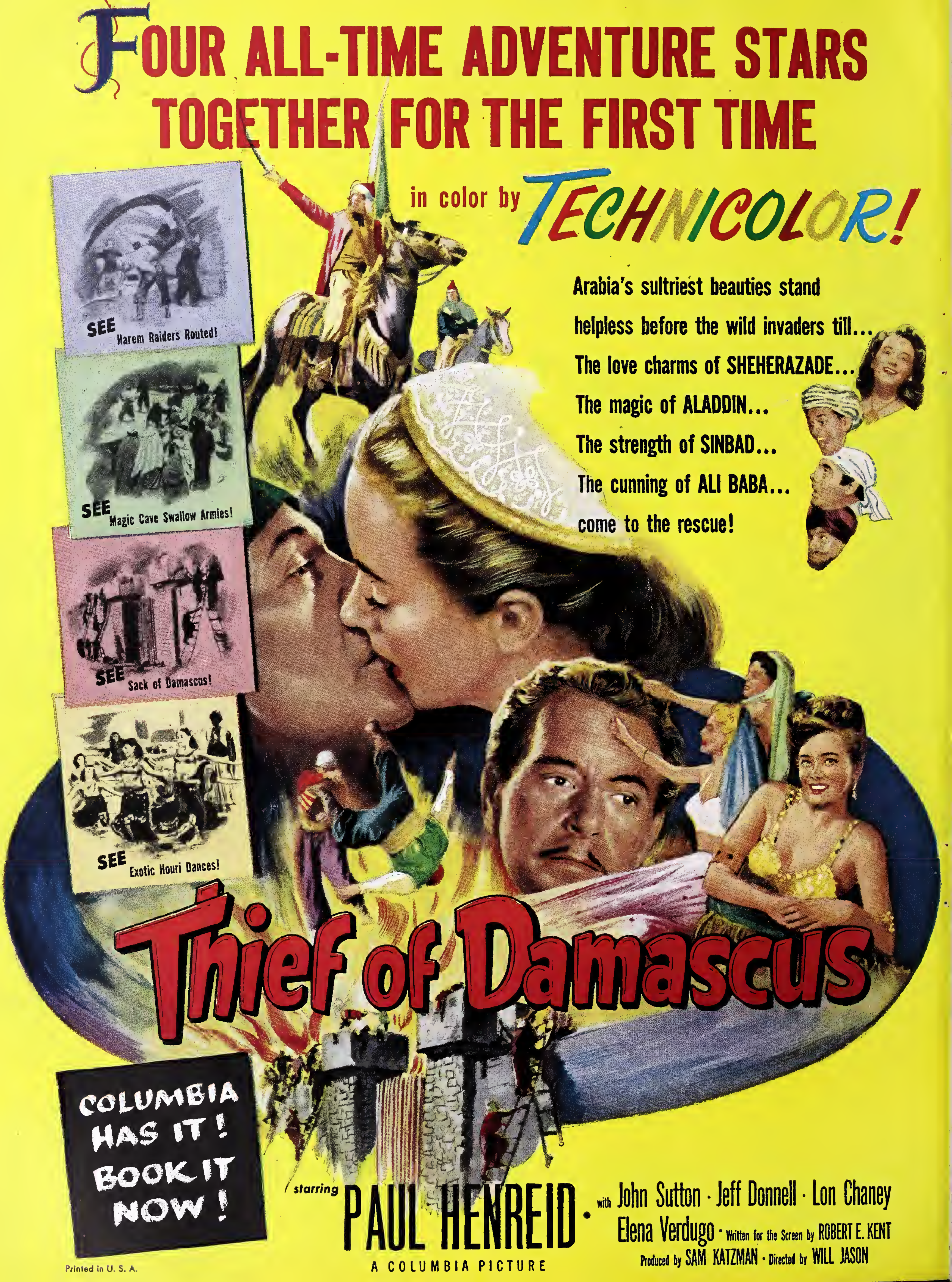
UA Group Wins Stock

Arthur Krim, president of United Artists, Robert S. Benjamin and their associates in the management of the company, assumed ownership of 50 per cent of the outstanding stock of the corporation with the issuance Wednesday of a certificate of audit by Price Waterhouse Co., which confirmed the profitable operation of United Artists for the calendar year 1951.

A statement issued by Mr. Krim announcing the stock transfer said: ". . . Pursuant to an agreement with Mary Pickford and Charles Chaplin, 50 per cent of the outstanding stock of United Artists now vests in Mr. Krim, Mr. Benjamin and their colleagues of the management group, and the voting trust in their favor covering all of the outstanding stock has been extended through 1960."

Other stockholders in the group are Matthew Fox, William J. Heineman, Max E. Youngstein and Arnold Picker. The latter three are vice-presidents of the company.


IT'S GOT EVERYTHING!
INCLUDING COLOR BY
TECHNICOLOR
Thief of Damascus



FOUR ALL-TIME ADVENTURE STARS TOGETHER FOR THE FIRST TIME

in color by TECHNICOLOR!

SEE Harem Raiders Routed!

SEE Magic Cave Swallow Armies!

SEE Sack of Damascus!

SEE Exotic Houri Dances!

Arabia's sultriest beauties stand helpless before the wild invaders till...

The love charms of SHEHERAZADE...

The magic of ALADDIN...

The strength of SINBAD...

The cunning of ALI BABA...

come to the rescue!

Thief of Damascus

COLUMBIA HAS IT! BOOK IT NOW!

starring **PAUL HENREID** · with John Sutton · Jeff Donnell · Lon Chaney

Elena Verdugo · Written for the Screen by ROBERT E. KENT

Produced by SAM KATZMAN · Directed by WILL JASON

A COLUMBIA PICTURE

Printed in U. S. A.

TV GIVES MILLIONS OF FREE TICKETS YEARLY

Is Competitive Factor, But at Present Confined to New York, Hollywood

by FRED HIFT

The television networks, not content with offering competition to the motion picture theatres in the living room, are showering the public in New York and Hollywood with millions of free tickets to shows at television and radio theatres and studios.

A HERALD survey this week established that, last year alone, the radio and television broadcasters handed and mailed out more than 8,500,000 tickets for New York and an additional 2,000,000 tickets or more on the coast, where they have ambitious plans for huge television centers which will accommodate many hundreds of spectators.

New Record Appears in The Making for 1952

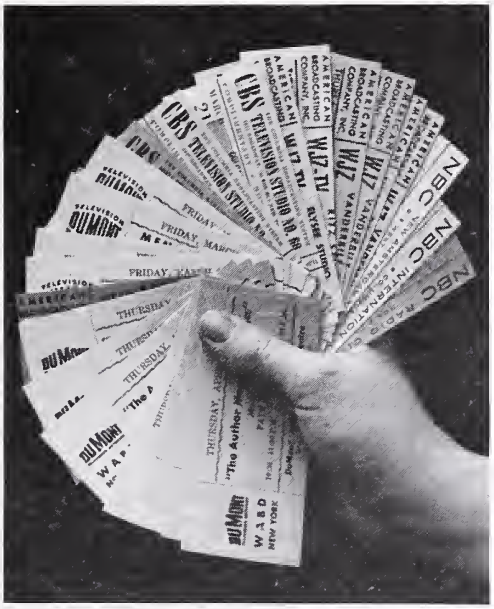
If 1951 established something of a record in attendance at broadcasts and telecasts, the trend so far this year indicates that 1952 may go even higher as shows become more elaborate, the Hollywood marquee names more attractive and TV theatres more plentiful.

Some of the big TV shows—the demand is overwhelmingly for TV tickets — right now have waiting lists of up to five and six months. Others can accommodate all comers, but only because they originate from such huge studios as NBC's Center theatre which seats 2,500 or Carnegie Hall which packs in 2,780.

Said one network executive: "We can't quite understand the demand ourselves because many of the people who write in for tickets are fans of the show they want to come and watch. Of course, the economic situation may have something to do with it. People don't have a lot of money to spend, so they figure they can have an evening in New York and do it cheaply at the same time."

Total Seating Capacity In New York Tops 18,000

Whatever the reason, the networks are overwhelmed with mail bringing requests for free tickets, and they are delighted to supply them, for the type of show that is open to the audience more or less requires "live" reaction. NBC alone gets an average of 12,000 letters a month and the 1951 total stood at 167,000.



Total seating capacity of the television theatre "circuit" in New York at present tops the 18,000 mark, with between 23 and 25 studios used regularly and quite often two and three times a day. The breakdown by network is as follows: NBC—11 studios with a seating capacity of 10,080 (including Carnegie Hall which is used only occasionally); CBS with nine studios and a seating capacity of 5,040; ABC with three studios and a seating capacity of 1,177, and DuMont with two studios which can hold 1,850.

There is absolutely no charge for any of the tickets provided by the networks and the opinion prevails that, for the present at least, there is no chance of any change in that policy. Peter M. Tintle, manager of the guest relations department for NBC, says he isn't in favor of turning the whole business into a money-earning proposition.

"The sale of tickets would put us under the rigid set of laws covering theatre operations," he said. "It would create many problems for us, not the least of which would be one of bookkeeping. Also, it must be kept in mind that we need this audience. It's part of the show."

SMALL SCALE RACKET IN TV SHOW TICKETS

Although it hasn't reached any serious proportion, there is such a thing as a "racket" in television tickets. It is something of which the networks are aware and which they try to prevent, but getting a good case on these ticket hustlers involves witnesses and the use of marked money. Because some out-of-towners may be gullible enough to buy tickets for radio or telecasts, there are a few persons who try to obtain blocks of the free tickets which they then peddle to the crowds that can always be found near the entrances to the studios. The hustlers more often than not are just chased away with a warning rather than arrested.

Mr. Tintle, who heads a considerable staff, said that no audience was permitted at any of the dramatic shows and he explained that this was partly because of space requirements and partly so as not to disturb the illusion of the home viewer who sees the finished product. "A laugh at the wrong moment and because of an incident not connected directly with the content of the show might ruin the whole thing," he said.

Ticket Handling Cost Borne By Sponsors

Ticket printing and distribution is a costly proposition. Where in the past, it was paid for by the networks, the cost now is absorbed by the sponsor and is included in the rent of the studio or theatre, along with the ushering staff, stagehands, etc.

The demand for tickets is highest in the winter. Then it slackens off, to rise again before Easter. It continues through the summer with the large influx of out-of-town visitors and youngsters on vacation. People write in months ahead to assure themselves of tickets for their favorite programs. "We're the biggest free attraction in town," says Mr. Tintle.

Visitors are rarely discouraged by the fact that the TV studios are scattered all over town and some of them are difficult to reach. "If we can't fill the theatre we let tickets go to hospitals, hotels and servicemen's clubs," says Laurette Banks, manager of guest relations at CBS. That network, incidentally, has a new New York studio coming up. It's to be TV-62, the former Biltmore theatre, seating 600.

CBS tops the other networks with 4,600,000 tickets given out in 1951. NBC comes next with 3,500,000 tickets and ABC is third with 250,000. DuMont provided 200,000 in 1951.

Coast NBC Center Plans 2 Studios, Each to Seat 800

In Hollywood, CBS averages a weekly audience of about 13,423 for its radio shows and 6,212 for the TV programs. NBC has 5,780 a week for radio and about 7,750 for its 20 TV shows open to the public. Mutual and ABC attract about 3,750 weekly. Part of the projected new NBC Television Center, located next to the Warner Bros. lot, are two large studios seating 800 persons each.

Exhibitors in New York this week were reluctant to comment on the large chunk of audience captured by television's free entertainment lure. "We don't like it, but there is very little we can legitimately do about it," said one executive. "The only way we can fight is by showing better pictures in our theatres."

Box Office Champions For March, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE AFRICAN QUEEN
(United Artists-Horizon)

Produced by S. P. Eagle. Directed by John Huston from a novel by C. S. Forester. Technicolor. Cast: Humphrey Bogart, Katharine Hepburn, Robert Morley, Peter Bull, Theodore Bikel, Walter Cotell, Gerald Onn, Peter Swanick, Richard Marner. (Champion for the second month).

BEND OF THE RIVER
(Universal-International)

Produced by Aaron Rosenberg. Directed by Anthony Mann. Written by Borden Chase from a novel by Bill Gulick. Technicolor. Cast: James Stewart, Arthur Kennedy, Julia Adams, Rock Hudson, Jay C. Flippen, Stepin' Fetchit, Lori Nelson, Henry Morgan.

THE GREATEST SHOW ON EARTH
(Paramount)

Produced and directed by Cecil B. DeMille. Written by Frederic M. Frank, Barrie Lyndon and Theodore St. John from a story by Fredric M. Frank, Theodore St. John and Frank Cavett. In Technicolor. Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, James Stewart, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney.

QUO VADIS
(Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by Mervyn Le Roy. Written by John Lee Mahin, S. N. Behrman and Sonya Levien. Technicolor. Cast: Robert Taylor, Deborah Kerr, Peter Ustinov, Leo Genn, Patricia Laffan, Finlay Currie, Buddy Baer. (Champion for the fourth month.)

A STREETCAR NAMED DESIRE
(Warner Bros.)

Produced by Charles K. Feldman. Directed by Elia Kazan. Written by Tennessee Williams. Cast: Vivien Leigh, Marlon Brando, Kim Hunter, Karl Malden, Rudy Bond, Nick Dennis, Peg Hillias. (Champion for the third month).

VIVA ZAPATA!
(Twentieth Century-Fox)

Produced by Darryl F. Zanuck. Directed by Elia Kazan. Written by John Steinbeck. Cast: Marlon Brando, Jean Peters, Anthony Quinn, Joseph Wiseman, Arnold Moss, Alan Reed, Margo.

Supreme Court Brief Filed On "Miracle" Ban Appeal

Joseph Burstyn, Inc., in its brief to the Supreme Court appealing court rulings which upheld the New York State Regents ban on "The Miracle," said this week, "We cannot gauge the damage caused by the censorship of motion pictures, but we may be certain that the great promise of the medium will not be fulfilled until it is free of the restraints of state licensing statutes." The brief is a preview of the oral arguments that will be heard when the case comes up April 21. It was prepared by Ephraim S. London, who attacked the ban on grounds of freedom of expression; deprivation of rights and property; separation of church and state, and freedom of religion.

New York Regents Reject Appeal for "Latuko"

The New York State Board of Regents last week ruled that "Latuko," the African documentary sponsored by the American Museum of Natural History, cannot be screened in theatres of the state with scenes depicting nude male African tribesmen. The board added, however, that application could be made for special permission to show the film in non-public places. The Museum, in its application for review, stated that a license for theatre distribution would permit it to erase a probable $15,000 deficit for current-year operations. Officials of the Museum and of Producers Representatives, Inc., distributor of the film, made no comment on the decision.

$1,800,000 Trust Suit Filed in New York

A $1,800,000 treble damage anti-trust suit was filed this week in the New York District Court by Max L., Julius and Louis A. Charnow in behalf of the Leonia Amusement Company which was dissolved in 1938. Eight distributors were named in the suit, which charges that the Leonia theatre at Leonia, N. J., was discriminated against on clearance.

Queen's Tour Spurs RKO Short

The arrival of Queen Juliana and the Royal Family of Holland in the United States this week has resulted in the RKO exchanges being "deluged" with requests for the RKO Pathe short subject, "At Home With Royalty," featuring the Queen and members of her court, the company reports. The picture went into general release on March 21.

U. S. Sues Exhibitors In Indiana

WASHINGTON: The Justice Department announced Wednesday it had filed a civil anti-trust suit in Terre Haute, Ind., charging five theatre companies with forming an illegal pooling agreement to monopolize first-run exhibition in that city.

Named as defendants were: Alliance Theatre Corp. of Chicago; Fourth Avenue Amusement Co. of Louisville, and Grand Theatre Corp., Terre Haute Amusement, Inc., and Tri-Theatres Corp., all Indiana firms.

The complaint alleges that the five companies eliminated competition between first run theatres in Terre Haute by pooling the operation of formerly independently-operated theatres, operating the theatres jointly and sharing the profits. The complaint also charges that the companies acquired the only non-pool first run theatre, the State, in December, 1951, and have since operated it as part of the pool.

H. Graham Morrison, Assistant Attorney General in charge of the Anti-Trust Division, said the case "attests the Government's determination to resist the recreation of practices which we believe were outlawed in the anti-trust suit known as the Paramount case."

Goldwyn Film Footage On Murrow TV Show

Footage filmed at the Goldwyn Studios in Hollywood by Edward R. Murrow for his "See It Now" television program will be aired on the CBS Television network April 13, it was announced this wek. Mr. Murrow went to the coast to supervise filming of his documentary, which will take viewers behind the scenes during the making of Goldwyn's "Hans Christian Andersen," which stars Danny Kaye and Moira Shearer. "See It Now" is seen at 3:30 P. M.

Cinecolor Plans Layoff

Cinecolor, whose stockholders last week approved a new financing plan, announced in Hollywood this week that it will be necessary to lay off a "substantial number of valued employees" in view of the probability that the laboratory will face a "slack period of several months." It was added that most of the workers laid off will be reemployed subsequently.

Joseph Heppner Dies

Joseph Heppner, 43, film publicity photographer and head of the Metropolitan Photo Service in New York, died of a heart attack April 1 at his home in Scarsdale, N. Y. A pioneer photographer, he was a former vice-president of the New York Press Photographers Association. A son and daughter, his widow, and a brother and sister are the survivors.

A SPECIAL
SERVICE FOR
EXHIBITORS . . .

THE BOOKING OF THE WEEK

. . . DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Human side of prison life

CAST:
Millard Mitchell
Gilbert Roland
John Beal
Marshall Thompson

RUNNING TIME:
104 minutes

HIGHLIGHTS:
It's open house at the big house when the most astonishing characters you've ever seen . . . in or out of any jail . . . break out of the book of the month that bowled the nation over. Smuggling a girl into jail . . . breaking open a safe for the town bank . . . these are only a few of their amazing adventures. It's the private lives of Public Enemies in the nation's biggest prison. "Should pay off handsomely at boxoffice." (M. P. Daily) "Absorbing, refreshing, different." (M. P. Herald) "Indicates healthy boxoffice." (Daily Variety).

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SA
NE
AD

FRENCH ROUSED OVER N. Y. BAN

State C
to Ch
Fairl

by HENR
in Paris

The ban

p nonsense. We are every key cities across the country.

Eastman Reports on Color Film

iore flexible
ve been the
evelopments
cessing and
in a num-
company's
lders.
ional motion picture field,"
rt explained, "we have introduced
iew films for use in making color
prints for theatres. One, for ex-
s Eastman Color Inter-negative
ilm. This film, together with the
stman Panchromatic Separation
Film, is needed to create special
the finished print."

special films, combined with the
stman Color Negative and Color
lms, provide a complete new group
products for the professional 35mm
report said.

port also contained a chart compar-
ompany's total taxes and net earn-
five years, 1947-51. Set forth are
$31,000,000 and earnings of $43,-
in 1947; taxes of $40,000,000 and
of $55,000,000 in 1948; taxes of
00 and earnings of $50,000,000 in
es of $64,000,000, earnings of $62,-
n 1950; taxes of $88,000,000; earn-
49,000,000 in 1951.

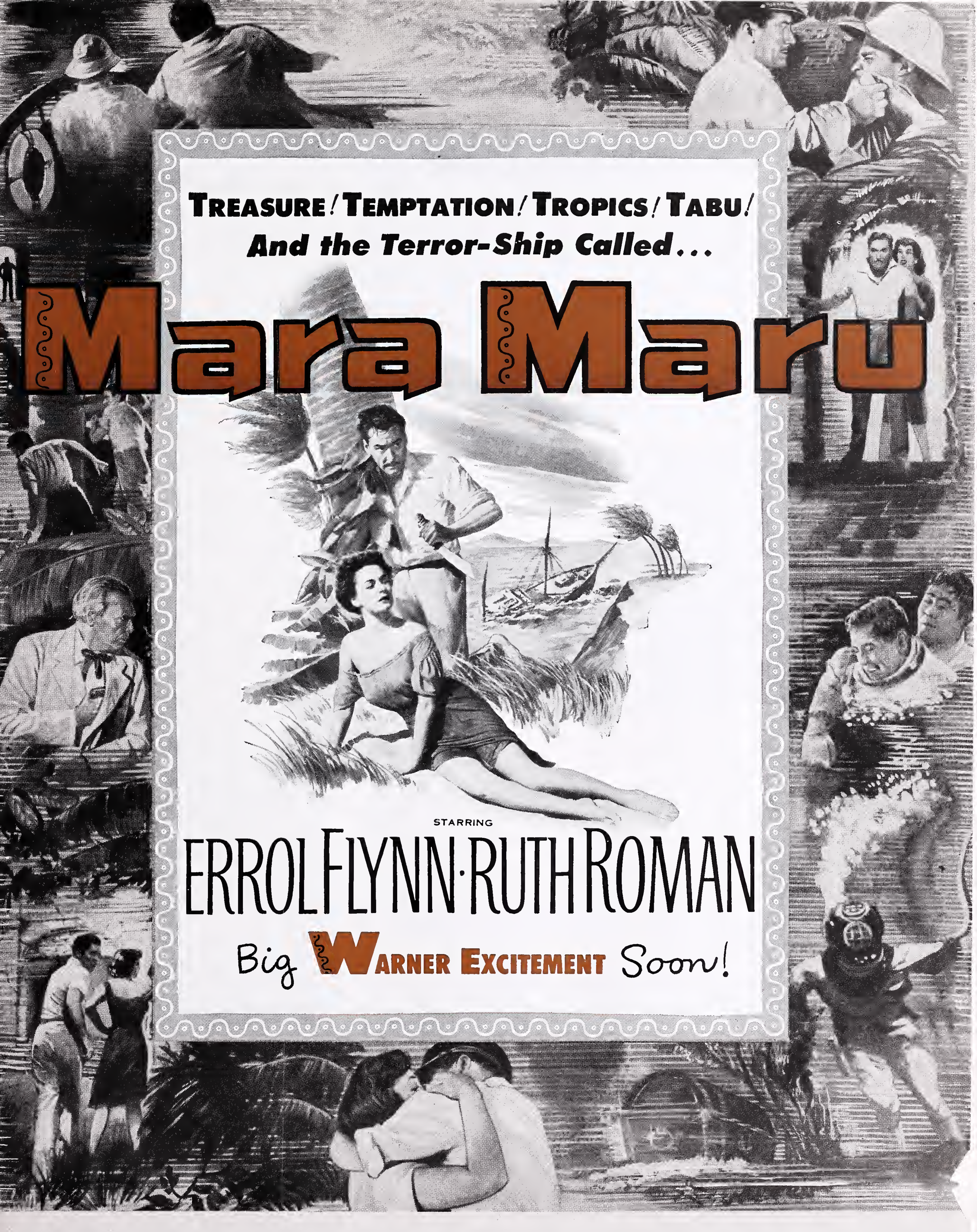
---

ty Stockholders Lose
),000 Tulsa Suit

ity stockholders of the Tulsa Down-
eatres, Inc., who three years ago
,700,000 damage suit against Grif-
tres, Inc., and others, last week had
nplaint rejected by Judge Eben L.
f the District Court in Tulsa, Okla.
also named Ralph Talbot, president
Corp., and the Last Frontier Hotel
Vegas, besides the Griffith circuit.
charged that Mr. Talbot had con-
ith the Griffith interests to transfer
olling interest in Tulsa Downtown
to Griffith. Downtown Theatres
four theatres in Tulsa.

Lacking, Kansas
es Lose Game

se of the lack of cable facilities from
, two TV-equipped Commonwealth
in Kansas had to abandon their
s week to carry the Olympic play-
tball game from New York's Madi-
are Garden. Both the Ashland,
City, and the Granada, Lawrence,
ich had followed local Kansas col-
etball games with considerable suc-
hoped to carry the Garden contest.
ng seemed set when Theatre Net-
elevision, which holds exclusive
V rights to major Garden games,
said facilities were unavailable.



TREASURE! TEMPTATION! TROPICS! TABU!

And the Terror-Ship Called...

Mara Maru

STARRING

ERROL FLYNN · RUTH ROMAN

Big **WARNER EXCITEMENT** Soon!

WITH
RAYMOND BURR · PAUL PICERNI · RICHARD WEBB · DAN SEYMOUR · GEORGE RENAVENT · ROBERT CABAL · HENRY MARCO · SCREEN PLAY BY N. RICHARD NASH · PRODUCED BY DAVID WEISBART · DIRECTED BY GORDON DOUGLAS

MUSIC BY MAX STEINER

ARBITRATION PLAN PUSHED

Distributors to Have Own Outline Ready Soon; Units Name Delegates

Distributor discussions leading toward the projected all-industry meeting on arbitration were proceeding apace this week as the companies' sub-committee headed by William F. Rodgers started putting the finishing touches on their arbitration proposals. Blueprints have already been submitted separately by Theatre Owners of America and Allied States Association.

The all-industry arbitration conference, sponsored by the distributors, was reliably reported this week to be scheduled for April 22. It is understood that a number of presidents of the companies will sit in as observers.

Meanwhile, it was reported that the distributors group had progressed far enough in their deliberations to schedule the completion of its own plan "within a week." By early next week, there is a strong possibility that all sides will have put their cards on the table, and the only thing remaining to be done will be a conciliation of all points of view on the arbitration issue.

Last Wednesday the distributors' committee held its second meeting since its establishment a few days earlier, adding emphasis to the belief that all sections of the industry—especially the distributors—were giving the arbitration matter top priority. Of importance, too, was the presence at the meeting of Eric A. Johnston, president of the Motion Picture Association of America, who is also head of the all-distribution arbitration committee of which the negotiating group headed by Mr. Rodgers is a subcommittee.

Appoint Delegates

From San Francisco, it was learned meanwhile that the Western Theatre Owners have appointed H. V. (Rotus) Harvey and William J. Connors as delegates, and L. S. Hamm as counsel, to the proposed conference sponsored by the distributors and to take place within the next few weeks. The West Coast exhibitors group thus becomes the fourth theatre organization to name their delegates and counsel, only the New York Metropolitan Motion Picture Theatres Association still remaining to be heard from. Allied, TOA, and the Independent Theatre Owners Association of New York, have already named their representatives, and MMPTA were expected to appoint theirs at a meeting this week.

On March 21, Mr. Johnston extended an invitation on behalf of 10 distributors to attend an all-industry arbitration meeting to be held in the near future—within a month from the date of the letter. The invitation was sent to the aforementioned five exhibitors groups who were each asked to name two delegates and one counsel. The distributors negotiating committee is composed of Mr. Rodgers of MGM; Al Lichtman of Twentieth Century-Fox; Robert Mochrie, RKO; and A. Montague, Columbia. Distributors' counsel will be Austin C. Keough of Paramount; Robert W. Perkins, Warner Bros.; and Adolph Schimel, Universal.

Representing Allied at the conference will be Wilbur Snaper, president; Nathan Yamins, and Abram F. Myers, counsel; TOA, Mitchell Wolfson, president; S. H. Fabian, and Herman M. Levy, counsel; ITOA, Harry Brandt, president and Max A. Cohen, with counsel still to be named.

Sitting in officially at the conference will be 21 persons, seven representing the distributors, and 15 from exhibition.

Urges New Tax Plan

Joining the controversy on admission taxes, R. D. Goldberg, of R. D. Goldberg Theatres, Omaha, has written Arthur L. Mayer, of the Council of Motion Picture Organizations, suggesting that instead of a compromise of 10 per cent reduction in the tax, industry efforts should be directed to raising the point of taxation from the present 9-cent level to 25 cents, 50 cents and $1.

"This action," said Mr. Goldberg, "is consistent with our contention that the admission tax on low priced movies is not a luxury tax and should not be classified in that category."

"There is a large number of Congressmen," he continued, "who would vote against the repeal, or even a reduction in the present tax, but would consider raising the elimination point on the ground that they will benefit the working man."

Swedish Government To Aid Producers

WASHINGTON: A new formula for government aid to Swedish film producers has been approved, and production of feature films resumed, Commerce Department film chief Nathan D. Golden reported. Swedish producers suspended production at the end of 1950 as part of their drive for more financial aid. The aid finally approved will reportedly not be enough to cover average losses, Mr. Golden said, "but it is assumed that the major part of the suspended production will be resumed, and at the end of 1951 several pictures were in production."

Compo Sets New Plan For Dues

Implementing the new dues assessment plan, and resumption of the Movietime U.S.A. tours, this week occupied the attention of officials of the Council of Motion Picture Organizations.

Ways and means of setting up the new dues formula, approved at the recent COMPO executive committee and board meeting in New York, were discussed at a series of meetings in New York between Trueman T. Rembusch, finance committee chairman, Arthur L. Mayer, COMPO executive vice-president, Ben Kalemson, distributors' committee chairman of the Motion Picture Association of America, Oscar Doob and Harry Brandt. H. V. (Rotus) Harvey and Sam Kirby, other members of the COMPO finance committee, were consulted by long distance phone.

Others present were Robert L. Coyne, special COMPO counsel, and Charles E. McCarthy, information director.

Plan Based on Capacity

Last Friday, it was indicated after a meeting that a date would be set soon for activating the new plan which stipulates flat rate payments by individual theatres based on their seating or car capacity. Distributors are to match the exhibitor contributions. The assessments would range from $10 to $100 annually in the case of regular theatre, and $10 to $50 for drive-ins.

On the Movietime front it was announced that Gov. Thomas E. Dewey of New York will give a reception for the film personalities who will tour the Albany area during the week beginning April 20. The committee under the co-chairmanship of Harry Lamont announced a dinner for the press April 20 at the Ten Eyck Hotel in Albany; reception by Gov. Dewey the day following, on Monday; Monday noon, luncheon in Schenectady; Monday afternoon, visit to Mohawk Carpet Mills in Amsterdam, high school in Herkimer and stops in towns en route; Monday evening dinner in Utica with service clubs.

Students Take Over Theatre

There will be similar activities during the rest of the week. The troupe will cover the territory in limousines under the direction of Abe Bernstein.

Other news from COMPO this week was the taking over of a theatre by local business men and students at Mayville, N. Y., to insure its operation, and the completion of plans by COMPO for the production of a short and song film to aid the Defense Department in recruiting women for the armed forces.

It has also been learned that Mr. Mayer will start his trip to Rome May 4. No successor to Mr. Mayer has been appointed yet and the matter of a president is still under study.

Technicolor Net for Year $1,918,537

Technicolor, Inc., in its annual report to stockholders this week disclosed an increase in profit before taxes to $5,958,583 last year from $4,258,822 in 1950. A total of 76 features were made in color by Technicolor in 1951, compared with 70 in 1950, and with 87 expected in 1952.

Dr. Herbert T. Kalmus, president and general manager, said net profit for 1951 was $1,918,537, compared with $2,216,173 in 1950, but he emphasized that while income taxes had increased approximately $2,000,000 over 1950, net income had dropped by only $300,000. Net earnings per share of capital stock of Technicolor, Inc., for 1951 were $2.06.

Dr. Kalmus said expansion at the Technicolor laboratories was continuing and was expected to bring the annual volume of sales of positive prints to about 440,000,000 feet by the middle of 1952 and to about 600,000,000 feet by early 1953. By mid-1952 Technicolor should be in a position to photograph 15 three-strip feature productions in color by Technicolor simultaneously, he said.

In 1951, a new record for 35mm positive print output was established with 392,736,597 feet shipped, representing an increase of 80,338,089 feet. This high level has continued into 1952 with January and February showing a profit before taxes of $1,023,585.

Dr. Kalmus expressed disappointment at the outcome of Technicolor's researches on the "Geer television tube" and he indicated that further work on the tube would be abandoned. He said price reductions had been instituted during 1951 and Technicolor net sales for 1951 were $28,896,343, up by more than $5,000,000 from 1950. The Technicolor head expressed his conviction that "whether the pendulum swings more toward the exhibition of motion pictures in theatres or toward home exhibition through television," color films would be an increasing necessity. He also stated his faith in the future of exhibition.

Technicolor's British affiliate, Technicolor Ltd., had a record-breaking year in 1951, showing a profit before taxes of £455,159 compared to £434,923 for 1950.

Allied Board Meets May 6-7 in Colorado

WASHINGTON: Allied States Association's spring board meeting will be held May 3 and 4 in the Broadmoor Hotel in Colorado Springs, Colo., Abram F. Myers, general counsel, announced this week. He said top Allied officials would probably stay over for the annual convention of Allied Rocky Mountain Independent Theatres, which will take place May 6 and 7 at the Antlers Hotel in Colorado Springs.

LANGLEY
GRAND OPENING TODAY 6:30 P.M.
"RETREAT HELL"
OPENS TODAY
WITH
RETREAT HELL
DARLING DRESS SHOP
BABY FAIR

K-B CIRCUIT ADDS CAPITAL HOUSE

GRAND OPENING. Some of the scenes as the K-B Theatres, Washington, D. C., opened its latest, The Langley, at Langley Park, Md. Above, some of the shopping center of which the theatre is a decorative and important part; and the Marines who graced the opening ceremonies. At the right, Fred Kogod, circuit head, with General Homer L. Litzenberg, Marine Corps. The picture booked for the opening was Warners' "Retreat, Hell!" It is the story of the Marines' bloody but orderly retreat to Pusan in the Korean war.

Oregon Ticket Tax Attacked in Court

Oregon's Supreme Court March 26 heard arguments in a suit attacking the constitutionality of a four-year-old three per cent amusement tax levied by the city of Eugene. The case was appealed to the high state court by the Eugene Theatre Co. and the Western Amusement Co. after the validity of the local tax was upheld by Lane County Circuit Judge G. F. Skipworth. Counsel for the two theatres contended the tax was unconstitutional on grounds it confiscates property without due process of law, and the $30,000 in annual revenue produced by the tax is grossly in excess of what is needed.

"Captive City" Gets Big New England Buildup

"The Captive City," United Artists' "crime-busting" drama, had a six-city premiere in New England this week following a publicity-exploitation campaign which brought "columns and columns of newspaper space and page-one headlines," according to a report from UA. The campaign was focused around Boston and the RKO Boston theatre. The campaign, with the cooperation of the Crime Commission of Massachusetts, first was built around a series of interviews with Alvin Josephy, Jr., noted crime reporter, who wrote the film. Following Mr. Josephy was John Forsythe, star of the film, who also made a series of appearances in Boston. The space-grabbing program was boosted further by use of the slogan, "Is Boston a Captive City?" in poster, window cards and handbills.

Loew's and UA Circuits Have Deadline Extended

Loew's and United Artists circuits were given an extended deadline, until April 15, to terminate their partnership in eight theatres. The theatres are located in Kentucky, Maryland, Ohio and Pennsylvania. The previous deadline was April 1. The extension had the approval of the Justice Department.

Commends Paramount's "John"

The Catholic Institute of the Press, for the first time in its history, unanimously passed a resolution commending a motion picture company, Paramount, for the excellence of its production, "My Son John." The film, which stars Helen Hayes, was produced and directed by Leo McCarey, opens in New York April 8.

LEO McCAREY'S

MY
SON
JOHN Is The R

starring

HELEN HAYES VAN HEFLIN
ROBERT WALKER DEAN JAGGER

Screenplay by Myles Connolly and Leo McCarey
Adaptation by John Lee Mahin • Produced and Directed by Leo McCarey

Smart Showmen Want To Catch Up With "John" Right Now Because:

"It will prove one of the industry's biggest drawing cards."
(*Showmen's T. R.*)

"It generates tension that builds to almost unbearable suspense."
(*Hollywood Reporter*)

"It's Producer Leo McCarey's most excellent screen effort."
(*Film Daily*)

"Helen Hayes rates in the 1952 Academy Award sweepstakes."
(*M. P. Herald*)

un-Away Dating Champion Today...

NEW YORK IS SET!
KANSAS CITY IS SET!
WASHINGTON IS SET!
NEW HAVEN IS SET!
BUFFALO IS SET!
BALTIMORE IS SET!
SAN FRANCISCO IS SET!
ATLANTA IS SET!
DENVER IS SET!
HARTFORD IS SET!
CHARLOTTE IS SET!
SCORES OF OTHER TOWNS ARE SET!

And PARAMOUNT Is Set

with a really great ad campaign—and all kinds of pre-selling excitement!

BRITISH REELS OUTSMART TV

Get Grand National Rights Leaving BBC in Sweat on Race Broadcast

by PETER BURNUP

LONDON: The newsreels have scored a considerable upset over the British Broadcasting Company by snaring the rights to the Grand National, claimed to be the world's greatest seeplechase and certainly one of the major events on Britain's calendar.

(In New York, the Columbia Broadcasting System announced that the Kentucky Derby, America's greatest turf classic, would be televised for the first time in its 78-year history on May 3 under the sponsorship of Gillette. CBS also has the exclusive radio rights.)

Home TV Not Scheduled

Exhibitors here had feared that a televised "National" on the day of the race might empty their booths. But the race—according to present circumstances—won't be seen in the customers' homes. The BBC made its habitual approach to the racecourse authorities taking it as a matter of course that they would be accorded facilities as though the "National" were to be treated on the same footing as the Coronation of Queen Elizabeth.

The suggestion is made that the newsreels outsmarted the BBC by buying the exclusive picture rights to the race. But that is an over-simplification of the facts. The racecourse executives took a legalistic view of the matter and told the BBC they could not treat with them on TV until their copyright had been protected.

What the "National" promoters had in mind undoubtedly was not so much the slightly academic copyright point but the possibility of a serious effect on their gate-results. For this is the first occasion when the BBC can offer its license-holders a virtual nation-wide coverage by virtue of the recently opened new transmitters.

The BBC, it is understood, made representations in the highest quarters. But it is difficult to see what even Winston Churchill can do to the "private-enterprise" owned Grand National course; save, possibly, asking them to do a last-minute deal with the film newsreels in behalf of TV.

Newspapers in Outcry

Growls come from extra-mural quarters. Cries, for example, the widely-read *Star*: "If need be Parliament must step in. This is too big a matter to be left in its present unsatisfactory state."

But resurgent newsreel people are most unlikely to make that suggested deal with their rivals. They see in the "National" a great chance and they are taking it avidly. The five reels have pooled their resources. Thirty cameras will cover, they say, every inch of the race. Many slow motion units will be used as well as remote controlled cameras built into the fences. Elaborate, unprecedented arrangements have been made to rush prints to theatres.

The reels have been promoting their endeavors over the past three weeks. The customers have been warned. The Newsreel Association has organized a £500 national exploitation contest among managers. The 1952 Grand National promises to be a Roman holiday for the reels.

Shaken out of its customary Olympian attitude, the BBC busies now with arrangements for the Queen's Coronation next year. Preliminary TV exchange arrangements have been made with French and American networks. Talk is heard of four-engined aircraft carrying TV gear and flying eight to 10 miles high over the Atlantic so that the Royal occasion may be telecast to Canada and the U. S.

▽

The entertainment tax committee of the Cinematograph Exhibitors Association is hard at work on its revised tax scheme for submission to the Chancellor of the Exchequer for consideration on the committee stage of the Finance Bill, but in very much of a closed-door mood.

Exhibitors maintain still that the principle of the Alexander King "flexible" scheme be adopted; namely, that the trade be told how much the Chancellor wants out of them and that they be permitted to fix their own scale of seat prices. Irritation grows among the customers at what CEA president Speakman calls "those cockeyed prices" involving odd pennies and ha'pence. The Association's principal tax protagonist, doughty Scottish Sir Alexander King, has a shrewd point for the Chancellor when he shows that Mr. Butler has already adopted the "flexibility" principle in regard to horse and dog racing.

Says Sir Alexander: "The Chancellor gibed at what he called our 'ingenious' scheme but he forthwith 'pinches' it for the race tracks. The cinema industry, it seems, is not considered fit company for nags or dogs."

▽

America's honorary Knight of the Order of the British Empire, Douglas Fairbanks, is in London on a top-pressure television job-of-work. If all goes as planned, Mr. Fairbanks will produce in Britain 39 films at weekly intervals for American television. If a pilot scheme is successful, more than £800,000 in dollars will be spent here within a year, says the actor-producer. The Fairbanks trial run covers three films. The finished work must be in New York by May 15; just 47 days from this writing.

JuvenileFilm Reported on By UNESCO

LONDON: Not customarily concerned with the practicalities of the film business, UNESCO has some pertinent things to say in its survey "The Entertainment Film for Juvenile Audiences," published here last week.

The average expectation of life of a film made specially for children, says the survey, should be about 15 years in view of the fact that the audience at a children's film club is renewed, on the average, once every three years. "Some comic films over 30 years old," it adds, "are still shown to children with the same success as ever."

In view of this the survey suggests that although relatively few children's films have been a paying proposition in the past it ought to be able to make them so in the future by a variety of measures. It suggests that long-term credits could be arranged under which producers could pay off their debts in proportion to their box office receipts—a solution which "largely depends on the intensive organization on a permanent basis, of children's clubs in many countries, and on the abolition of all obstacles to the circulation of films."

The surveys suggests also that many owners of commercial cinemas are "completely unaware of possibilities in this direction." It proposes that a concerted plan should be discussed at an international conference of cinema owners, but adds that if decisions there "have as their sole object the increase of box office receipts, the whole undertaking will be distorted."

▽

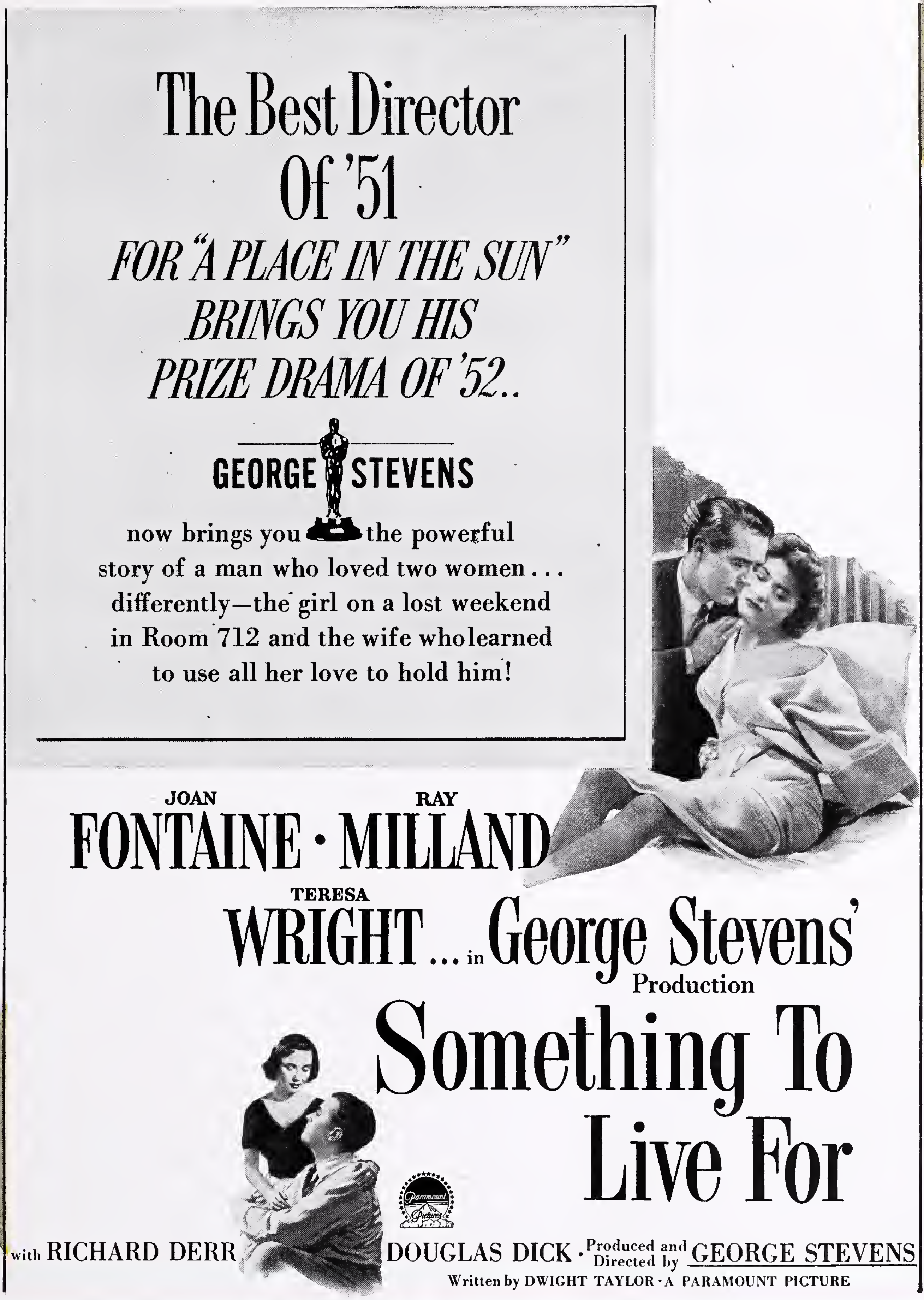
In the first year of the operation of the "X" Censorship Certificate—excluding children under 16 from the screening of a given film—31 pictures were placed in the new category, states the report of the British Board of Film Censors for 1951. The board dealt with 2,030 pictures in the year of which 631 were first features.

The report showed that 1,742 films, including 354 features, were given "U" certificates; 257, including 246 features, "A" certificates. Five films were rejected completely but the Censor demanded minor or other cuts in 353 others.

▽

The Cinematograph Film Production (Special Loans) Bill has now formally completed all its stages in the House of Commons but the situation in regard to a possible Government guarantee for the further £2,000,000 authorized in the bill continues to be far from clear. The Government originally stated it was "hoped" that the additional money would come from non-governmental sources.

Considerable pressure had been brought on the Cabinet to include in the bill a provision for Government guarantees if necessary. This, however, was not done.



The Best Director Of '51

FOR "A PLACE IN THE SUN" BRINGS YOU HIS PRIZE DRAMA OF '52..

GEORGE STEVENS

now brings you the powerful story of a man who loved two women... differently—the girl on a lost weekend in Room 712 and the wife who learned to use all her love to hold him!

JOAN
FONTAINE · RAY **MILLAND**

TERESA
WRIGHT... in George Stevens' Production

Something To Live For

with RICHARD DERR DOUGLAS DICK · Produced and Directed by GEORGE STEVENS

Written by DWIGHT TAYLOR · A PARAMOUNT PICTURE

ACADEMY AWARD HEADLINES ADD ANOTHER POWERFUL SELLING ANGLE TO PARAMOUNT'S FAST-DATING HIT!

This timely newspaper ad supplements the sock pressbook campaign on "Something To Live For," George Stevens' latest prize boxoffice attraction —which is now set to open in scores of first runs from coast to coast.

SHORTENED PROGRAMS URGED BY JOHNSON

Allen Johnson, president and general manger of B and J Theatres, Grand Rapids, Mich., and representative of Michigan on the board of directors of Allied States Association, herewith presents the viewpoint of an articulate showman on the matter of over-lengthy programs, which he sees alienating patrons, and offers some suggestions.

by ALLEN JOHNSON

In the thousands upon thousands of words that have been written and said about what ails the motion picture theatre, one evil that afflicts us has been scarcely mentioned, yet it could well be the one error in our way which has alienated more people against movies than all others combined.

Complained About Length

Recently I brought an erstwhile patron, his wife and daughter, (admittedly TV addicts) back into the theatre on a pass. I felt I had done something worthwhile because both features that night were from the best of the crop. Upon leaving the theatre about eleven o'clock, my acquaintances thanked me, but bitterly denounced the length of the show. I had not won them back, but instead lost them more completely.

We extend ourselves to tell folks how wonderful certain pictures are, and then we throw in another to be sure they get more than their money's worth in one sitting. It's like serving a prize steak dinner from a blue-ribbon steer and then offering premium pork chops from the champion barrow to a customer who has already consumed all he can digest.

Whether we like it or not, people are living faster and faster year by year, and it's not up to us to buck the tide alone. They want to do whatever they do in a hurry and get on to doing something else.

Today's Streamlining

Everything is streamlined except movie programs in theatres. *Readers Digest* became an international financial success without the benefit of advertising revenue; now their quarterly book condensations equal best sellers. The smart speaker no longer consumes an hour and a half, but condenses what he has to say into 30 minutes, even the President of the United States. It might be considered wishful thinking to predict that *Quick* would replace *Time,* but this news briefing weekly has quickly acquired a phenomenal number of readers. TV and radio dramatizations are in reality "thumbnail sketches" of the whole and their viewers and listeners fabulous in number.

It is not advocated here that feature motion pictures for showing in theatres should be "thumbnail sketches," but three-and-a-half and four-hour programs are contrary to every trend of the times; every trend, that is, with the inevitable exception, which is Canasta. Even the deviates that play this game are turning to Samba because it is a shorter game.

If the foregoing is true, the obvious question is: "Why don't exhibitors get together and agree to stop double billing?" The answer is almost as obvious: such an agreement is illegal since it becomes a "combination in restraint of trade." Our practices are controlled by a minority, the weakest links in the chain. Yet if we persist in showing two features on one program we encourage the production of more "B" and "C" pictures, the very thing that caused the loss of the lost audience.

Offers Two Suggestions

What is the solution? Here are two practical suggestions:

1. Producers, each acting upon his own initiative to avoid legal entanglements, can incorporate in contracts with exhibitors a restriction prohibiting the showing of at least their better pictures on the same bill at the theatre with another feature motion picture.

2. This suggestion offers genuine opportunity for showmanship which could very well be the means of recapturing the lost audience and bringing in theatre audiences we never had. There is a great to-do about bringing television into theatres and one of the announced great advantages is the possibility of bringing to screens in remote theatres such spectacular attractions as the stage prologue from Radio City Music Hall. Why wait for television?

If such an attraction is box office (it certainly is in New York), why not put it on film and offer it as a prologue to an outstanding film; a package deal that eliminates the need or desire for a second feature. The prologue from Radio City; the floor shows from hotels and night clubs; build shows around the countless name bands in the country, thereby popularizing new personalities and new talent for later feature stardom; develop our own Arthur Godfrey show in 30-minute lengths. There's no limit to the possibilities this provides. If it is a feature with a north Canadian woods locale—package with it a prologue which is in fact a scenic in color of the Canadian north interspersed with showmanlike variety numbers featuring vocalists, comics, dancers, animal acts, etc., etc.

Many Ideas Available

If more ideas are needed for prologue material, let's let our imagination go to work: the steel mills and steel workers of America; cities of America, Europe and Asia; farm lands and farmers; documentaries and travelogues with a new format including variety entertainers which will intrigue and entertain far more than a so-so second feature. We don't have to wait for television; we can beat television if we have the vision coupled with courage and ambition.

We have hamstrung exhibition with double features and shorts and cartoons which include little that is original and new (there are a few notable exceptions) for 20 years and more. Let's try something new. Let's try some of Sid Grauman's brand of showmanship (Indians, girls, elephants, Ubangis, acrobats, more Indians and more girls) as displayed in his prologues in his famous Hollywood Chinese theatre. Put it on film and make them available for theatres everywhere.

Might be Worth 40%

If we could get producers competing in the field of prologue productions we would surely get some original, novel and new entertainment on theatre screens everywhere. Such package deals might be worth 40 per cent or even more.

If theatres are to survive and prosper, problems of this nature must have the immediate and realistic attention of all segments of the Motion Picture Industry. Further procrastination only adds to our difficulties and makes it still more difficult to get patrons back into theatres. Hiding our heads in the sand away from our real problems, giving up in frustration, and just hoping something will happen to solve the problem for us, will not do the job.

Honor Ferrer, Hunter at "Anything" Premiere

Three important show business awards were represented at the midnight world premiere April 2 of Paramount's "Anything Can Happen" at the Mayfair theatre in New York. Kim Hunter, who co-stars in the film with Jose Ferrer, presented the latter with two Antoinette Perry awards for his performance in "The Shrike," current Broadway hit, and his staging of "The Shrike," "The Fourposter" and "Stalag 17." Mr. Ferrer was in Philadelphia directing Miss Hunter in the new play, "The Chase," when the Perry awards were presented officially last week in New York. In return, Mr. Ferrer presented Miss Hunter with the Academy Award which she won March 20 for her performance in Warners' "A Streetcar Named Desire." Also presented at the premiere was a citation naming "Anything Can Happen" as the National Laugh Week Film of 1952 by the National Association of Gagwriters. The ceremonies were witnessed by some 500 motion picture, stage and television stars who attended the special invitation premiere.

Beresin Given Heart Award

Jack Beresin, president of the ABC Vending Company and Variety Club International assistant chief barker, Monday night was presented the Tent No. 13 Great Heart Award at the clubrooms in Philadelphia. The award, presented by Victor H. Blanc, chief barker, cited Mr. Beresin's many years of humanitarian work among under-previleged and handicapped children of the Philadelphia area.

FCC Hearing Is Recessed Until April 14

WASHINGTON: The Federal Communications Commission's Paramount hearings on the proposed merger of United Paramount Theatres and the American Broadcasting Company were recessed this week to April 14.

Indications are that the 11-week hearings will continue for another several weeks after that date, with a long list of witnesses already lined up. They include Gordon Brown, owner of WSAY in Rochester, who will testify as a public witness against the merger; witnesses for Allen B. DuMont Laboratories who will testify on the effect the merger may have on TV network competition; several UPT directors including A. H. Blank and Robert Wilby and Barney Balaban, Paramount president, and Paul Raibourn, Paramount vice-president.

Goldenson Heard

One of the last witnesses to be heard by the FCC was Leonard Goldenson, president of UPT, who was questioned at length by DuMont attorney Morton Galane on whether the buying power of the proposed merged company would cut out competitors in the purchase of films for television. Mr. Goldenson replied that independent television networks would be protected by FCC regulations and he said also that the merged company would use "good business practices" in its dealings for film.

Earlier, Mr. Goldenson had testified that a number of corporations throughout the country — one was later identified as the Admiral Corporation—are considering the use of theatre television on a two-way closed circuit for sales and stockholders meetings. UPT has long held that the future of large-screen TV lies in making the theatre profitable and useful during off-hours. The UPT head said also that two other government agencies besides the Civil Defense Authority were investigating the possibility of using theatre TV.

Cites Non-Theatrical Use

"The primary income from theatre television will come from its non-theatrical use," Mr. Goldenson declared. He said he had come to the conclusion that there would be only five or six events annually that could be useful for theatre TV and that the UPT board had decided to stay away from production and distribution of theatre television programs.

Late last week, J. L. Van Volkenburg, vice-president of the Columbia Broadcasting System told FCC examiner Leo Resnick he expected CBS' use of films to decrease steadily and that the network was committed to a policy of favoring "live" local shows. Mr. Van Volkenburg testified on the proposed $6,000,000 purchase by CBS of UPT's Chicago television station, WBKB.

NATIONAL THEATRES HEADS MEET

REAL ESTATE
ADVERTISING PUBLICITY
DISTRICT MANAGERS
ACCOUNTING
PRESIDENTS
BOARD OF DIRECTORS
THEATRE MANAGERS
INSURANCE
PURCHASING AND MAINTENANCE
LEGAL
MERCHANDISE
VICE PRESIDENTS
CASHIERS
USHERS
TOGETHER Win TOGETHER

AT THE ANNUAL meeting of National Theatres executives, in Los Angeles. In the front row, Frank H. Ricketson, Jr., Denver; Ernest Turnbull, Sydney, Australia; H. C. Cox, Los Angeles; Charles P. Skouras, president; Frank L. Newman, Sr., Seattle; and Elmer Rhoden, Kansas City. Second row, Harold J. Fitzgerald, Milwaukee; Spencer Leve, San Francisco; George Bowser, Los Angeles; Dick Dickson, Los Angeles; David Idzal, Detroit; David Katz, New York, and Harold Seidenberg, Philadelphia. The meeting was to be the last before the circuit is divorced from 20th-Fox, and was marked by the appearance of Spyros P. Skouras, president of that company, and speaker on the closing day. And also by president Charles P. Skouras' statement that the circuit's business reversal was halted and in fact, that it now has increasingly better business over the same periods last year.

Rejects AFM Bid for 5% Of Gross on TV Sale

HOLLYWOOD: B. M. Brink, U. S. referee in bankruptcy, this week upset the American Federation of Musicians' five per cent formula governing the release of theatrical films to television. In a ruling, he rejected the AFM's petition to restrain Nasser Brothers from leasing to television four pictures, recently recovered from United Artists, without paying the AFM five per cent on gross revenue, plus recording charges. Mr. Brink's ruling held that the AFM contract with the Nassers is legal but that "if the AFM has any claim at all under its television clause it is a claim for damages that must be filed. If it were held that the AFM has a valid claim for damages, the AFM would not have any prior claim on pictures, but would have to share with the rest of the creditors." AFM's local counsel said a decision on whether to appeal would be reached soon.

Trans-Lux Stockholders Waging War on Brandt

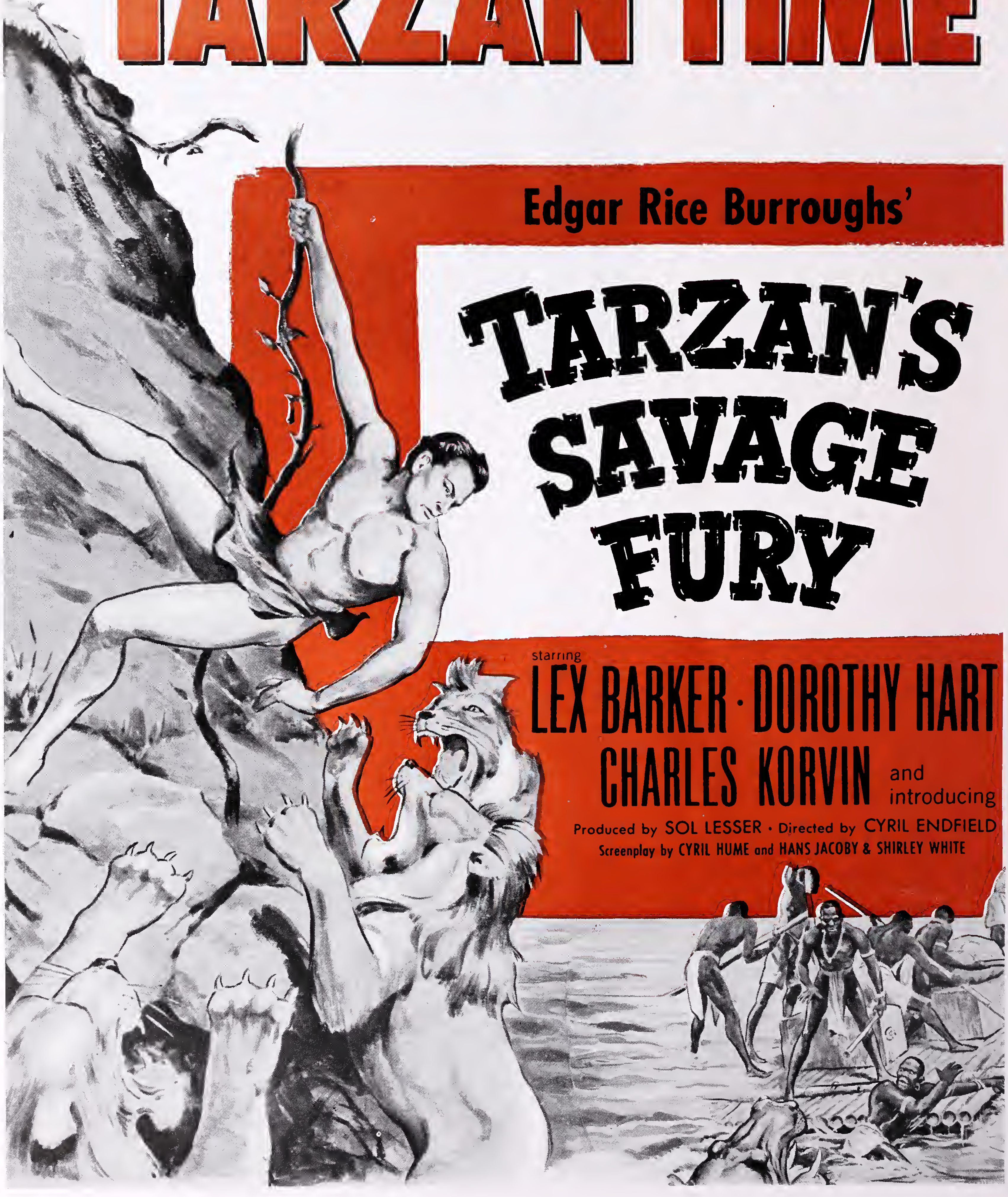
Trans-Lux stockholders, alleging mismanagement and favoritism and "flagrant waste of assets," have formed a Trans-Lux stockholders committee to select a slate of directors to be submitted at the annual meeting. Among committee members is Norman Elson, former vice-president and director and now president of Guild Enterprises, circuit of "art" and newsreel houses similar to Trans-Lux circuit.

George G. Mason, another committee member, has written to stockholders asking their opinion on the wisdom of a fight to discharge the "Harry Brandt-Milton Weisman" management and stating that a new management would discontinue rentals for the Central and Colony theatres, which allegedly go to relatives of Harry Brandt; would dismiss "excess" officers, including sons of Mr. Brandt and Mr. Weisman allegedly receiving $10,000 and $15,000 a year; would end booking of film through Mr. Brandt's office; would end public reference to Trans-Lux Theatres as "Brandt Theatres," and would investigate alleged expenditures from large surplus moneys which Trans-Lux had in June of 1948, it was contended by the group.

Percentage Actions Filed

Seven percentage actions have been filed by major distributors in the Tampa District Court against Hugh Thomas, Jr., and Waller and Thomas Amusements, Inc. The Trail drive-in at Sarasota, Fla., is the theatre involved. The actions were taken by Twentieth Century-Fox, Loew's, Paramount, Universal, Warner Bros., United Artists and RKO Pictures.

TARZAN TIME



Edgar Rice Burroughs'

TARZAN'S SAVAGE FURY

starring

LEX BARKER · DOROTHY HART

CHARLES KORVIN and introducing

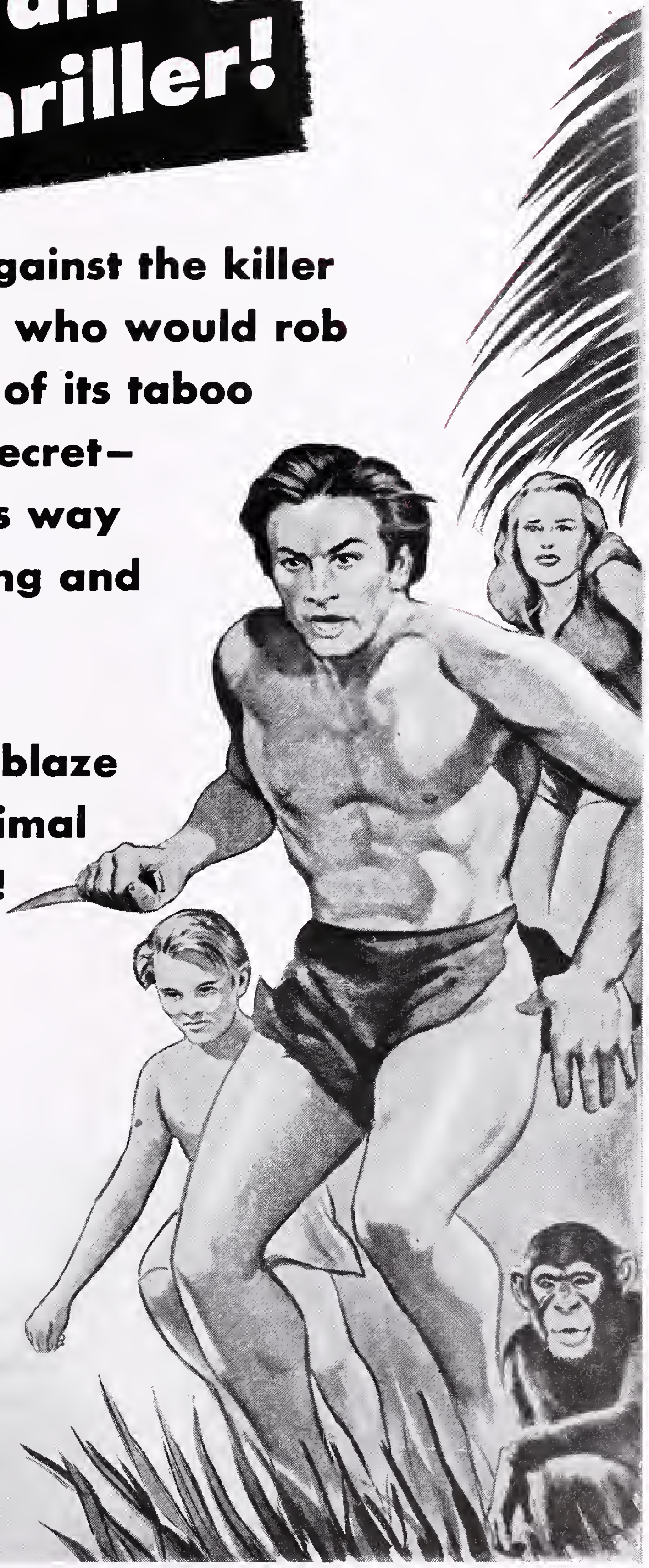
Produced by SOL LESSER · Directed by CYRIL ENDFIELD

Screenplay by CYRIL HUME and HANS JACOBY & SHIRLEY WHITE

IS HERE AGAIN!

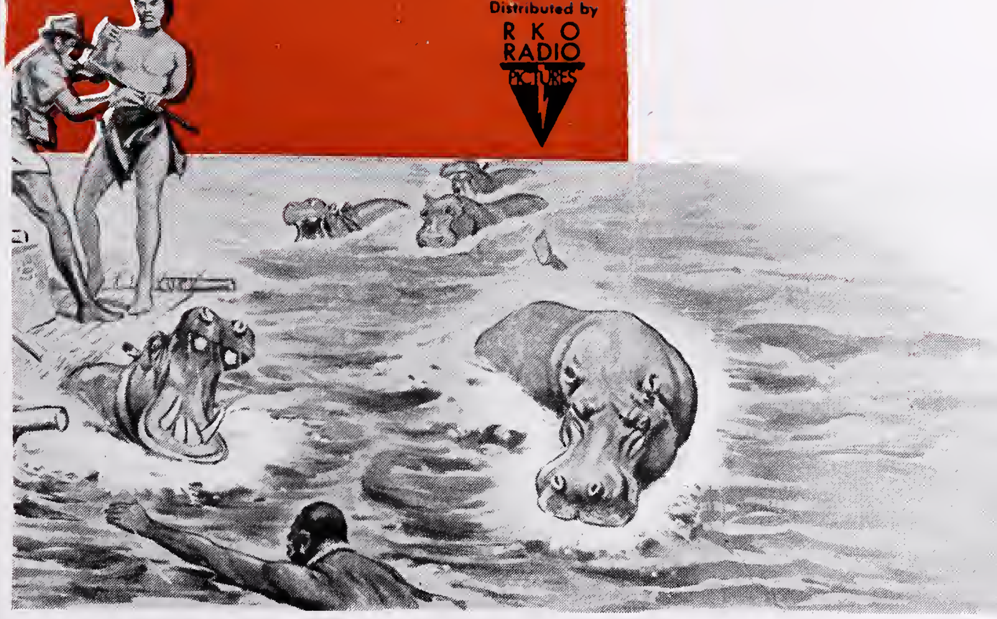
and here's this year's all-big, all-new Tarzan thriller!

TARZAN against the killer white men who would rob the jungle of its taboo diamond secret—fighting his way against fang and claw and treachery through a blaze of wild-animal sensations!



PATRIC KNOWLES
TOMMY CARLTON

Distributed by
RKO RADIO PICTURES



People in The News

Cecil B. DeMille and Frank Scully, author and columnist, have joined the national campaign committee of the Muscular Distrophy Appeal, currently conducted by the Muscular Dystrophy Associations of America.

William T. Raoul, international secretary-treasurer of IATSE, will be tendered a testimonial dinner April 19 at the St. George Hotel, Brooklyn, N. Y. Richard F. Walsh, IATSE president, will deliver the principal address.

Col. Geoffrey Boret, general circuit manager of the Globe Theatres, Ltd., of India, with headquarters in Bombay, has been in New York during the past few weeks discussing product with distributors. He is scheduled to sail April 5 for Britain, where he will spend three weeks before returning to Bombay.

Theodore Fleisher, president of Interstate Theatres, Philip Smith and Winthrop Knox, Jr., have been appointed directors of Allied Theatres of New England, replacing the late E. Harold Stoneman, John Giles and Lt. Com. Lloyd Clarke, respectively.

Robert L. Wright, former anti-trust attorney in the Justice Department, will discuss the film industry's anti-trust history at two educational institutions in the coming months. On April 5 he was scheduled to lecture before a Georgetown University law class, and on May 5 he will participate in a University of Chicago sympossium, where his topic will be "Composition of the Film Industry—Sherman Act, Past; Communications Act, Future."

Dr. Renato Gualino has left New York by plane for London. The general director of Italian Film Export will enter discussion in Britain with the British Film Producers Association concerning the Anglo-Italian film agreement.

Dave Canavan, head of RKO Theatres maintenance and construction department, has resigned to take an extended vacation. He is retained in a consultant capacity.

Dr. Lee de Forest, electronics pioneer, will be tendered a testimonial dinner April 8 at the Waldorf-Astoria Hotel in New York by the De Forest Pioneers and a number of film, radio and television engineering organizations.

Ray M. Hendry has been named vice-president and general manager of Intermountain Theatres, Inc., a subsidiary of United Paramount Theatres, replacing Sidney L. Cohen, resigned.

Theodor Megaarden, former manager for the Sidney Lust circuit in Washington, D. C., has joined the Harry S. Goodman office in New York as eastern representative. The company produces radio and television shows.

Martin Levine Nominated To Head B'nai B'rith Unit

Martin Levine of Brandt Theatres has been nominated to the presidency of the Cinema Lodge of B'nai B'rith in New York for a second year, it has been announced by Albert A. Senft, nominating committee chairman. The formal elections were to have been held this week at the Hotel Warwick. Nominated as vice-presidents were Marvin Kirsch, Moses L. Love, Milton Livingston, Joseph Maharam, Sol Rissner, Robert K. Shapiro and Al Wilde. Jack H. Hoffberg was nominated as treasurer; Merrill E. Joels, secretary, and Mr. Senft, chaplain. Nominated to the board of trustees were Max B. Blackman, Julius Collins, Hatold L. Danson, Leo Jaffe, Louis A. Novins and Arthur H. Schwartz.

UA Names George Pabst Southern District Chief

George Pabst, manager of United Artists' branch in New Orleans, has been appointed the company's southern district manager, William J. Heineman, vice-president in charge of distribution, announced this week in New Orleans. The appointment came shortly after the announcement that Mr. Pabst had led his New Orleans office to first place in the recently completed UA sales drive. Mr. Heineman was in New Orleans for the southern sales meeting, the fifth of a series of meetings held throughout the country and designed to give every member of the UA sales organization a complete picture of the company's current and future plans. Mr. Heineman was accompanied by Max E. Youngstein, another UA vice-president.

Philadelphia Appeal to Honor Four Leaders

The Theatrical Division of the Allied Jewish Appeal Trade Council in Philadelphia will honor four industry leaders who have performed outstanding service in behalf of the Appeal's annual campaigns at a dinner April 7 in the Bellevue-Stratford Hotel. Those being honored include: Frank L. McNamee, theatre circuit owner and former president of United Artists; James P. Clark, president of Highway Express, film delivery service; Victor H. Blanc, city councilman and chief barker of the Philadelphia Variety Club, and Fredric R. Mann, president of Robin Hood Dell.

20th-Fox to Re-Release 6 Pictures

Twentieth Century-Fox will re-release six of its biggest hits of past years starting May 15 and continuing through the end of the year, Al Lichtman, director of distribution, announced this week.

The six films, including four in color by Technicolor, represent outstanding money-makers of recent years and have been carefully chosen "to meet the entertainment needs and demands of the present-day movie going public," Mr. Lichtman said.

The four color films, which will be in exchanges by June 15, are: "Leave Her to Heaven," starring Gene Tierney, Cornel Wilde and Jeanne Craine; "Crash Dive," starring Tyrone Power, Anne Baxter and Dana Andrews; "To the Shores of Tripoli," starring John Payne, Maureen O'Hara and Randolph Scott, and "Home in Indiana," with Walter Brennan, Lon McCallister, Jeanne Craine and June Haver.

The black and white pictures, which will be ready for showings May 15, are "Laura," starring Gene Tierney, Dana Andrews and Clifton Webb, and "This Above All," starring Tyrone Power and Jone Fontaine.

New advertising material and pressbooks including the latest merchandising ideas will be available on each picture by the end of April.

New Loew's Pact Gives Rodgers $1,100 Weekly

William F. Rodgers, vice-president of Loew's, whose present employment contract expires July 26, has signed a new agreement with the company calling for his exclusive services for a period of two years, commencing July 27, at a salary of $1,100 a week, Loew's reported last week to the Securities and Exchange Commission in Washington. The new pact stipulates that Mr. Rodgers' services "shall be in an advisory capacity as required by the board of directors." Also provided for is reimbursement of Mr. Rodgers in the amount of $200 a week for "unusual expenses incurred in behalf of the corporation for which it is difficult or impossible for Rodgers to account in detail." His salary the last fiscal year amounted to $114,714.

MGM to Help Theatres In Tornado Territory

Theatres in the areas stricken by tornadoes will be assisted by MGM in keeping the houses operating, it was announced this week. According to Charles M. Reagan, sales chief, branch managers at Atlanta, Dallas, Memphis, New Orleans and Oklahoma City have been advised that in line with the company's policy on similar occasions in the past, assistance will be extended where warranted.

The Hollywood Scene

Color Shortage Is Seen Ending Within a Year

Hollywood Bureau

The color shortage appears in a fair way to become a thing of the past within a dozen months.

The Warner Brothers' previewing of its WarnerColor to an invited audience at the Academy Awards theatre last week marked, with screening of "The Lion and the Horse," the culmination of a dozen years of research and experimentation. The studio says it is now equipped to turn out 10 WarnerColor features a year, and within a reasonable time will be able to use the process on its whole program.

Metro Also About Ready With Color Facilities

Last week, also, John M. Nickolaus, head of the MGM laboratory, returned from New York to disclose that with completion of two more developing machines for handling the company's Ansco-color process, scheduled for year's end, the studio will be able to use it on 50 per cent of its product. This process, used on "The Wild North," represents an 11-year period of preparation.

And Spyros Skouras, 20th Century-Fox president, last week told intimates he expects that company's color process, developed in conjunction with the Eastman company, to be ready by next winter for use on a scale comparable to the present use of black-and-white.

The week's news also included a report that Consolidated Laboratories is about ready to offer Trucolor, utilized exclusively by Republic heretofore, for general use of any studio.

Meanwhile, Technicolor's facilities continue strained to capacity, with a multimillion dollar plant expansion formally announced.

See Physical Bottleneck In Color Almost Cleared

These and similar developments of the past year or so combine to suggest strongly that the physical bottleneck long charged with limiting use of color by producers is out of the window or about to be. The cost factor, long regarded as a substantial secondary impediment, has been reduced materially, a striking achievement in the face of the general price rise, but is still formidable and, despite claims made in some quarters, probably will never come down to the black-and-white level.

The time factor, long a barrier to a producer racing to market with a timely subject, likewise has been reduced somewhat, but still figures importantly. The day when a producer can consider it's a matter of toss-up whether to go color or black-and-white with his picture is yet far off, but not quite the vain dream it once was. That seems to be the feeling all around.

Four Pictures Started

Four pictures, two of them in color, were started during the week, and five others went from shooting stage to cutting room, bringing the over-all count of films in camera stage to 31.

"Plymouth Adventure," Technicolor, is being personally produced by Dore Schary for MGM, with Clarence Brown directing Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn and John Dehner.

"The Rose Bowl Story," Cinecolor, is being produced by Richard Heermance for Monogram, with William Beaudine directing Marshall Thompson, Vera Miles, Natalie Wood and Jim Backus.

"Letter from the President," MGM, is being directed by William A. Wellman for MGM with Stephen Ames as producer, and with Shelley Winters, Ricardo Montalban, Claire Trevor, Wendell Corey and Robert Burton in the cast.

"Hellgate," a Commander Films Production for Lippert release, has Sterling Hayden, Joan Leslie, Ward Bond and Richard Emory in the cast, and is being produced by John C. Champion and directed by Charles Marquis Warren.

Kansas Town Asks Fox For "Nellie" Premiere

Twentieth Century-Fox has received a petition containing the signatures of 35,000 residents of Hutchinson, Kansas, requesting that the world premiere "Wait 'Till the Sun Shines, Nellie" be held in Hutchinson. The scroll bearing the signatures was flown to Hollywood by Mayor William Shaw of Hutchinson, and Willis Shaffer, manager of the Hutchinson Fox theatre and former winner of the Quigley Grand Award.

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT

Hellgate (Commander Films Prod.-Lippert Release)

MGM

Letter from the President

Plymouth Adventure (Technicolor)

MONOGRAM

The Rose Bowl Story (Cinecolor)

FINISHED (5)

MONOGRAM

Plow Jockeys

PARAMOUNT

Come Back, Little Sheba (Hal Wallis Prod.)

REPUBLIC

Old Oklahoma Plains

UNIVERSAL-INT'L

Yankee Buccaneer (Technicolor)

Ma and Pa Kettle at Waikiki

SHOOTING (27)

COLUMBIA

Strange Fascination (H. H. Prod.)

The Dirty Dozen (Kramer Company)

The 5,000 Fingers of Dr. T. (Technicolor)

INDEPENDENT

Port Sinister (American Pic. Prods.-RKO Release)

Abbott & Costello Meet Captain Kidd (Woodley Prod.-W. B. release)

MGM

Lili (Technicolor)

Everything I Have Is Yours

The Devil Makes Three (Munich, Germany)

Eagle on His Cap

One Piece Bathing Suit (Technicolor)

MONOGRAM

Arctic Flight Lindsley Parsons Prod.)

PARAMOUNT

Tropic Zone (Technicolor)

Stalag 17

REPUBLIC

Thundering Caravans

Toughest Man in Tombstone (Trucolor)

RKO RADIO

Sudden Fear (Joseph Kaufman Prod.)

Hans Christian Anderson (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX

Darling I Am Growing Younger

Pony Soldier (Technicolor)

The Snows of Kilimanjaro (Technicolor)

UNIVERSAL-INT'L

The Black Castle

It Grows on Trees

The Riding Kid (Technicolor)

WARNER BROS.

April in Paris (Technicolor)

Danger Forward

The Story of Will Rogers (Technicolor)

The Miracle of Our Lady of Fatima

The National Spotlight

ALBANY

The effect of special-price picture like "Quo Vadis" and "The Greatest Show On Earth" on the business done by regular releases following them is again a topic of debate in exhibitor circles. Reaction in Albany to the two top pictures has been quite good, although grumbling about the scale has not been absent. . . . Leon Pickett, contract man for the Ringling Brothers and Barnum & Bailey circus, in for a hearing before the State Board of Standards a Appeals on the proposed revisions in the places-of-public-assembly code, expressed the opinion the sharp increase in advance sale for the coming New York engagement in Madison Square Garden is caused, in part, by the success of the picture. . . . D. John Phillips, executive director of the Metropolitan Motion Picture Theatres Association, also here to attend the code hearing. . . . James McLoughlin is the new manager of the Palace in Lake Placid, Ernest G. Dodds having retired to take up other activities. . . . A drive to raise $55,000 for Malcolm Atterbury's Playhouse—the old Capitol—is under way. It would wipe out fixed charges.

ATLANTA

Paramount theatre started on its second week of "A Streetcar Named Desire" to good business. . . . A. C. Cowles will open his new drive-in during the middle of April. . . . Mr. Cowles is in Emory Hospital for check-up. . . . On the row visiting were Col. T. E. Orr, Amusement Enterprises, Albertsville, Ala.; P. L. Taylor and A. L. Bishop, Bishop Theatres in Georgia; John Thompson, Gainesville, Ga.; and Mr. and Mrs. R. L. Johnson and Sanford Ayres, Conor theatre, Comer, Ga. . . . Pvt. Jack H. Lancaster, son of Mrs. Rose Lancaster, Astor Pictures of Georgia, and Miss Charlotte Powell, were married. . . . The St. Clair drive-in, Pell City, Ala., has reopened for the season. . . . Fred Barton appointed manager of the Bama theatre in Tuscaloosa, Ala. . . . Martin Theatres has appointed H. R. Richards as manager of the President theatre, Manchester, Ga. . . . The Dixie drive-in at Stewart, Fla., has opened with Leonard Couch as manager. . . . Brakin theatres has opened a new drive-in at Opp, Ala. . . . Joseph Johnson, stage manager for the LaPlaza theatre, St. Petersburg, Fla., died at his home there. . . . Mat and Jimmy Suraci opened their new 500-car drive-in in Montgomery, Ala. The concession stand has a full-length glass so that patrons can see the show from the stand.

BALTIMORE

Jack Sidney, Loew city manager has returned to his desk after being hospitalized for a week. . . . Fred Schanberger, Jr., Keith's theatre, stricken seriously ill in Florida. . . . The Allied Motion Picture Theatre Owners of Maryland have elected Leon Back, Rome circuit, as president; Lauritz Garman, Garman circuit, vice-president; C. Elmer Nolte, Jr., Durkee circuit, treasurer. . . . I. M. Rappaport, back from a New York visit. . . . "Rasho-mon" has been cut by the Maryland Board of Censors. . . . Super 40 drive-in near Cumberland is being enlarged, according to owners Thomas Blash and Paul Owens. Five acres have been purchased and the extension will increase the number of cars that can be accommodated from 500 to 750. . . . T. L. Harrison, Jr., asistant manager Park Theatre, Lexington Park, Md., was in St. Mary's Hospital recovering from an operation.

BOSTON

The Cinema Club of Boston will hold its annual dinner dance on May 17. . . .The Milford, Milford, N. H., operated by the Latchis circuit, was destroyed by fire with damages set at $50,000, which includes adjacent stores. . . . With the resignation of Bob Manson, manager of the Guild and Norwood theatres, Norwood, Ed O'Neill, former assistant to Jim Tibbetts of Loew's Orpheum is now handling the two theatres. . . . Drive-in Theatre Association of New England has announced two new members, Marius Bonneau, Parkway drive-in, Brattleboro, Vt., and Alex Yamilkowski, Red Rock drive-in, Southampton, Mass. . . . Seth and Elinor Field of Affiliated Theatres are on a two-week cruise on the S. S. Mauretania. . . . Winners in the Warner Theatres Managers' Sweepstakes contest for January are Irving Hillman, Roger Sherman theatre, New Haven, first prize; John Petroski, Palace, Norwich, Conn., second prize and Jack Melincoff, Palace, Lawrence, third prize. Honorable mention went to Andy Sette, Capitol, Springfield; Murray Howard, Warner's, Worcester; Nick Brickates, Garde, New London, Conn., Joe Miklos, Embassy, New Britain, Conn.; and Jack Harvey, Palace, Danbury, Conn.

WHEN AND WHERE

April 13-15: Fifth annual convention Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta, Ga.

April 15, 16: Annual meeting, Iowa-Nebraska Allied, Fontenelle Hotel, Omaha, Neb.

April 21-25: 71st semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Drake, Chicago.

April 2-May 1: Variety International convention, Las Vegas, Nev.

May 1, 2: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis, Minn.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

BUFFALO

When Al Pierce, manager of Shea's Bellevue, Niagara Falls, presented "Quo Vadis," in his house recently, he screened the production for the local clergy. . . . Bill Rosenow of Skyway Drive-In Theatres, Inc., said he and president of the company, Bill Brett, hope to have the Skyway Lakeshore and Niagara open for the season the middle of April. . . . Susan Cabot, starlet, was in town the other day and George Mackenna and Bill Brereton arranged to have her address the Ad club, appear at the Sister Kenny Foundation clinic, appear on radio and TV and be extensively interviewed by the press. She is in "Battle at Apache Pass," current at the Lafayette. . . . Alice Hughes gave Alan Young a great plug in her column in the *Courier-Express* the other day. It was a swell introduction for Young who visited Buffalo to plug "Aaron Slick from Punkin Crick," to be shown at the Paramount Easter week. . . . At the testimonial dinner given Myron Gross by Tent No. 7, Variety club, the guest was presented with a beautiful lounge chair. . . . Dave Miller, chief barker, Tent No. 7, announced Pre-Convention "Nite in Las Vegas" in the Variety club headquarters.

CHICAGO

Biggest business in months was done by outlying theatres playing "Sailor Beware" over the past week-end, even with practically all the local drive-ins open and doing very well. . . . The Palace is set to re-open April 12, with "Singin' In The Rain," under its new management. Complete new Brenkert-RCA sound and projection equipment is being installed in the booth. Tom King of the Chicago Stadium publicity staff will team up with Lucille Ballentine to handle publicity and public relations. . . . The Astor was scheduled to close for two days for re-seating and redecorating. . . . Bell and Howell had an open house for their employees to celebrate the completion of the $1,750,000 addition to their Lincolnwood plant. . . . Spero Kontos, general sales manager of Abbott Theatre Equipment, became the father of a baby girl . . . . Two drive-ins are scheduled to re-open: Alger's Streator drive-in will be ready to go some time in May; The Hi-Way, Newport Township, Ill., will be operated by a syndicate from downstate Illinois. . . . The Manor and Woodlawn theatres, both closed for several months, will

(*Continued on page* 40)

DISTRIBUTED BY RKO... *TWO* SPECIAL ACADEMY AWARD-WINNING FEATURES!

©A. M. P. A. S.

Special ACADEMY AWARD

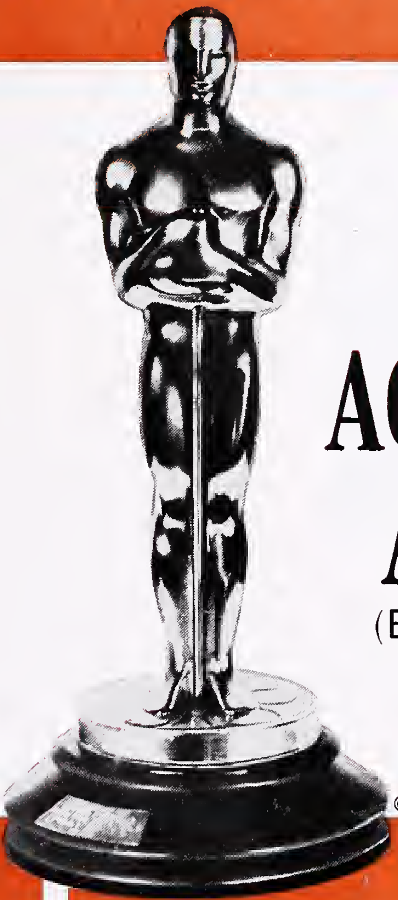
(Best Foreign Film)

Rasho-Mon

The Great Japanese Production,
introducing
MACHIKO KYO
TOSHIRO MIFUNE
MASAYUKI MORI
A DAIEI PRODUCTION

Produced by JINGO MINOURA
Directed by AKIRA KUROSAWA
Based on a novel by RYUNOSUKE AKUTAGAWA
Screenplay by AKIRA KUROSAWA and SHINOBU HASHIMOTO
Photographed by KAZUO MIYAGAWA
Music by TAKASHI MATSUYAMA

—also GRAND PRIZE WINNER 1951 VENICE FILM FESTIVAL



©A. M. P. A. S.

Special ACADEMY AWARD

(Best Documentary Feature)

SOL LESSER presents

KON-TIKI

Photographed by the men who lived it.
Told by—
THOR HEYERDAHL,
leader of the expedition and author of the best-selling book.

Introduction by BEN GRAUER
Produced by OLLE NORDEMAR
Music by SUNE WALDIMIR
Sound by GOSTA WIHOLM
Film Technician, A. G. ANDERSON
Optical Effects, GOSTA BJURMAN

An Artfilm. A.B.

Distributed by RKO RADIO PICTURES

(*Continued from page 38*)

reopen under new management, in the near future. . . . Ray Herrington manager of Great States' Normal, Normal, Ill., has taken over direction of the Homewood, Ill., for a group of four local merchants who purchased the building from Joe Goldberg in an effort to keep the theatre open. The house had been operated by Jones, Linick, and Schaffer for the past 13 years. . . . Fifteen Synchro screens have been ordered by theatres in this territory and more orders are coming in every day, according to Spero Kontos of Abbott Theatre Equipment.

CINCINNATI

"Quo Vadis" continues to head the local box office list on its fourth week at the 3,300-seat RKO Albee, where it has had a highly successful run. . . . The Taft theatre was practically sold out for the one night showing of "With a Song in My Heart," with the house scaled at $1 to $2.50 for the one night engagement. Miss Froman gave a vocal recital in connection with the Cincinnati premiere of the picture, the proceeds from which will be used toward establishment of the Jane Froman Scholarship Fund at the Cincinnati Conservatory of Music, where Miss Froman formerly was a student. . . . Jacob T. Coffman, formerly associated with Midstates Theatres here, but more recently manager of the Dale theatre, in Dayton, Ohio, has been named business manager of the Dayton Art Institute. Robert L. White, projectionist of the Far Hills theatre, in Dayton, will take over management of the Dale. . . . A new drive-in theatre, to be known as the Green River Outdoor theatre, is being built at Liberty, Ky., by Bert Sallee, Charles Brown and Leslie Sanders. . . . Opening of the new 200-car Davis drive-in theatre, at Stanford, Ky., being built by H. P. Davis, is scheduled for April.

CLEVELAND

Robert Mochrie, RKO sales manager was in town for the first time in two years. . . . Hal Bokar, son of University Theatre manager Bill Boker, writes from army headquarters in Frankfurt, Germany, that he recently starred in an army version of "Bell, Book and Candle" and that he is currently directing "All My Sons" in which he also stars. . . . Meyer Fine, Associated Circuit president and Mrs. Fine were due to arrive home this week from a ten-week Mediterranean cruise. . . . Shea's Colonial, Akron has installed a Sel-Mix three unit beverage dispenser, sold by NTS Co. . . . M. B. Horwitz bought from NTS two X-L Simplex mechanisms an X-L sound for the Astor theatre. . . . Bennett Goldstein, Schine Ohio booker, is transferred to the Buffalo office succeeding Myron Gross, now manager of Co-operative Theatres of Buffalo. . . . Abbott and Costello have a date with Warners' Allen theatre for a personal appearance on April 15. . . . M. Tilford Stanbaugh bought the Our theatre, Canfield, O., from Stanley Rawson and now calls it the Community theatre. . . . James Victor Wolcott in the motion picture industry some 30 years as theatre owner and manager died at University Hospital. . . . Richard Leathers, RKO Palace assistant manager and Louise Hutman, a model with L'Ecole de Charme will be married May 24. . . . Hy Barden has closed the Superior theatre, a last run.

COLUMBUS

The 35-year-old 300-seat Royal, in the downtown market district, closed. It was a small action and Western theatre. The Royal had been operated for 14 years by Harry Knight, Sr., who also operates the neighborhood Russell. . . . Walter Kessler staged a circus party in front of Loew's Ohio on the night before opening of "The Greatest Show on Earth." Billy Yates, Ringling clown, who is seen in the picture, was the star attraction with The Great Jaxon, a 12-foot-tall stilt walker. . . . Columbus milk dealers ran a thank-you ad directed at Columbus theatremen for honoring the milk industry during March. "Wholesome entertainment and wholesome food make the community a happy, healthy place to live and work. We agree 'For community service, it's the milkman; for community entertainment, it's your movie theatre'," read the ad, placed in all dailies.

DENVER

Robert Quinn, Paramount studio publicity man, was here arranging for the premiere of "Denver and Rio Grande" at the Denham May 2. . . . Ward Pennington, who recently resigned as Paramount branch manager, was back here from his new home in Beatrice, Neb., to pick up his family and their household furnishings. He has bought the Crest drive-in there. . . . Arthur Manson, Lippert publicity man, here arranging publicity for "Navajo," to run at the Bluebird. . . . William Prass, MGM publicity man, is in General Rose Memorial hospital. . . . Walter E. Brannon, division manager and his assistant, Harry Gittleson, here for RKO sales meeting of the Denver branch.

DETROIT

Ray Milland made a personal appearance in Detroit in advance of "Something to Live For" which is at the United Artists. "Quo Vadis" in its fifth week at the Adams is breaking all records at the box office. . . . Butterfield Theatres has closed the Rialto in Three Rivers, Michigan until further notice leaving only the Riviera open. . . . E. R. Holtz of the LaSalle Garden Theatre Co., received $150,000 for the Annex from the city. . . . Harold Bernstein, circuit operator, was laid up in the Bay City Hospital following a heart attack. . . . The Star in Hamtramck has been closed by the Schram & Goldberg circuit. . . . Paul Field, manager of the Alhambra Theatre, was honored as a community leader recently at a celebration sponsored by the North Woodward Community Council, a Red Feather organization. . . . Gil Green, manager of the 4,000-seat Michigan theatre has just reactivated the fish pond in his lobby.

HARTFORD

A new policy of starting main feature between 8 and 8:30 instead of 9 and 9:30 nightly, Monday through Friday, has gone into effect in metropolitan Hartford theatres. . . . Lindsley Parsons and a Monogram production crew will arrive at the New London (Conn.) Submarine Base in early June for location work on "Down Periscope.". . . Frank Meadow has reopened the 261-seat State Theatre, New Haven, following extensive remodeling and redecorating. . . . The Warner circuit's Merritt, Bridgeport, is marking its tenth anniversary. . . . Drive-in theatres are resuming operations throughout the Connecticut area. . . . "Streetcar Named Desire" and "Rasho-Mon" were among Hartford second-week holdovers. . . . Dick Stephens, Columbia exploitation man, arranged appearances of Barbara Hale and Jeff Donnell at the Bijou, Springfield, Mass., for "The First Time.". . . Cleo Bates, assistant manager, E. M. Loew's State theatre, Holyoke, Mass., is marking his 50th year in show business. . . . Norman Levinson of Loew's Poli, Hartford, is in Florida on a vacation.

INDIANAPOLIS

The drive-ins got away to a good start in the past week, with mild spring weather prevailing. . . . Jane Beard, office manager at Warners, has resigned. . . . Virgil Jones, formerly a booker in the Warner office, is going on the road in the Kentucky territory during the illness of Bob Shrader. . . . Charles Acton, ex-Republic salesman, has moved to Paramount. Bob Shook, formerly a booker, has taken Acton's place at Republic. G. L. Heinrich succeeds Mr. Shook. . . . Dick Lochry, operator of the Arlington, is vacationing in Florida. . . . Tom Goodman, who has been associated with his father, Sam Goodman, Corydon exhibitor, for the past several years, has returned to film row as a Monogram salesman. . . . Eddie Ornstein will buy and book for the West Side drive-in at Evansville. . . . The Allied Theatres Owners of Indiana will pass the regular April board meeting to concentrate on their spring convention at French Lick May 5-7.

KANSAS CITY

The Warwick, a Fox Midwest house, becomes an Art theatre April 10. . . . J. Erwin Dodson, who died March 28 in Los Angeles, was well known in Kansas City, where, at one time, he was manager of National Screen Service. . . . All drive-ins around Kansas City are operating. . . . The Uptown, Commonwealth theatre at Carrolton, Mo., reopened March 26, after extensive improvements—new seats, new concessions, etc. Its drive-in at Grand Island, Neb., will open April 12. . . . The Midland had a big week with "The African Queen." The Kimo is showing "Marie du Port." The Vogue held over "The Titan" and "The Guest." The Paramount had "A Streetcar Named Desire." The board of directors of the Kansas-Missouri Theatre Association will meet April 16.

LOS ANGELES

Vic Hunt has opened his new office at 2015 So. Vermont, where he will represent the West Coast Concession Co. . . . Colin Dexter of Alexander Film Co., of Colorado Springs visited here. . . . David Jarvis narrowly escaped while flying from Blythe to Riverside in his private plane. He suddenly suffered a stroke on his left side as his aircraft was passing over the desert area near Palm Springs and managed to make an emergency landing with one hand. His plane immediately burst into flames, but he was pulled to safety by the pilot of another plane who spotted the accident from the air. At

(*Continued on opposite page*)

(*Continued from opposite page*)

present Dave is resting comfortably at Desert Hospital. . . . Gorman Heimueller has resigned from the publicity department of United Artists Theatre Corp. . . . Lawrence W. Marriott has been promoted to sales manager of the Universal Exchange. . . . Joe Mealy, manager of FWC's Tivoli and Nuart, Sawtelle, was a visitor on the Row. . . . Other exhibitors seen were Jack Lowenbien, San Diego; Ben Bronstein, Palm Springs; George Diamos, Nogales, Ariz.; Tom Huntington, Chula Vista; Bill Russo, San Diego; Mrs. Lemucchi, Bakersfield; Lloyd Katz, Las Vegas. . . . Al Brinham, former manager of the Majestic, Santa Monica has been appointed manager of the Lyric, Monrovia.

JACK VERSER OF INTERSTATE WESLACO, TEXAS, MAN OF YEAR

JACK VERSER

Jack Verser, 34-year-old city manager of Interstate Theatres in Weslaco, Texas, has been named Weslaco's "Man of the Year" as the community's outstanding young civic leader. Some measure of the award can be taken from the fact that it was conferred by a committee comprising the presidents of Weslaco's five civic clubs: the Rotary, Kiwanis, Lions, 20-30 and the Business and Professional Women's Club. The Man of the Year selection is made from nominations sent in by citizens to the Weslaco *News,* whose publisher presents a plaque to the honored Weslacoan each year.

Strictly speaking, however, the award to Mr. Verser should not be much of a surprise to officials of the Interstate circuit, whose motto is "Dedicated to Community Service." Another Interstate city manager in the Rio Grande Valley, R. E. "Mike" Gilbert of Harlingen, was similarly honored in 1950.

Mr. Verser, who has been with Interstate for 17 years, went to Weslaco in 1944 as manager of the Ritz and Gem theatres. He has continually given his time and leadership toward making Weslaco a better city. He was president of the Community Chest and led it through a successful finance campaign last fall. At the same time he was one of the most active members of the City Welfare Board and recently was elected its president for the current year.

He is a member of the board of directors of the Magic Valley Association and a member of the board of governors of Valley Boys' Ranch.

A veteran of World War II and a member of the First Baptist Church, Mr. Verser recently was elected to the board of directors of the Weslaco Chamber of Commerce as a result of his work on the chamber's membership, trades promotion and tourist committees.

The letter nominating him for the Man of the Year award said, "However, the above offices and positions are not the real reason for nominating Jack. It is the many, many little things that he does that go for the most part unnoticed."

Mentioned then were his outstanding work with the Lions Club, work with the Junior Service League, March of Dimes, Valley Cotton Day and his aid in attempting to organize a National Guard unit.

"Weslaco has an unusually large number of men who contribute more than half their share to our community, and all of them are deserving of praise for their unselfish work," the letter concluded, "but if they have done more than Jack, they have been moving."

LOUISVILLE

For the running of "The Greatest Show on Earth" at the Rialto, managed by Johnson Musselman, a very elaborate false front with a circus motif was put up. . . . C. B. Wells, Jr., of Falls City Theatre Equipment has resigned. . . . Out of town exhibitors seen on the row included Don Robinson, Shepherd, Shepherdsville, Ky.; C. C. Simms, Lebanon drive-in, Lebanon; M. H. Sparks, Tompkinsville, Ky.; George Peyton, Griffith, LaGrange, Ky.; E. L. Ornstein, Rialto, Marengo, Ind.; and Guy Roehm, Grand, New Albany, Indiana. . . . Louis Baker of the Star theatre, West Point, has been released from St. Anthony's hospital in Louisville, following an operation. . . . The Kentucky Association of Theatre Owners in conjunction with their annual convention to be held May 28 and 29 at the Brown Hotel here, once again will include an exhibition of new equipment, exhibition ideas, novelties, concession equipment, and other ideas pertaining to the complete operation of indoor and outdoor theatres. . . . M. H. Sparks of Edmonton, Kentucky, who formerly operated the Strand theatre, Edmonton, Ky.; and the Veteran's theatre at Tompkinsville, Ky., as well as other theatres within the state, has announced that he has taken over the subsequent run neighborhood Shawnee theatre, Louisville, Ky., from Pete Dawson. The theatre is now closed and formal reopening was scheduled for March 30.

MEMPHIS

All theatres in the Memphis trade territory damaged or put out of commission because power lines were down after the recent tornado have resumed operation except Judd at Judsonia, owned by James and O. C. Waller, which was so badly wrecked it will have to be rebuilt. . . . A. F. Thomas has been named city manager for Paramount and Malco Theatres at Helena, Ark., succeeding Roy Hale, who has gone into the tourist camp business. . . . Arthur Greenblatt, general salesmanager, New York, and Nelson Towler, division manager, Atlanta, were visitors at Lippert Pictures, Memphis, exchange. . . . Clayton Tunstill, district manager, Malco Theatres, Inc., was in Helena, Ark., on a business trip. . . . Joe Propps has been named manager of Strand and Joy at Clarksville, Ark. . . . Exhibitors visiting and shopping on Film Row included Robert Bradley, Cabbott; Joe Melio, Bradford; John Staples, Piggott; K. H. Kinney, Hughes; Henley Smith, Pocahontas; William Elias, Osceola; J. R. Adams, Oxford; Whyte Bedford, Hamilton; T. M. Jourdan, Iuka; and W. C. Kroeger, Portageville. . . . R. L. Bostick, manager, National Theatre Supply Co., and Mrs. Bostick, are on a trip through Texas, Arkansas and Oklahoma. . . . Mrs. Helen Hughes as resigned as assistant booker at Paramount.

MIAMI

Making a tour of the lower East Coast Division of Florida State Theatres recently, was Lou Finsky of the Jacksonville office. . . . Earl Potter, manager of the Tivoli, was startled on entering his office one morning to find burglars had jimmied three doors to put an acetylene torch to a safe and removed a $750 ring. . . . The Belle Glade area of Florida is looking forward to the completion of a 400 car drive-in under construction there, according to Joe Hornstein, of the theatre supply house. . . . According to Al Wilkie, publicity director, vaudeville at the Olympia may cease after the Easter week show. Difficulty in obtaining suitable talent and film bookings are part of reasons. . . . Paul Baron, manager of the State, had 10 takers for his free admission gag for the run of "Ten Tall Men." Catch was the requirement of a 6′ 4″ height. . . . The Wometco 'Big League' contest had most of theatres pitching to get in the top nine. Last week's top nine kept up there, with slight changes in positions. Third week listing had them placed Carib, Park in Tampa, Gateway, Miami, Miracle, Parkway, Surf, Lincoln and Grand. Rosetta jumped from 22nd to 10th, Ritz to 12th and Tower to 13th.

MILWAUKEE

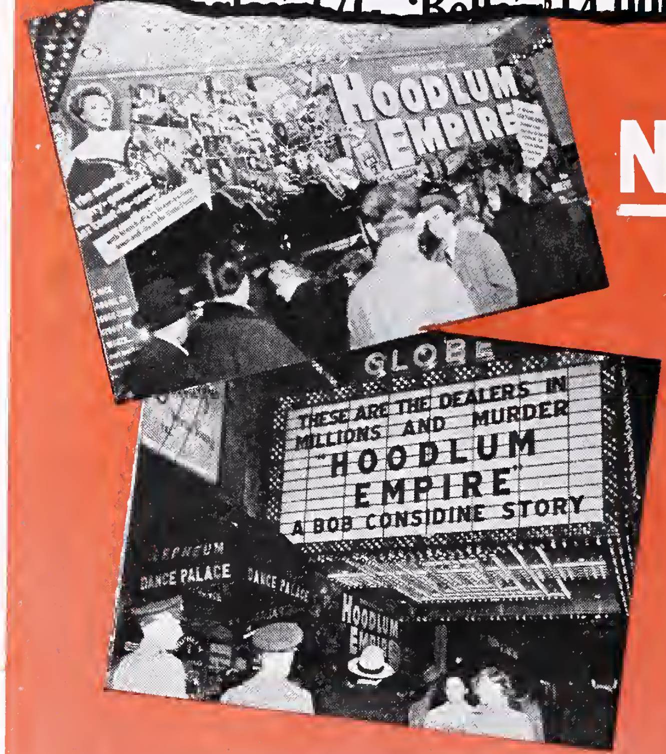
In honor of Joe Reynolds 10th anniversary as manager of the St. Cloud Oriental theatre, Mrs. W. Deniston, former chair-

(*Continued on page 44*)

THE BIG PAY-OFF FOR T

VARIETY

B'way Picks Up; 'Hoodlum' Very Good 19G,


HOODLUM EMPIRE
GLOBE
THESE ARE THE DEALERS IN MILLIONS AND MURDER
HOODLUM EMPIRE
A BOB CONSIDINE STORY
ORPHEUM
DANCE PALACE
HOODLUM EMPIRE

NEW YORK

GLOBE

"pacing the field"

HEADING FOR HOLDOVER BUSINESS!

New Pix Help Chi;

HOODLUM EMPIRE
CLAIRE TREVOR
BRIAN DONLEVY
LUTHER ADLER
"STRONGHOLD"
VERONICA LAKE

"Smash

HERBERT J. YATES presents

HOODLU

A BOB

starring

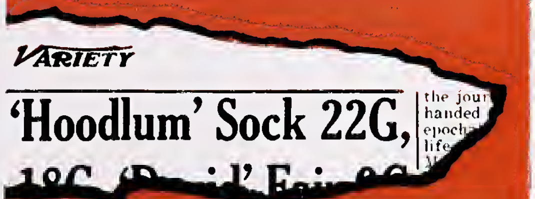
BRIAN DONLEVY · CLAIRE

LUTHER ADLER · JOHN RUS

RICHARD JAECKEL · RICHARD BENEDICT · *Scre*

A REPUBLIC

HEATRES EVERYWHERE!

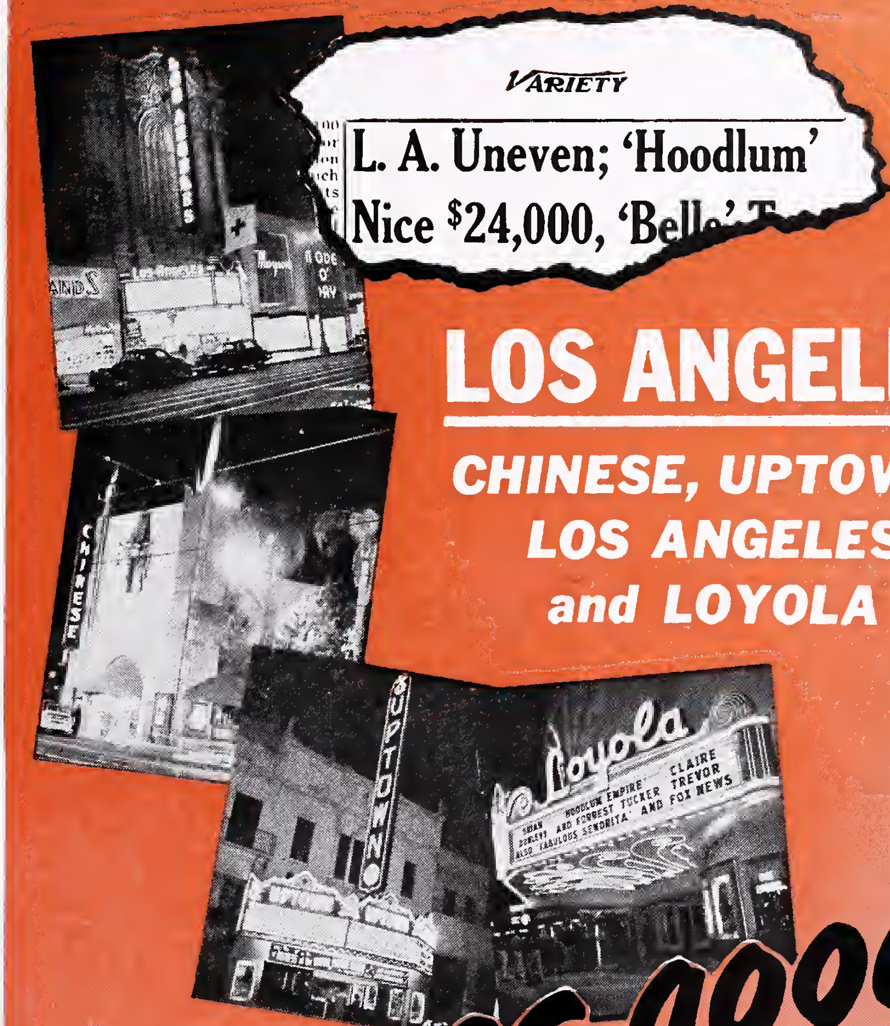


VARIETY

'Hoodlum' Sock 22G,

CHICAGO

UNITED ARTISTS



VARIETY

L. A. Uneven; 'Hoodlum'

Nice $24,000, 'Bell

CHINESE
UPTOWN
Loyola
SUSAN HAYWARD
HOODLUM EMPIRE
CLAIRE TREVOR
AND FORREST TUCKER
AND FOX NEWS
ALSO FABULOUS SENORITA

LOS ANGELES

CHINESE, UPTOWN, LOS ANGELES and LOYOLA

biz"

"Shapes good"

M EMPIRE

CONSIDINE STORY

TREVOR · VERA RALSTON · FORREST TUCKER

SELL with **GENE LOCKHART** · **GRANT WITHERS · TAYLOR HOLMES**

en Play By BRUCE MANNING *and* BOB CONSIDINE · *Associate Producer-Director* JOSEPH KANE

PICTURE Republic Pictures Corporation

(*Continued from page 41*)

man of the Supervised Kiddie Matinees at the Oriental, arranged a surprise for him with the help of all the members of the committee. Last Saturday afternoon on the stage the Oriental the local scout troops presented the colors on the stage followed by the members of the matinee committee. They presented Mr. Reynolds with a flash camera among other gifts in appreciation for his cooperation in making their matinee such a success. . . . Frank Smith is the new manager at the Fox Shorewood theatre here. . . . The North Shore area of the Children's Approved Saturday Matinees Committee, in the Shorewood theatre area, held a luncheon to launch the new series tickets that will go on sale at the schools in that area. . . . Seen along the row were Fred Lienhardt, New Glarus; Don Brown, LaFarge; William Ainsworth, Shawano and Don Deakin, Wisconsin Dells.

MINNEAPOLIS

Harry B. French, Sr., president of Minnesota Amusement Company, has returned from a month's vacation trip to Florida. . . . Harry Weiss, RKO Theatres division manager, has returned from a business trip to Des Moines, Waterloo, Marshalltown, and Cedar Rapids, Iowa. . . . "Viva Zapata!" is in its third week at the Gopher, first run loop house. "Quo Vadis" is in its fifth week at the Century, first run loop house. . . . Leo Peterson and A. J. Johnson, owners of the State theatre at Pierre, South Dakota, which was destroyed by fire last winter and which will be rebuilt this spring, have placed a contract with the Minneapolis office of the American Seating Company for eight-hundred Bodiform chairs. The cost of rebuilding will be $135,000. . . . Listing: Lloyd Kressly of the Rainbow Outdoor theatre and the Rainbow theatre, Lemmon, South Dakota; Fred J. Nelrich, Nodak, Wyndmere, North Dakota; Jake Musich, Lyceum, Black Duck, Minnesota; A. B. Muller, Wright, Maple Lake, Minnesota; Grant Hatling, Bell, Belgrade, Minnesota, and George C. Gould, Crystal, Glencoe, Minnesota.

NEW ORLEANS

Mrs. Sam F. Ewing, owner of Fay, Fayette, Miss., assumed operations of the Roxy Theatre, Roxy, Miss., the former owner is Mrs. Evelyn Higgenbotham. Sam F. Ewing, Jr., will manage it. . . . Tom Neeley, Jr., has joined 20th-Fox sales force. He has been assigned to the Mississippi area. . . . Forrest Tucker, star of "Wild Blue Yonder" flew into New Orleans a couple days ahead of the opening of the film at the Joy. . . . Levere C. Montgomery and Eldon Briwa are working on plans for a cooperative buying and booking combine of independent theatres. Mr. Montgomery is principal owner of Joy and with Mr. Briwa owns and operates the Film Service Booking office. . . . Paramount Gulf Theatres will reopen the drive-in, Prichard, Ala., on April 12. . . . L. E. Craig opened his new Ocean City drive-in, Ocean City, Fla., on March 22, completely equipped with RCA equipment. . . . W. N. Clark, Monroe, La., who built and sold several drive-ins the past year now has one under construction near Columbia, La. It will be named the Owl. . . . Joseph Aspley, former manager of the Crescent drive-in, New Orleans, resigned to take over as general manager of E. V. Landaiche's Biloxi theatres—the Buck, Bayview and Beach Drive In. . . . Among Film Row callers included Mr. and Mrs. Tom Watson, Ellisville, Miss.; Arthur Lehman, Jackson, Miss.; E. G. Perry and Lloyd Edwards, Pittman Theatres, Robert Molzon, Norco, La.; S. J. Olister, manager, Abalon, Algier, La.; Mrs. T. Lopo, Lakeview; Mrs. Bertha Foster, Violet and Port Sulphur, La.; Sam Corte, Laurel; Sam Pasqua, Gonzales, La.; Bob Roberts, Civic, C. R. Cullpepper, Citronelle, Ala.; and Robert L. Long, Bayou Theatres, Baton Rouge.

OKLAHOMA CITY

Criterion theatre at Shawnee, Okla., had ladies night. All ladies accompanied by a gentleman were admitted free. The fourth drive-in theatre at Topeka, Kansas, will start construction within the next 60 days, John Basham, resident manager for the owning corporation announced. . . . The Princess theatre, Topeka, has re-opened. . . . Henry Simpson, co-owner and manager of the Princess and Walmer theatres at Bristow, Okla., is showing trailers at one of his theatres, of the film currently playing at his other theatre. . . . Moonlite drive-in theatre, Stillwater, Okla., opened for the season.

OMAHA

The Nebraska- Iowa territory, staggering from a delayed Sunday punch by Old Man Wniter, dug out of drifts and got set for bottomless springs roads. Theatre crowds were almost blotted out for two days, film trucks were delayed. . . . "Quo Vadis" rode out the storm in great shape in its second week at the State. Ticket lines still were the rule as receipts more than doubled the usual run. . . . Norman Nielsen, ex-RKO salesman, is back filling the vacancy caused by the resignation of Bob Daley. . . . "The Sniper" was previewed by Columbia for the Omaha Police Department, recalling the case of the local sniper a couple of decades ago who terrorized the city before being brought to justice. . . . New quarters for the Variety Club are being arranged at the Blackstone Hotel. . . . 20th-Fox Exchange Manager Joe Scott attended a division meeting in St. Louis. . . . *World-Herald* Critic Jake Rachman turned his guns on the physical theatre, listing complaints from Omaha visitors for need of sprucing up some of the houses, inside and out.

PITTSBURGH

The Carnegie Institute of Technology has resumed its free showing of oldtime films. The first being the French "Crime and Punishment." The series attracted tremendous crowds last year. . . . Johnny Zomnir has resigned at Monogram to join Jimmy Hendel's sales staff at United Artists. . . . The Shady Side theatre has joined the suburban Squirrel theatre in the showing of first run pictures. . . . Squirrel's sensational box office results may also have others getting into the first run act. . . . The Lou Fordans, he's the manager of McKeesport's Memorial theatre, recently celebrated their 40th wedding anniversary. . . . The Joe Volpes did a swell job hosting the weekly Family Night at the Variety Club. . . . Martin Torreano, projectionist at the Schenley theatre and past president of the operators' local, is recuperating from an operation. . . . Mike Winograd, the theatre owner, has moved into the newly built apartment house in the downtown sector. . . . Joe Weitner, formerly of Monogram, has joined United Artists

PHILADELPHIA

The independent Arcadia in the downtown zone gets a first run this month with the booking of the imported Souvaine film, "Never Take No for an Answer." . . . The 800-car Lincoln just outside the city, reopened with a double feature policy. . . . Addie Gottschalk, RKO salesman, underwent surgery at Hahnemann Hospital. . . . Wesley W. Watson, general manager for the Weilland-Lewis theatres in Atlantic City, N. J., became the father of a son, Wesley W., Jr., born in the Atlantic City Hospital. . . . Dave Rosen left his post as manager of the independent Clark Film exchange and set up his own distributing office with "Race Reels" his first product. . . . William D. Beck, owner of the Route 45 Drive-In, Berlinsville, Pa., is now doing his own booking and buying as is L. L. Lenz, operating the 202 Drive-In at Painter's Crossroads, Pa. . . . Bud Abbott and Lou Costello will help the 1952 Easter Seal campaign of the Philadelphia Society for Crippled Children when they come here April 8 to make personals in connection with the opening of their "Jack and the Beanstalk" at Warners' Stanley on April 8. . . . The newly renovated Shore in Atlantic City, N. J., formerly the Cinema, reopened under the new management of George A. Hamid and Harry I. Waxman, with Martin Lazar, formerly with the house, as resident house manager. . . . Warner Theatre circuit, which last month sold five of its neighborhood houses, is relinquishing four more this month in the Bromley, Fern Rock, Diamond and Wynne. . . . Harry Brillman's Screen Guild film exchange is dating "Woman Hater," which was formerly released for J. Arthur Rank by Universal. . . . The March of Dimes campaign in the Reading, Pa., area, with the theatres assisting, brought in $27,073, which was $900 short of 1946's record $27,976. . . . Birdsboro, Pa., is without a theatre for the first time with the closing of the Diamond. Nearest theatres are nine miles away in either Reading or Pottstown. It has been proposed to show free films for children in the borough YMCA. . . . With Charles Thompson recuperating from a heart attack, Nick Lucas is managing the house for him; and for the same reason, Morris Kret is managing the Howard while Sam Levin recovers from a stroke.

PORTLAND

"Quo Vadis" is doing great in a fifth week at the Liberty at $1.50; "The Greatest Show On Earth" continues for a second week at the Paramount at $1.25; and "Death of a Salesman" holds for a second inning at the Music Box, also at $1.25. . . . "A Girl in Every Port" at the Orpheum and Oriental; and "Bright Victory" at the United Artists are new at regular prices. . . . "La Ronde" holds for a second stanza at the Guild; and "Snow White" holds for a second move over week at the Mayfair. . . . Edward G. Robinson took sick and his play "Darkness at Noon" was forced to be canceled at the Mayfair theatre.

(*Continued on page 46*)

NOW! A RIP-ROARING SMASH AT POPULAR PRICES!

AND ONE OF THE BIG BOXOFFICE 6!

According to BOXOFFICE Magazine's Quarterly First Run Reports:

1. Quo Vadis	296%
2. David and Bathsheba	211%
3. The River	210%
4. An American in Paris	201%
5. Sailor Beware	187%
6. A Streetcar Named Desire	180%

"The big pictures are doing the kind of business exhibitors entered on their books in 1946 and 1947!"

A RECORD-BREAKER EVERYWHERE... *BOOK IT NOW—WHILE IT'S HOT!*

"THE RIVER"

Color by

TECHNICOLOR

Kenneth McEldowney presents Jean Renoir's production of THE RIVER • Color by Technicolor • with Nora Swinburne Arthur Shields • Esmond Knight Suprova Mukerjee • Thomas E. Breen and introducing Patricia Walters • Radha • Adrienne Corri • Produced by Kenneth McEldowney • Directed by Jean Renoir • Assistant to Mr. Renoir—Forrest Judd • Screenplay by Rumer Godden & Jean Renoir • Based on the novel by Rumer Godden

Another BIG ONE thru UA

The National Spotlight

PROVIDENCE

Edward M. Fay, dean of R. I. showmen, and chairman of Providence County chapter March of Dimes campaign, in a final report stated 48 theatres in the state had collected a total of $15,983. This brings the 10-year total to $307,749. In the 1952 drive, Loew's State topped all theatres with a collection from patrons of $2,423. . . . "The Greatest Show on Earth" holds for a third week at The Strand. . . . The Somerset drive-in became the second open-airer to inaugurate the 1952 season in this area, the Cranston Auto Theatre beating out the Somerset house by a week. . . . The Castle is running a series of special Saturday matinee kiddie shows . . . The Darlton recently announced a dinnerware promotion for the benefit of its feminine patrons. . . . Several hundred Robin Hood comic books were distributed free to juvenile patrons by the Albee management in conjunction with the presentation of "Tales of Robin Hood." . . . After nearly a 3-week strike of public school teachers, a settlement was recently reached with the result that downtown houses are returning to normalcy, the usual first matinee lacking the swarms of idle students. . . . The Avon Cinema brought back "Detective Story" which racked up good attendance figures when it played this city for the first time at the Strand.

SEATTLE

Will J. Conner, executive vice president of John Hamrick Theatres, Inc., was elected to the board of directors of the Theatre Owners of Washington, Northern Idaho and Alaska at a meeting which was held at the New Washington Hotel. The organization elected to be represented in COMPO and support it in every possible way. They voted to back COMPO in its fight against the federal amusement tax. Robert Graham, attorney for the organization, was chairman of the meeting. Among those present were Mr. and Mrs. E. C. Bettkowski of Wilbur, Glen Nolta of Pt. Blakely, Loris Gillespie of Okanogan, Mr. and Mrs. Stierwatt of McCleary and Frank Pratt of Bellingham. . . . According to newspaper reports received here, the Coliseum theatre in Wrangle, Alaska, owned by W. B. Gross, was destroyed by a fire which devastated a large section of Wrangle's downtown area. . . . Alan Hale, Jr., Wayne Morris and Lola Albright stopped over from Kotzebue, Alaska where they filmed portions of Monogram's "Arctic Flight." . . . National Theatre Supply Co., is installing much new equipment in Henry Baume's Wigwam theatre in Nez Perce, Idaho. . . . Tommy Mayer is building a new drive-in at Gresham, Ore.

ST. LOUIS

Louis K. Ansell, chairman of the board of Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois and president of Ansell Brothers Theatres, was a featured speaker at a luncheon meeting of the sales manager bureau of the St. Louis Chamber of Commerce. He spoke on "Today's Job in Selling Entertainment." . . . Drive-ins getting ready to open are the Manchester drive-in at Des Peres, Mo., the Airway in Overland, Mo., Ronnie's drive-in and the 66 Park-In theatre, the latter two owned and operated by the Fred Wehrenberg Theatres; the North; Parker's Skyline and the four screen St. Ann drive-in operated by the St. Louis Amusement Co. . . . The St. Charles drive-in theatre of St. Charles, Mo., has opened. . . . Sunrise Easter services are scheduled for Ronnie's drive-in and 66 Par-In theatres. . . . "Greatest Show on Earth" opened here. . . . Herb Washburn, National Screen manager, back from a company regional conference in Chicago. . . . "Pride of St. Louis" will be world premiered here at the Missouri theatre April 11. . . . Local exhibitor Charles Goldman and wife vacationing in Florida. . . . Five films have been donated to the St. Louis Volunteer Film association for use in home programs provided for shut-ins of this city. Films donated by Ford Motor Co. . . . The Peerless theatre, a unit of Komm circuit, has reopened after a shut down for repairs.

TORONTO

Capitol theatre, Toronto, robbed of $2,000 cash just before closing. . . . Graydon A. Mathews appointed St. John branch manager for J. Arthur Rank Film Distributors (Canada) Limited, while Gerry M. Hoyt takes over for Monogram as special Maritimes sales representative. . . . Jack Hughes, 66, head of film censorship in British Columbai, died in Vancouver after a prolonged illness. He was censor for the past 20 years. . . . Mickey Goldin is new president of the British Columbia section of the Canadian Motion Picture Pioneers. . . . Holdovers in Toronto include "Manon" at the Astor, "Fun For Four" at the Internatoinal Cinema, "The Greatest Show On Earth" at the Imperial and "Five Fingers" at the Eglinton. . . . Jack Arthur, Famous Players head office executive, has been appointed to produce Canada's top show, the Grandstand show at the Canadian National Exhibition.

VANCOUVER

"Greatest Show on Earth" opened to smash business from the moment the doors were opened at Famous Players Orpheum, a 3000-seater, despite $1.20 top. Looks like a near record $22,000. Reviews of rave variety and fine public reaction and word-of-mouth are helping. Also near capacity is "A Street Car Named Desire," at the Capitol in the same block brought back at popular prices. . . . Parksville on Vancouver Island will have a modern quonset type of theatre which will seat 300 this summer. The house, a community effort, will be air conditioned and equipped with the latest in equipment. . . . Odeon Circuit will rebuild the old Lonsdale theatre at North Vancouver. The house was closed for the past 18 months, will be modernized and seat 500. North Vancouver Board of Trade and citizens have been clamoring for another theatre since the only theatre, also a Odeon spot, has been playing to overflow business. . . . Frank Gow, Famous Player district manager, announced the following manager switches in the Vancouver district; Jack McNicol, Regent Vancouver manager, takes over at the Columbia, New Westminster, replacing the late Eddie Zetterman; Mac Smee, manager of the Victoria, succeeds Mr. McNicol at the Regent; Barney Regan, former assistant at the International-Cinema, replaces Mr. Smee at the Victoria in Vancouver; Walter Hopp from the Kitsilano Vancouver takes over as manager of the Starlite drive-in at Nanaimo on Vancouver Island; and Doug Gow of the construction department takes over as manager at the Kitsilano theatre, Vancouver. . . . Film Exchange Employees (AFL) Local B-71 are taking their 40 percent wage request before a conciliation board. Acting for employees of eight film distributors the union also is seeking five-day week and improved vacation plan.

WASHINGTON

A number of members of the Variety Club of Washington, Tent No. 11, and their families and friends are planning to attend the Variety Clubs International Convention at Las Vegas . . . Mrs. Joseph Gins, wife of the Universal branch manager, is recuperating at home after surgery. . . . Gael Sullivan, TOA Executive Director, was in town, conferring with MPTO President A. Julian Brylawski, on the TOA Convention plans. . . . The Variety Club Ways and Means Committee, under the chairmanship of Sidney Lust, and Chief Barker Jerry Adams met to outline plans for forthcoming events. . . . Father Gilbert V. Hartke, Catholic Chaplain of Tent No. 11, and head of Catholic University's Speech and Drama Dept., was given an award by the Board of Trade, for his work in theatre. . . . The Community Film Council presented a benefit preview of "Tom Brown's Schooldays" at the Little theatre.

Theatre Closings Hurt Entire Communities

Every time a motion picture theatre is closed, businesses for half a mile around are adversely affected, causing a consequent sharp decline in real estate values, according to Henry V. Kennedy, vice-president of McKey and Pogue, one of Chicago's leading real estate firms. In an article in the *Chicago Tribune,* Mr. Kennedy said he blamed TV for some of the decline in theatre attendance, but not all of it. Other reasons, he said, are shifting population, inroads of industry, lack of parking facilities, high public transit fares and obsolescence of many theatres themselves.

Drops Afternoon Screenings

The Madison, second run Warner theatre in Albany, N. Y., has eliminated its weekday matinees as a result of light business. The Dalaware, another Warner neighborhood house, follows an evening performance schedule except on weekends.

THE FIRST TIME IN HISTORY

SUNDAY, APRIL 13 . . . CBS-TV brings the actual making of a great motion picture straight into the American home. America's leading TV reporter, Edward R. Murrow, will take you behind the scenes of the actual filming of **HANS CHRISTIAN ANDERSEN**,* the latest picture produced by America's most distinguished producer, Samuel Goldwyn . . . chosen to show to America motion picture making at its greatest. From back stage Hollywood, motion pictures and television join to bring America the best up-to-the-minute coverage of history in the making.

"SEE IT NOW" on . . . CBS TELEVISION . . .

SUNDAY, APRIL 13
12:30-1:00 pm PST
KNXT, Hollywood, Calif.
KFMB-TV, San Diego, Calif.
KPIX, San Francisca, Calif.

1:30-2:00 pm MST
KSL-TV, Salt Lake City, U.

2:30-3:00 pm CST
WOI-TV, Ames, Iowa
WAFM-TV, Birmingham, Ala.
WTTV, Bloomington, Ind
WBKB, Chicago, Ill.
WFBM-TV, Indianapalis, Ind.
WHAS-TV, Louisville, Ky.
WTCN-TV, Minneapalis, Minn.
KMTV, Omaha, Neb.
WHBF-TV, Rack Island, Ill.

3:30-4:00 pm EST
WAGA-TV, Atlanto, Go.
WMAR-TV, Baltimore, Md.
WNAC-TV, Bastan, Mass.
WBTV, Charlotte, N.C.
WKRC-TV, Cincinnati, O.
WEWS, Cleveland, O.
WBNS-TV, Columbus, O.
WHIO-TV, Daytan, O.
WJBK-TV, Detroit, Mich.
WFMY-TV, Greensbaro, N.C.
WMBR-TV, Jacksonville, Fla.
WKZO-TV, Kalomazoo, Mich.
WJAC-TV, Jahnstawn, Pa.
WCBS-TV, New York, N.Y.
WCAU-TV, Philadelphia, Po.
WDTV, Pittsburgh, Pa.
WHEN, Syracuse, N.Y.
WTOP-TV, Woshingtan, D.C.

SATURDAY, APRIL 19
3:00-3:30 pm CST
KSD-TV, St. Louis, Ma.

SUNDAY, APRIL 20
12:00-12:30 pm PST
KING-TV, Seattle, Wash.

2:30-3:00 pm EST
WTVJ, Miami, Fla.

Hans Christian Andersen

*A SAMUEL GOLDWYN PRODUCTION

Los Angeles Chamber Honors Film Industry

The Los Angeles Chamber of Commerce will pay tribute to the film industry at a banquet April 15 in the Biltmore Bowl with Eric Johnston, Charles P. Skouras and other industry leaders as honor guests. In making the announcement, Terrell C. Drinkwater, president of the chamber, said: "The purpose of this dinner meeting is to honor one of our largest and internationally known industries and those responsible for its success."

Legion Approves Eight Of Nine New Pictures

The National Legion of Decency this week reviewed nine new films, placing four—"Brave Warrior," "Never Take No for an Answer," "The Story of Robin Hood" and "Tarzan's Savage Fury"—in Class A-1, morally unobjectionable for general patronage; four—"The Fabulous Senorita," "Les Miserables," "The Sniper" and "Tomorrow Is Too Late"—in Class A-2, morally unobjectionable for adults, and one—"Rendezvous With Tomorrow" (French)—in Class B, morally objectionable in part for all, because of "suggestive sequences."

Palace Theatre in Chicago Will Reopen April 12

The Palace theatre in Chicago, whose lease has been taken over from RKO Theatres by a new corporation headed by Otto Eitel, will reopen April 12 with "Singin' in the Rain" for a three-week run.

Westrex Announces

35MM FULL WIDTH COATED

35MM PROFESSIONAL MAGNA-STRIPE*

16MM FULL WIDTH COATED (Single Perforated)

16MM FULL WIDTH COATED (Double Perforated)

17½MM FULL WIDTH COATED

16MM MAGNA-STRIPE*

MAGNETIC TAPE

Reeves Magnetic Film and Tape Now Distributed by Westrex

- **ECONOMY** of low first cost and long life.
- **CONSTANT OUTPUT** assured by electronically controlled coating.
- **GREATER DYNAMIC RANGE** because of highly uniform oxide dispersion.
- **HIGH FREQUENCY RESPONSE** conforms to industry standards.
- **POLISHED SURFACE** reduces mechanical squeal.
- **HIGH OUTPUT** because oxide dispersion is engineered for maximum sensitivity.
- **LONG HEAD LIFE** results from coating oxide particles with low-friction material.
- **LONG STORAGE LIFE** assured by use of new triacetate safety film base.
- **OXIDE FLAKING** or rubbing off greatly reduced due to high adherence of magnetic coating.
- **MECHANICAL UNIFORMITY** achieved by a special coating formula that minimizes curling.
- **35MM FILM EDGE NUMBERED** every foot in opposite directions as an aid in editing.
- **CUSTOMERS RECLAIMED CLEAR BASE ACETATE FILM** can be striped with a magnetic coating — on added economy measure.
- **DEVELOPED OR UNDEVELOPED PHOTOGRAPHIC FILM** can also be coated for television productions or other similar usages.

Westrex now distributes Reeves Soundcraft full-coated magnetic recording film, "Magna-Stripe*", and magnetic tape in line with its policy of providing studios with the finest recording equipment and accessories.

*Trademark of Reeves Soundcraft

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation
111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

"Quo Vadis" Meeting in Rome Ends

ROME: MGM's week-long convention here, devoted entirely to making sales and promotion plans for the world release of "Quo Vadis," came to a close March 28 with a dinner tendered the delegates by Arthur M. Loew, president of Loew's International Corporation.

One of the keynotes of the convention, attended by 82 delegates from all over the world, was sounded by David Blum, director of advertising, publicity and exploitation, who said that "Quo Vadis" campaigns "in every territory and for every engagement must be on a scale to meet the picture's scope and grandeur."

Arthur Pincus, assistant director of advertising and publicity, declared there was a special promotion "key" for every motion picture which, properly located and exploited, gives force and vitality to every phase of the campaign. He also reviewed the special promotions which will highlight the "Quo Vadis" campaigns, including the use of 16mm color trailers away from theatres, window display contests, tieup ads, and others.

Each convention delegate was presented a bound 140-page promotion manual.

Texas Seeks to Bar Appeal on "Pinky"

The State of Texas has officially asked the Supreme Court to dismiss any appeal in the censorship case involving "Pinky," the film about racial prejudice, Philip J. O'Brien, Jr., of the Motion Picture Association of America's legal staff was informed this week.

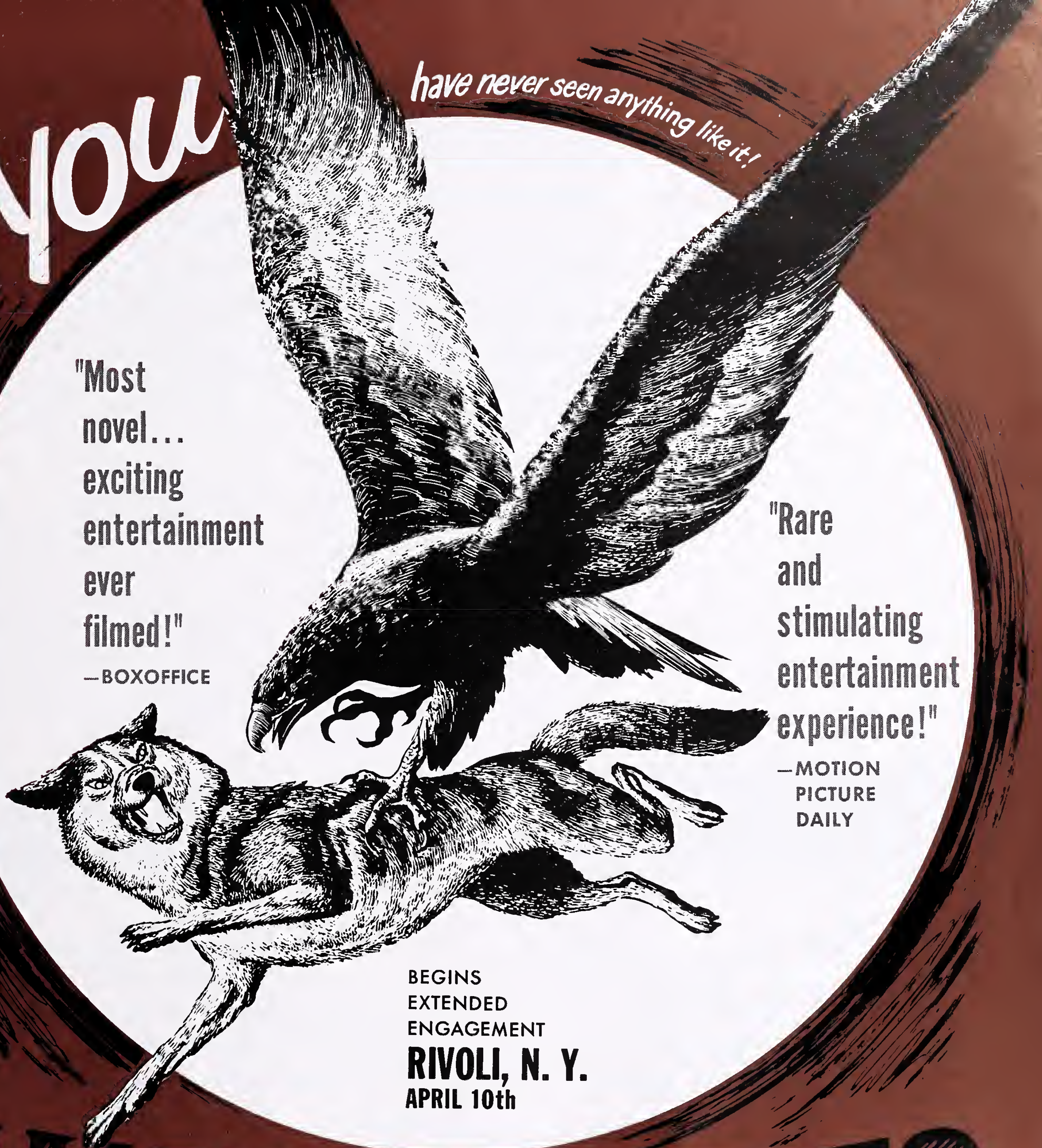
The plaintiff, W. L. Gelling of the Paramount theatre in Marshall, Texas, was given 20 days in which to file a printed brief against the state's objection which was filed in Austin by the office of the Texas Attorney-general Price Daniel. The state, which has superseded the city of Marshall as controller in the "Pinky" censorship action, challenged the high court's jurisdiction in the case. It was indicated that if the Supreme Court rejects the state's argument, it could be taken as tantamount to an approval of a review.

The MPAA and others interested in the case, had hoped the state would not intervene, since they sought to elicit from the Supreme Court a ruling on the entire question of the constitutionality of censorship.

Lawyers Fail in Plea

A plea by the National Lawyers Guild to the U. S. Supreme Court, to permit the organization to file a "friend of the court" appeal in the "Miracle" case, has been rejected by the Supreme Court. The case is aimed to test the constitutionality of the New York state censorship law.

YOU have never seen anything like it!



"Most novel... exciting entertainment ever filmed!"
—BOXOFFICE

"Rare and stimulating entertainment experience!"
—MOTION PICTURE DAILY

BEGINS
EXTENDED
ENGAGEMENT
RIVOLI, N. Y.
APRIL 10th

VALLEY OF THE EAGLES

FILMED IN THE ICY WILDERNESS OF THE PERILOUS ARCTIC

with a distinguished cast including **JACK WARNER · NADIA GRAY · JOHN McCALLUM**

Produced by Nat Bronsten • Written and Directed by Terence Young • Released by Lippert Pictures, Inc.

Stolen Love!
Stolen Secrets!

Ask your Lippert Branch about the Special Exhibitor Screenings!

PROFIT with LIPPERT

SMPTE to Concentrate On TV Talks

Discussions on television will spearhead the 71st semi-annual convention of the Society of Motion Picture and Television Engineers at the Drake Hotel in Chicago, April 21-25, Peter Mole, president, announced last week.

George W. Colburn, program chairman, has set television talks for the whole first day of the convention. Those who will speak include: Robert E. Lewis, Armour Research Foundation; Sam H. Fowler, Chicago TV consultant; A. D. Fowler and H. N. Christopher of Bell Telephone Laboratories; Fred Barton and H. J. Schlafly, TelePrompter Corporation; A. E. Martin and R. Q. Vogel, Sylvania Electric Products; M. C. Banca, RCA Victor Division; Victor Trad, Trad TV Corporation, and John M. Sims, General Precision Laboratory.

Other subjects to be taken up at the convention include: screens and control of brightness, armed forces production, magnetic projection, film inspecting and future film uses, high-speed photography, color and laboratory techniques.

HARRISON'S REPORTS

(Reprinted from the famous reviewing service—Harrison's Reports)

'Waco'

Starring **Wild Bill Elliott**

Very good from every angle—direction, acting and realism. It has, in fact, been so well produced that one is made to feel as if witnessing a real-life occurrence. A great share of the credit should go to director Lewis Collins. Although the picture has been photographed in a Western locale, it is really not a Western, but an outlaw picture, with a story far different from the ordinary run, for the hero becomes an outlaw without losing the spectator's good will. Later he becomes a sheriff and cleans up a town of the lawless element. Nor are the other outlaws, with the exception of one, presented as vicious men. There is plentiful thrilling action, and the romance is mild but pleasant. The outdoor scenery, enhanced by good photography, is pleasing.

Vincent M. Fennelly produced it, and Lewis Collins directed it, from a screen play by Dan Ullman.

(Advt.) **A Monogram Picture**

IN NEWSREELS

MOVIETONE NEWS, No. 27—Rome rioting. Volcano in Philippines. Troops in air drop. Van Fleet, President Rhee watch war drill. Gas well blows up. Jane Froman honored. Fashions. Boxing.

MOVIETONE NEWS, No. 28—Eisenhower reports on NATO. Truman announces he won't run. Labor officials at union exhibit in Sacramento. Greek independents parade in New York. Olympic divers in practice.

NEWS OF THE DAY, No. 261—Mass parachute maneuvers. Rome rioting over Trieste. Navy planes blast Korea. Auto with wings. Storybook playground. Fashion show. Golden gloves.

NEWS OF THE DAY, No. 262—Truman makes historic announcement. Mrs. Roosevelt home. Irish defense. Eisenhower and NATO. Horse racing. Aqua starlets. Cancer appeal.

PARAMOUNT NEWS, No. 64—Riots over Trieste. White Russians reach freedom. "Knife" act in Germany. Car with wings. Helicopter ready for passengers. Golden Gloves.

PARAMOUNT NEWS, No. 65—Truman withdraws. Eisenhower's report on NATO. British horse race. Oxford vs. Cambridge boat race. Cancer appeal.

TELENEWS DIGEST, No. 13B—War games. Otto Remer convicted in Germany. Helicopters become commercial. C-46 in test. Flying auto. Cotton yield in South Carolina. Skiiers.

TELENEWS DIGEST, No. 14A—Truman says he's out of the race. Students riot over Trieste. Olympic riding preview.

UNIVERSAL NEWS, No 547—Aviation in the news. New playground. Golden Gloves. Children skiing.

UNIVERSAL NEWS, No. 548—Truman bows out. Eisenhower reports. Swedish king in Denmark. Greek independence day. Badminton in England. Basketball.

WARNER PATHE NEWS, No. 66—Fugitives from Red slave camp. C-46 passes dead engine test. Helicopter approved for scheduled service. Flying car. Wheelchair travelers. Record family of 60. Fashions. Golden Gloves.

WARNER PATHE NEWS, No. 67—Truman's historic announcement. Eisenhower's report. Swimming championship. Oxford and Cambridge.

Edward L. Simons

Edward Leland Simons, 75, a professional engineer who was one of the pioneers in the use of artificial light in the motion picture industry, died March 26 at his home in Lansdowne, Pa. At that time, he was associated with the old Lubin Company. Surviving are his wife and three sons.

John B. Carroll

John B. Carroll, 60, district manager for American Theatres Corporation, died suddenly March 20 at his home in Newton, Mass. He formerly was manager of the Paramount theatre, Boston, and managing director of the Metropolitan, also in Boston.

William Ehrenberg

William Ehrenberg, manager of Warners' Vogue, Philadelphia, died March 21, after an illness. He had been associated with the circuit as a house manager for many years since pioneer days and was active in many industry endeavors. A sister survives.

Clarence Shaner

Clarence Shaner, 75, owner for many years of the Dixie theatre at Odessa, Mo., died March 18. His widow and a son, Bernie, survive.

Joe Johnston

Joe Johnston, 52, United Artists' booker-salesman in Toronto, died March 28 in Toronto following a heart attack. He had been with the UA branch for 31 years.

Joseph Giaschi

Joseph Giaschi, owner of three theatres in northern Ontario, died last week in Huntsville, Canada, following an illness of less than three weeks.

Monogram's Net $235,582

HOLLYWOOD: Monogram Pictures Corp. and subsidiaries' operations in the last half of 1951 resulted in an unaudited profit of $235,582, president Steve Broidy announced here this week.

The figure compares with a profit of $163,312 for the corresponding period in 1950. Gross income from film rentals, television and accessories sales in the last half of 1951 was $4,330,861, which compares with $3,937,810 for the same period the year before.

Mr. Broidy said: "We believe our continued profitable operation in the 1951 period reflects the success of the company's policy of making family type pictures."

George Hirliman, TV Film Producer, Dies

George Hirliman, 50, head of Hirliman Productions, producer of films for TV, died March 30 in Doctors Hospital in New York from a cerebral hemorrhage. In various phases of the motion picture laboratory field from 1916 to 1927, when he sold out to Consolidated Film Industries, he later orginized Exhibitors Screen Service, which he sold in 1933 to National Screen Services. He organized Film Classics in 1943, sold that to United Artists, and later went into the reissue market.

J. P. McGowan, Veteran Producer-Director

J. P. McGowan, 72, veteran producer, director and actor, and for the past 14 years executive secretary of the Screen Directors Guild, died unexpectedly March 26 in Hollywood. Mr. McGowan, born in Australia, started his career in the industry as an actor. After becoming a director with Famous Players-Lasky, he organized the Signal Film Corporation. He has since then produced and directed films for several film companies.

William H. Wentz

William H. Wentz, 88, pioneer in the motion picture business in Eastern Pennsylvania, died March 19, at Catasqua, Pa. He opened the first theatre in that city in 1906. Later he built the Majestic there, now known as the Savoy.

Norman Rittenberg

Norman Rittenberg, 64, owner of the Garden and Orpheum theatres in Toronto, died March 28 in Toronto. He had been in the theatre business 30 years.

Film History on TV

HOLLYWOOD: The history of Hollywood is featured in the first reel of "Yesterday's Newsreel" which Paramount's television subsidiary has compiled from film clips of the past 50 years. The series was to have made its debut over KTLA in Los Angeles Wednesday.

Sees TV as No Threat to British Films

Television represents no threat to motion pictures in Great Britain, but rather a spur to better production, in the opinion of Dr. Roger Manvell, director of the British Film Academy, who arrived in New York Saturday to lecture in this country and to visit in Hollywood. Speaking to trade and news writers in the offices of the British Information Services Monday morning, Dr. Manvell noted that only 112,000 television receivers were being sold per month, and that there were only 1,300,000 in operation. And, also, that BBC service for the sets was limited.

Granting the expansion of set ownership, the answer to continued healthy theatre operation was obviously in production of pictures with different and superior entertainment content than television programs, he said.

Dr. Manvell lectured at New York University that afternoon; was to lecture at Columbia University and be guest at a Museum of Modern Art reception Friday, talk to the Screen Directors' Guild April 7, and do a national tour. In Hollywood, he is to present the British Academy awards to Walt Disney for "Beaver Valley," and UPA for "Gerald McBoing-Boing."

Republic Stockholders Reelect Directors, Officers

Four directors were reelected to the board of directors of Republic Pictures Corporation by one of the largest stockholder representations in the history of the company at the annual stockholders meeting held April 1 at the company's offices in New York.

John Petrauskas, William Martin Saal, Douglas T. Yates and Edwin Van Pelt were reelected to the board of directors for a three-year term. Herbert J. Yates, chairman; Richard W. Altschuler, James R. Grainger, Albert W. Lind, Arthur J. Miller, Harry C. Mills, John O'Connell, Frederick R. Ryan, Leon A. Swirbul, and Walter L. Titus, Jr., complete the board.

Subsequently, at the meeting of the board the following officers were reelected: Herbert J. Yates, president; James R. Grainger, executive vice-president; Walter L. Titus, Jr., John J. O'Connell, and Arthur J. Miller, vice-presidents; John Petrauskas, Jr., treasurer; Joseph E. McMahon, secretary; Richard S. Rodgers and Harold Lange, assistant treasurers; Albert E. Schiller and Ira M. Johnson, assistant secretaries; H. J. Glick and Gordon T. Kay, assistant secretary-treasurers.

"Faithful" Stars Aid Israel

Dina Peskin and Didi Ramati, featured actresses in RKO's "Faithful City," English-speaking Iraeli film opening at the Park Avenue theatre in New York April 7, appeared at three rallies for Israel this week.

Money for 18 Films Denied By House

WASHINGTON: Funds requested by the State Department for a new program to produce 18 feature films overseas for theatrical distribution in the Near, Middle and Far East, were denied last week by the House Appropriations Committee.

The committee, however, voted the entire $10,600,000 sought by the department's international motion picture division for its regular 1952-53 program to produce and distribute "information" films in non-theatrical channels.

The department had asked $4,658,000 for a "special project" of producing feature-length films, with propaganda overtones, in Tokyo, Cairo and other Asia-Africa locations for on-the-spot distribution to theatres. It said they were needed to combat Russian films that were getting theatrical distribution and were having a "profound effect."

The $10,600,000 for the film division's regular program is slightly more than the $10,225,230 it is operating on in the current year. Over-all, the committee chopped from a requested $133,272,914 to $11,066,000 the funds for all overseas information programs—films, radio, books and press—in the coming year.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

A STANLEY KRAMER Company Production
THE SNIPER
with Adolphe MENJOU • Arthur FRANZ
Gerald Mohr • Marie Windsor • Frank Faylen
Screen Play by HARRY BROWN • Associate Producers EDNA and EDWARD ANHALT
Directed by EDWARD DMYTRYK

LOUIS de ROCHEMONT'S Production of
WALK EAST ON BEACON
starring George MURPHY
Finlay Currie • Virginia Gilmore
Story and Screenplay by LEO ROSTEN
Suggested by THE CRIME OF THE CENTURY by J. EDGAR HOOVER from THE READER'S DIGEST
Produced by LOUIS de ROCHEMONT with the cooperation of the FEDERAL BUREAU OF INVESTIGATION
Directed by ALFRED WERKER

MICKEY ROONEY in
In SUPERcineCOLOR
SOUND OFF
with Anne James • Sammy White • John Archer
Written by BLAKE EDWARDS and RICHARD QUINE
Produced by JONIE TAPS • Directed by RICHARD QUINE

A YANK IN INDO-CHINA
starring John ARCHER • Douglas DICK
with Jean Willes • Maura Murphy
Written for the Screen by SAMUEL NEWMAN
Produced by SAM KATZMAN • Directed by WALLACE A. GRISSELL

GENE AUTRY and CHAMPION
in APACHE COUNTRY
with Carolina Cotton • Harry Lauter • Cass County Boys • Tony Whitecloud's Jémez Indians and PAT BUTTRAM • Written by NORMAN S. HALL • Produced by ARMAND SCHAEFER • Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION

CHARLES STARRETT • SMILEY BURNETTE
in LARAMIE MOUNTAINS
with JACK MAHONEY
Written by BARRY SHIPMAN
Produced by COLBERT CLARK
Directed by RAY NAZARRO

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGERS, ASSISTANTS—PLACEMENT SERvice. Confidential nation-wide service. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 42nd St., New York City. OR. 5-7866.

GROWING CIRCUIT REQUIRES ADVERTISING director with small town advertising and exploitation experience; drive-in experience desirable. State experience and salary. BOX 2652, MOTION PICTURE HERALD.

THEATRES

FOR SALE ONLY THEATRE NORTHERN Illinois city, population over 5000. Modern equipment with building priced to sell, $15,000 down payment. BOX 2651, MOTION PICTURE HERALD.

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

MAKE YOUR OWN NEWSREELS. PRODUCE commercial shorts. Animation stand complete, $1,495; collapsible Dollies, $14.95; 4 Maurer B M recording outfits from $1,495. Art Reeves 35mm recorder outfit $1,995; 35mm synchronous dubbing projectors $495; wall single system 35mm sound camera, $7,000 value, $4,250; Auricon CT70 Professional Sound Camera $495; Bridgamatic Jr. automatic developing machine $795. Everything for making pictures. Trades taken, 41-page catalog mailed. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19. Cable Sosound.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

PARTS FOR SIMPLEX 30% DISCOUNT; RECTIfier bulbs, $4.75; reel alarms, $5.50 each; double bearing movements, $84.50; coated series II lenses, $74.50 pair. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% TO 75%! BUY TEMPERED MASONite marquee letters, available all colors; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—IMPROVE it! Flameproofed, fungusproofed plastic screen 39½c sq. ft.; beaded 49½c; reflectors 20% off; coated lenses $100 pair. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

USED EQUIPMENT

GUARANTEED SAVINGS AT STAR! PAIR Simplex-Acme projectors, Strong arc lamphouses, rebuilt, $850.; Griswold splicers, $14.95; Strong 1-KW lamphouses and rectifiers, rebuilt, $595.; 30 ampere rectifiers with tubes, $105 pair; 1 unit electric ticket register, rebuilt, $89.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

EASY DOES IT! TRADE IN YOUR OLD EQUIPment for more modern projection and sound. Buy on time, pay out in easy doses. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

DRIVE-INS — PROGRAMS WITH SPACE FOR local merchants' ads, direct mail programs, daily reports, time schedules, booking sheets, photo-offet printing. CRESCENT PRINTING COMPANY, Station D, Box 25, Dayton 10, Ohio.

BUSINESS OPPORTUNITY

CAPITOL FILMS OF LONDON ACT AS SELLing agents for film rights covering United Kingdom distribution (35mm, 16mm and television). Principals only please. CAPITOL FILMS, 193 Wardour St., London, W. 1.

POSITION WANTED

PROJECTIONIST AVAILABLE, AGE 25. FOUR years experience, married, do not drink, steady, and excellent references. Can do minor maintenance. Interested only in permanent indoor position. Am free to travel, so will consider any location. Wife can be cashier if desired. Contact LEE KRAMER, 3053 Ruhl Ave. Apt. D, Columbus 9, Ohio.

SEATING

YOU CAN'T BEAT S. O. S. CHAIR VALUES. 700 American fully upholstered, spring seat, excellent condition, $2.95; 600 American 7-ply veneers, rebuilt, $4.50; 500 Heywood panelback, metal lined cushion rebuilt, $5.95. Many more Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BE SATISFIED. BUY YOUR CHAIRS AND cushions, new and rebuilt, from ALLIED SEATING CO., 234 W. 44th St., New York City.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

NEW — SPACE RANGER WINGS—ASSORTED giveaways. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

BALLOONS FOR GREATEST SHOW ON EARTH, and Snow White gets the kiddies samples. BALLOONS, 146 Walton, Atlanta, Ga.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOW-cost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

IT'S LATER THAN YOU THINK. ORDER NOW to get opened this season. Underground cable $70. M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

U. S. Companies Invited To Produce in Israel

Israel offers the motion picture producer a wealth of material for film stories, new faces and a variety of locales, Josef Leytes, Israeli producer-director-writer, said this week in an interview in connection with the New York opening of his "Faithful City," released by RKO Radio. The film, the first full-length picture with all-English dialogue ever made in Israel, will open at the Park Avenue April 7. Production in Israel, said Mr. Leytes, has been handicapped by the lack of technical facilities. This condition, he said, has been partially alleviated by the establishment at the end of last year of Israeli Motion Picture Studios for the processing of film. He also pointed out that films provide the main entertainment in Israel, with American product making up 80 per cent of all films shown there.

Music Hall Gets "Charley"

"Where's Charley?", new Warner production in Technicolor of the Broadway musical hit, will have its world premiere at Radio City Music Hall in New York in July. The film, directed by David Butler, stars Ray Bolger and Allyn McLerie.

11 Film Companies Named In Louisiana Trust Suit

Don George of Shreveport, La., owner of the Don circuit, has filed suit in the District Court of that area, naming 11 film companies. Mr. George is seeking $495,000 in damages, for alleged discrimination in the selling of films to his theatre in Alexandria. The complaint contended that the companies violated the anti-trust laws through "restraint and monopolized interstate trade and commerce" by illegal price fixing, block booking and discrimination on motion picture contracts.

MANAGERS' ROUND TABLE

OF MOTION PICTURE HERALD

An International Association of Motion Picture Showmen — Walter Brooks, Director

Public Relations the Hope of Film Industry

AS we continue the series of "101 Ways to Build P. R." as a Round Table feature—and we passed No. 91 last week—it becomes more and more apparent that public relations is the real hope for the present and future of motion pictures. As this series has grown over the last two years, we have seen the evidence that our problems may be solved in P. R.

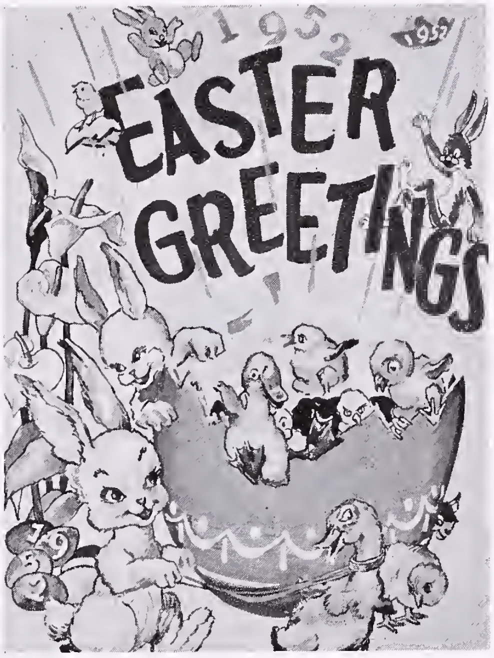
If and when more managers at the point of sale make their *theatres* more important to more people, in community service, in civic responsibilities, business men's associations and interests, and in comfort and real entertainment value for their customers, then we will escape from the doldrums that set upon our industry, and lift ourselves out of the depressions brought about by new forms of competition.

Certainly, if some of the big circuits had spent some of the millions of dollars that have gone into legal fees, combating a Government suit, it might have convinced neighbors and Congressmen—even competitors—that their theatres had a definite place in community affairs.

People like to acquire the habit of theatre going, and they defend their right to this enjoyment, if it is under fire from competitive angles. Business neighbors, along Main Street, will rise to defend the hometown theatre, especially if the manager of that theatre is a member of their local business association. Civic church and school authorities will defend the place of the local theatre, if they participate jointly in public affairs and community benefits.

Selling the attraction is all very well, but if the theatre iself is not sold equally or even on a superior advertising basis, at the local level, it loses its identity as a place of business and an institution for local benefits. Films sold like toothpaste create no incentive to make purchases at any particular place or time, leaving the field wide open to competitive influences for the amusement dollar.

But putting the theatre itself as an institution, foremost, convinces the average family that the theatre is part of their living. And they think of the theatre manager as a citizen and a friend, a man whom they know personally, and who is also part of their lives—a fellow townsman, whose interests are for the most part their's.



Easter is a special season for theatre managers, and we thought we'd ask Mel Gold, over at National Screen, to send us a photo of one of those nice posters you can get at holiday time for lobby display and which we borrow, on occasion, as a seasonal greeting from this corner.

Easter means the end of winter; the beginning of spring and summer, the change of season which implies a change of styles and new clothes. All those little bunnies, chickens, Easter eggs and things, mean a happy time for the young in heart, which takes no account of age.

¶ We like Charlie Jones' Springtime message in the current copy of his breezy bulletin from the Allied Caravan of Iowa, Nebraska and Mid Central states. He says, "'Tis Spring, Tra La!" To freshen up takes more than 7-up. Paint and elbow grease will make a whale of a difference in whether or not your place looks like a bright spot of entertainment in your town, or 'that dark, dingy, un-successful and untheatrical-looking place where they say they run shows.' A good railroad man wears a peaked-cap—he looks railroad. A good painter wears white overalls, he looks like a painter. And a good theatre wears a garment of charm, warmth, romance, glamour and brilliance, to look like a theatre."

* * *

Neatest trick of the week is the stunt whereby a theatre manager offered a free pass to the first man over 21 years of age who came to see "Westward the Women"—and brought 200 women with him! And advertising line is Noel Meadow's—"Staying home to see an antique movie? Or going out to see a fresh one?"

* * *

¶ Trueman Rembusch, in his Allied bulletin from Indiana, prints the following letter as a suggestion to those who might profit by the example. He calls it the idea of the week, for the personal signature of theatre managers:

"Just a line to tell you that it has been quite a time since we have seen you at the Blank Theatre, and being a friendly-type theatre, felt we should write you and let you know we have missed you.

"Perhaps you have lost the habit, or perhaps there are other reasons, but whatever your reasons have been for staying away, we feel that you should take yourselves out for a night's entertainment to prove that movies are your best form of enjoyment.

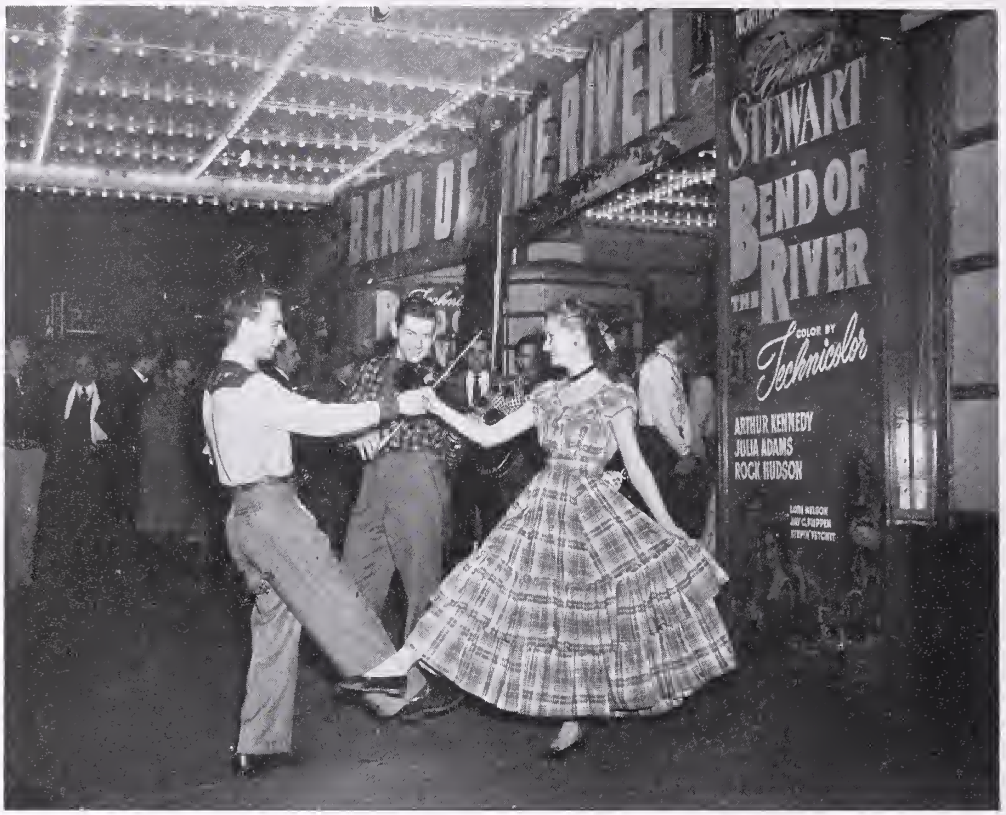
"We try to show the finest films, in a clean, quiet and friendly atmosphere. Won't you please come in as our guest any afternoon or evening this month that you can arrange it? Just hand this letter in at the door for your tickets." —*Walter Brooks*

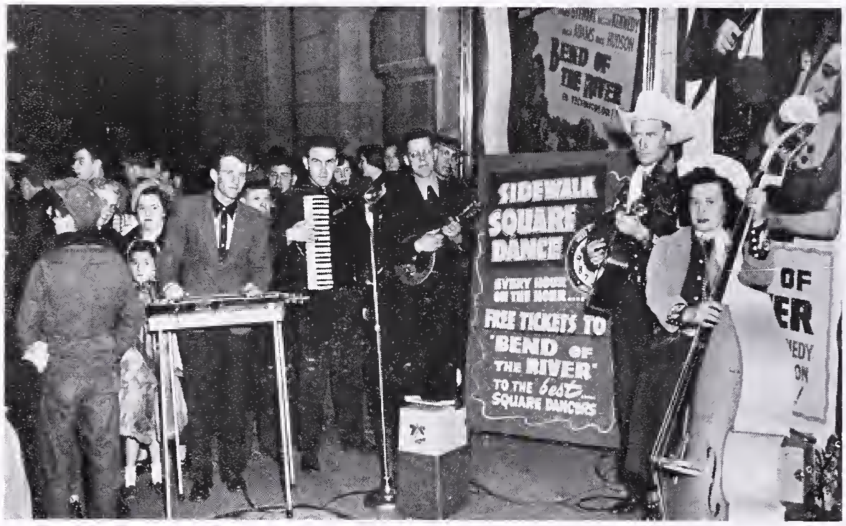
Always Action

Round Table members put plenty of pep in the promotion of pictures, as these samples of exploitation and display will prove. Trace down showmanship to its source and you'll find card-carrying members of the largest international association of motion picture showmen.

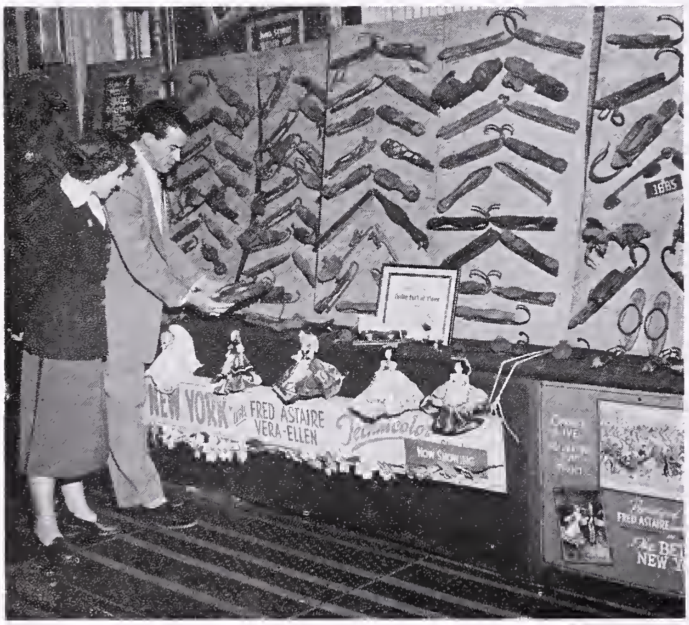
Jerry Baker, manager of RKO Keith's theatre, Washington, had these attractive square dancers right under his marquee as fast-moving display for "Bend of the River." There are some excellent dancers down in the bend of the Potomac.

Bob Rappaport, manager of the Town theatre, in Baltimore, did as well with a sidewalk square dance for the same picture, with this authentic-looking music, which was OK for sound.


BEND OF THE RIVER
STEWART
BEND OF THE RIVER
COLOR BY Technicolor
ARTHUR KENNEDY
JULIA ADAMS
ROCK HUDSON


BEND OF THE RIVER
SIDEWALK SQUARE DANCE
EVERY HOUR ON THE HOUR
FREE TICKETS TO 'BEND OF THE RIVER' TO THE best SQUARE DANCERS

STATE
LOEW'S STATE
LONE STAR


NEW YORK with FRED ASTAIRE VERA-ELLEN
Technicolor
NOW SHOWING
FRED ASTAIRE

Russ Bovim, manager of Loew's State, St. Louis, had two cute cowgirls as street ballyhoo for "Lone Star."

Young Navajos from the Intermountain Indian School provided a nice touch for lobby display on "Navajo" at the Studio theatre, Salt Lake City.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, displayed a collection of old skates as promotion for "The Belle of New York." It was practically a history of 150 years of ice-skating, including a pair once worn by Horace Greeley.

Movie
NAVAJO

QUIGLEY AWARDS CONTENDERS

IVAN ACKERY
Orpheum
Vancouver, Can.

J. ALEXANDER
Odeon, Dudley, Eng.

J. V. ALLGOOD
Empire, Mansfield, Eng.

JOHN BALMER
Strand, Plainfield, N. J.

HUGH S. BORLAND
Louis, Chicago, Ill.

BOB BOTHWELL
Roxy, Missoula, Mont.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

ANDREW BROOM
New Gallery, London

BILL BURKE
Capitol, Brantford, Can.

A. M. CARPENTER
Odeon
Manchester, Eng.

R. CASAMASSINE
Franklin
New York, N. Y.

M. CAVE
Dominion, Victoria, Can.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

J. CLOWES
Strand, St. John, Can.

LOU COHEN
Poli, Hartford, Conn.

WM. F. CONNOLLY
Babcock
Wellsville, N. Y.

TIFF COOK
Capitol, Toronto, Can.

B. IAN CRAIG
Odeon, Cardiff, Wales

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

JACK DUDMAN
Coliseum
Seattle, Wash.

N. J. DUNCAN
Strand, Vancouver, Can.

J. W. ELLIS
Odeon, Chester, Eng.

LES FAGG
Roxy, Tacoma, Wash.

C. FARMAN
Savoy, Cleveleys, Eng.

JACK FOXE
Capitol
Washington, D. C.

ARNOLD GATES
Stillman, Cleveland, O.

ELAINE GEORGE
Star, Heppner, Ore.

NORMAN P. GREEN
Bedford, Liverpool, Eng.

ADAM G. GOELZ
Hippodrome
Baltimore, Md.

LOUIS GOLDEN
Rialto, Winnipeg, Can.

ART GRABURN
Plaza, Vancouver, Can.

CHARLES GRAZIANO
Paramount
Syracuse, N. Y.

J. P. HARRISON
Campus, Denton, Texas

BERNIE HYNES
Denver, Denver, Colo.

RALPH LANTERMAN
Community
Morristown, N. J.

T. W. LEWIS
Odeon, Chester, Eng.

AL. LOEWENTHAL
Fulton
Jersey City, N. J.

L. LOVELL
Regal, Kirkcaldy, Scot.

STEVE McMANUS
Odeon
Ft. William, Can.

TONY MASELLA
Palace, Meriden, Can.

JACK MATLACK
J. J. Parker Theatres
Portland, Ore.

TOSHIO MIYAMOTO
Shinkoiwa, Tokyo, Japan

F. MOORE
Gaumont
Harrogate, Eng.

H. D. MORICE
Grand, Banbury, Eng.

R. W. PARKER
Regal, Torquay, Eng.

ROBERT RETZER
Sanger, Sanger, Calif.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

BUD PARKER
Centre
Watsonville, Calif.

J. K. PEASE
Princess, Blackpool, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

FLOYD RICE
Tennessee
Nashville, Tenn.

ALFRED RICH
Dattola
New Kensington, Pa.

CARL ROGERS
Loew's, Dayton, Ohio

ERNESTO D. RUFOIN
Avenue, Manila, P. I.

JOE SCANLAN
Liberty, Zanesville, O.

GIL SCHOEFFLER
Blue Mouse
Tacoma, Wash.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

JACK SIDNEY
Loew's, Baltimore, Md.

L. SOBEY
Empire, Stockton, Eng.

DALE SMILEY
Del Paso
N. Sacramento, Calif.

STEPHEN SMOLAK
Academy
Inglewood, Calif.

TOMMY SMITH
Gaumont
Motherwell, Eng.

SOL SORKIN
Keith's, Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Calif.

H. E. SPOONER
Vaudeville
Reading, Eng.

M. R. STREIZANT
Fox, Hackensack, N. J.

KARL SUTHERLAND
Voncastle
Greencastle, Ind.

J. F. THAMES, JR.
Rowley United Theatres
Little Rock, Ark.

JAMES H. TOBIN
Warner
Bridgeport, Conn.

FRANK TOMASULO
Ritz, Newark, N. J.

DALE TYSINGER
Shea, Ashtubula, O.

JOHN WALSH
Fulton, Pittsburgh, Pa.

AL WEISS
Pitkin, Brooklyn, N. Y.

A. D. WHEELER
Vaudeville
Reading, Eng.

JOHN W. WILKINSON
Elite
Middlesbrough, Eng.

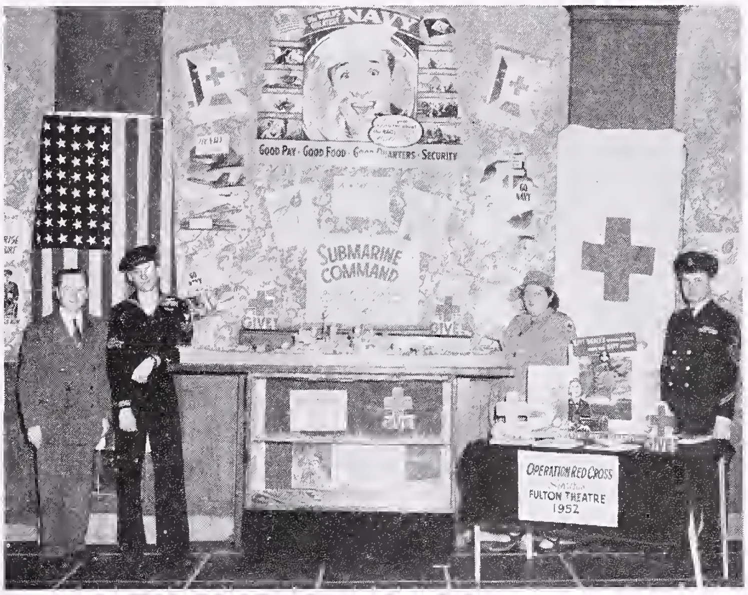
LEW YOUNG
Norgan
Palmerston, Can.

Round Table

¶ FRED CURTICE, manager of the Esquire theatre, Sacramento, Cal., invited the drama critic of the *Sacramento Bee* to see "Death of a Salesman" and got an exciting review. By-liner wrote as he would of a stage play, with plenty of praise for the picture. . . . BILL BURKE, manager of the Capitol theatre, Brantford, Ont., sends attractive pictures of the real circus atmosphere he conjured up for "Greatest Show on Earth." . . . HUGH BORLAND sends his newest campaign for "The Manager of the Month" award which we are passing along to *Better Theatres*. . . . We're glad to hear from ELAINE S. GEORGE, owner-manager of the Star theatre, Heppner, Ore., and will write more of her current showmanship as soon as we are back at this desk. . . . SOL SORKIN had a street banner on "Viva Zapata" as the attraction at the RKO Keith's theatre, which shows up well in a roto picture of South Salina Street in the Syracuse *Post-Standard*. . . . JOHN DIBENEDETTO, acting manager of Loew's Poli theatre, awarded the winner of his "African Queen Personality Contest," and we'll say, she's a lot of personality! JOHN also reports a by-line editorial page review of the picture in the *Worcester Telegram* that is highly unusual. . . . KARL SUTHERLAND, manager of the Voncastle theatre, Greencastle, Ind., finds new spots to put his ingenious displays, all over the theatre. . . . JOE MANSFIELD, UA exploiteer, had rave reviews on "African Queen" in the Hartford *Sunday Herald*, Katherine Hepburn's home town and they cheered Katie heartily.

▼ ▼ ▼

¶ ADAM GOELZ, victim of a terrific typographical error, writes that he isn't a bit mad, and enjoyed the laugh. He thinks he has always had something in common with Marlene Dietrich, and that he had three long distance phone calls asking him if he was at the Hippodrome, Baltimore, or the Hippodrome, Chicago. . . . J. GLENN CALDWELL, manager of the Princess theatre, Aurora, Mo., and an old friend, sends a pretty picture postcard of his theatre and says he is celebrating his 30th anniversary in film business. . . . W. S. SAMUEL, manager of the Lamar theatre, Beaumont, Texas, has a striking broadside for his "Country Store" night, with free baskets of groceries for lucky winners. . . . RUSSELL SCHMIDT airmails pictures and story of Deborah Kerr's personal appearance in Tacoma for the premiere of "Quo Vadis" in John Hamrick's theatres. . . . Buddy Baer, Mr. Ursus of "Quo Vadis" and two cheetahs, wearing spotted fur coats, making a personal appearance for FRED GREENWAY at Loew's State theatre, in Hartford. . . . TONY MASELLA, manager of Loew's Poli-Palace theatre, Meriden, Conn., broke a full-page cooperative ad in the *Meriden Record* in a highly original tieup with Loew's "Salute to Spring." . . . And ALAN M. WIDEM, friendly movie critic for the *Hartford Times*, salutes Loew's and Spring with a four-column head and by-line story. . . . GIL SCHOEFFLER, manager of John Hamrick's Blue Mouse theatre in Tacoma, found authentic Japanese girls in costume as ballyhoo for "Japanese War Bride." . . . JOE BOYLE, manager of Loew's Poli theatre, Norwich, Conn., says he was handicapped in co-op exploitation of "Steel Town" because local Kaiser-Fraser dealer only had one car!



Alfred Loewenthal, manager of Skouras Fulton theatre, Jersey City, sends this photograph of his three-dimensional display for "Operation Red Cross"—the U. S. Navy and "Submarine Command"—all wrapped up in a promotion package for the greatest good to the greatest number. Blood donors, cash contributors, potential recruits and patrons could all find something in this friendly service at a neighborhood theatre.

British Premiere For Disney's 'Robin Hood'

by PETER BURNUP

LONDON: Two other American companies here—RKO Radio and Republic—were quick to match the gauntlets thrown down by Metro and Paramount in their "Quo Vadis" and "Greatest Show on Earth" challenge; much to the satisfaction of lesser fry like theatre men in remoter places. They're all convinced now of the virtue of keeping the folks talking.

Maybe RKO had the stiffer stint with two big charity premieres within a week in London's West End. (The pictures were Disney's "Robin Hood"—Leicester Square theatre, March 13—and David E. Rose's "Saturday Island"—Odeon, at Leicester Square, March 17.)

The "Robin Hood" show was a brilliant climax to six months' planning and plugging. All the civic dignitaries of the ancient city of Nottingham—operation base of Britain's legendary bandit—came to London for the performance. It was a flower-decked decorative occasion with linkmen dressed as Sherwood Foresters and usherettes as Maid Marions. The BBC's television crew filmed the whole of the foyer fiesta for diffusion throughout England the following night.

Implemented Publicity

But RKO's David Jones probably looked upon the gala as just another technical exercise. Mr. Jones is a believer in a consistent campaign over a considerable period.

Over months he implemented an intensive publicity plan embracing 48-sheets, quad-crown posters, national newspaper and magazine advertising, supported by periodic appearances of the film's stars on radio and television. Newspapers rallied to Mr. Jones' aid. He achieved, it is claimed more coverage—text and illustrations—than any film since the introduction of newsprint rationing early in the last war. Other magazine editorial space has been grabbed in its behalf. The BBC set aside 30 minutes for a recording which made of the picture's opening on March 17. Another BBC programme will be devoted to the film's background music on the day of the opening.

D. J. Goodlatte, managing director of Associated British Cinemas, Ltd., presents a desk set to R. W. Parker, Round Table member, who won A. B. C.'s contest as champion showman among the circuit's 450 theatres. The get-together at the Empress Club was an occasion when Mr. Goodlatte spoke out for his own homely brand of showmanship and acknowledged Martin Quigley's cable with the comment, "This seems to be Britain's branch of the Manager's Round Table."

Joan Rice, star of the film, arriving at the Leicester Square Theatre for the world premiere of "Robin Hood" in London. Some of the "Merrie Men" can be seen in the background.

Relative newcomer to the British arena, Republic has had to think up some new ideas for its European premiere of "Thunder Across the Pacific." They certainly had a good one when they decided to hold the Premiere not in London's West End but at the Theatre Royal, Manchester. Provincial exhibitors, in particular, like the notion. Moreover, Republic has been vouchsafed the cooperation of the British and American Air Forces for the occasion. All the top-brass of the U. S. Third Air Force will be there.

National Screen Service adds its voice to the current Selling-the-Picture canticle. Managing director Arnold Williams comes forward with some bright statistics of his company's activities. Last year, says Mr. Williams, NSS here made trailers for 447 new American films, 118 British and 183 reissues.

Special Note to the British Round Table

Ivan Ackery, manager of the Orpheum theatre, Vancouver, and one of the best showmen on this side of the water, writes that he is sailing from New York June 6th on the *Neuw Amsterdam,* for England, Paris, Berlin and Rome. In England, he will visit Bristol, where he was born, and also London and Dover, where he went to school. Ivan (the Terrible) Ackery, was a Quigley Grand Award winner in 1946, and has won many other showmanship honors. He was awarded a $750 prize in the recent 20th Century-Fox contest for the best campaign on "The Day the Earth Stood Still."

'Teen Talent Stage Show

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., is running a series of sponsored stage shows under the title, "Teen Talent Time" with contenders trying for honors and prizes. Local jeweler is paying for the shows and in turn, he promotes prizes from manufacturers, which helps meet the financial cost. All advertising is paid for by the sponsor, who also buys radio time. First, second and third prize winners are selected each week, and the sponsor gives final show prizes of $100, $50 and $25 Savings Bonds at the end of the series.

Contenders are all teen-agers, and the show runs as an eight-act bill. The contenders solicit the votes of patrons and potential patrons by giving out cards and distributing throwaways. Judges are three of Waterbury's leading disc jockeys, to insure additional publicity. Auditions for talent are held in the auditorium of station WBRY and as many as 123 hopefuls have tried out in their desire to make the show. Show uses a different band each week, with a piano player on stage to kid the future stars, who also operates an "applause indicator."

Abe Ludacer Promotes "The African Queen"

Abe Ludacer, manager of Loew's Valentine theatre, Toledo, had a full campaign on "The African Queen" with strong newspaper publicity and display. He had a special trailer from Chicago on the screen Saturday March 22nd, listing Humphrey Bogart as an Academy Award winner. Charles Baron, UA exploiteer, in town, was interviewed over station WOTD and promoted a radio contest for a $25 bond and guest tickets for runners-up. Ballyhoo included news distributor tieups and book store windows. Lobby doors were trimmed for the picture one month in advance, and a special display was set up above the candy counter.

20th Century-Fox In the Magazines

Twentieth Century-Fox this week cops the covers of America's two leading picture magazines with Susan Hayward pictured in full-color on *Look* and Marilyn Monroe gracing the cover of *Life*.

Credits to "With a Song in My Heart" and a five-page story about the Technicolor musical and its principals accompanies the Hayward pose in the April 8 issue of *Look.* A four-page Marilyn Monroe profile highlights the April 7 issue of *Life,* which also includes four-page coverage to "5 Fingers," espionage drama currently in release.

Biographical Data

Donn E. Iogha, manager of the Eatontown Drive-In for the Walter Reade circuit, sends in his biographical data as a member of the Managers' Round Table.

Show Stunts In Savannah

Spencer Steinhurst, manager of the Weis theatre, Savannah, sent us a tear-sheet of the fine Sixth Anniversary full-page co-operative ad that appeared in the *Savannah Evening Press* and the resulting publicity went along with the celebration. Says they put a four-foot-high Birthday Cake in the lobby, and the ladies received roses and candy, and in addition, there was a drawing for door prizes on Anniversary Day. In fact, it was so successful, they held over the Birthday Party for another day, thus doubling the usual run for such festivities.

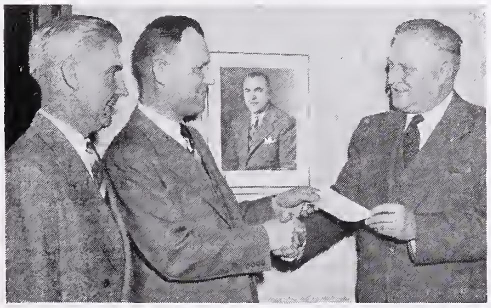
Spencer also sends his campaign on "Retreat, Hell!" which had good newspaper advertising and publicity cooperation in the Savannah papers. They used a 24-sheet to make cut-outs for marquee display, and spotlighted this for a night flash. Local Marine heroes created public interest in the film. Picture, booked in for four days, but played the entire week, showing how well the exploitation paid-off.

"Good Housekeeping" Covers Several Films

The April *Good Housekeeping* skips from page 17 to page 303 with Ruth Herbert's studio gossip, "Assignment in Hollywood," and five pictures are recommended—"Phone Call From a Stranger," "The Wild North" and "Something to Live For," for adults; "With a Song in My Heart" for the whole family, and "Jack and the Beanstalk" for children. The hefty issue carries two ads from MGM, the "Picture of the Month" on the contents page, as familiar as the masthead, and the new and bright, full-color, full-page MGM "Movie Calendar of the Month"—both ads being listed in the magazine's "Index of Guaranteed Products." The Consumer Guaranty reads, "Good Housekeeping has satisfied itself that all products and services advertised . . . are good. If any . . . are not as advertised. it will upon request and verification of complaint, be replaced or money refunded." We don't know whether movies are considered as products or services, but they might be both.

Honor Division Head

Ted Irwin, manager of the Royal theatre, Hoisington, Kansas, is running "Division Manager's Week" in honor of L. W. Morris, of Great Bend, with a trip to the New Orleans Mardi Gras as the grand prize. It's Commonwealth Theatres of Western Kansas, selling right down to the grass roots.



Henry Clark (center), manager of the Warner theatre, Lynchburg, Va., was awarded a bonus check by Washington Zone manager, George Crouch (right), for the best overall job in the recent Showmanship Drive. Charles Grimes, district manager, on the left.

Selling Approach

THE PRIDE OF ST. LOUIS—20th Century-Fox. The story of Dizzy Dean, for baseball fans, and there are millions of them. One heck of a wonderful guy! One heck of a wonderful picture! The behind-the-headlines story of the crazily wonderful, lovable, laughable hero of the diamond. "This is a great movie pitcher about a great baseball pitcher! There just ain't, never wuz . . . and never will be, anybody else like him!" 24-sheet and other posters great for lobby and marquee display. Novelty herald, die-cut in the form of a baseball. Another novelty herald, "How to Pitch" by Dizzy Dean, is in the form of a booklet. Newspaper ad mats are full of action for baseball fans. Good assortment in all sizes, with a novelty cartoon strip style, 5 columns wide by 3 inches deep. Try some advertising on other than the amusement page, in sports sections. Complete baseball package promotion follows Texas League and Major League cities. 250 cities have organized baseball; contact baseball and sports writers for by-line stories. A set of 2-column teaser ad mats, in the back of the pressbook, are good enough to do the whole job in many situations, and do it well. A baseball diamond maze, provided on special mat No. SP-3M, will interest the youngsters. A special visor cap to advertise the picture, costs 3c each in 1,000 lots, imprinted with the name of your theatre. Publicity mats and stories will land on sports pages. Have the picture previewed and reviewed by the sports writers and radio commentators. Pressbook urges hitch-hiking with radio spots.

THE WILD NORTH — Metro-Goldwyn-Mayer. In New Ansco Color. Here it is, the hottest showmanship picture since "King Solomon's Mines." Savage passions and spectacular adventure in the white jungles of the frozen North. They hid their sin in the heart of the wilderness. Wolf pack attack! Thundering terror of the avalanche! Mad gamble with the raging rapids! 24-sheet and other posters packed with the stuff to make action cut-outs for lobby or marquee display. A set of six lobby door panels are highly colored. There's a big herald, that keys the campaign for any situation. Newspaper ad mats are plentiful and offer a good choice of material in all sorts of sizes and shapes. There's a set of teaser ads, all type, to be set by your newspaper, and you may like the copy. Small ads and slugs are okey. Some nice publicity mats will attract editors for use with reviews of the picture. A full-page co-op ad mat, No. 8XD, can be used as a tiein with a coloring contest, a new idea and a good one, to be underwritten by nine local merchants. Quality Bakers and other sponsors are behind national advertising cooperation as promotion for local playdates. Mat No. 2XE is another novelty in MGM's notion of providing something new and different. It's 2 columns wide and will get attention and hold interest, tieing in with a contest for "My Biggest Movie Thrill" if you desire. A pressbook page of ideas and stunts will intrigue your interest. Metro has gone all out to compare this with "King Solomon's Mines," and if it has anywhere near the exploitation punch, you're IN.

THE AFRICAN QUEEN—United Artists. In Color by Technicolor. The mightiest adventure ever! Filmed in the savage depths of the dark continent in breath-taking color. From the memorable pages of C. S. Forester's great novel, with Award winning Humphrey Bogart and Katherine Hepburn, in their greatest roles. Every mile a fabulous adventure! Every moment an unforgettable thrill! 24-sheet great for lobby and marquee display, all posters of quality. There's a 6x9 herald that keys the campaign, and another novelty—a cartoon herald in 3 colors that will please the kids. There's also a set of those full-color Technicolor stills for a special lobby frame. Newspaper ad mats are many and varied, mostly too big, even the teaser ads are big enough to serve as display in many situations. But you'll find plenty of one- and two-column mats and slugs. There's a terrific publicity mat, No. 6A, which is the poster copy for the 24-sheet, and you can find use for it. Picture has had pre-selling tieups for national promotion. Look for a page of these in the pressbook and see if you can button them up in your town. With "Bogie" winning the Academy Award for this performance, you will do well to capitalize on his popularity with some of the pressbook ideas. Picture is a natural for color-in contest Mat No. 4A, or amusing map idea, Mat No. 2P. This is such an unusual film and has had such an enthusiastic reception across the country, that we urge every good manager to give the pressbook careful study in order to obtain the best possible results.

GETS PATRONS INTO DRIVE-INS
CASH-IN
ORIGINAL AUTO LICENSE GAME
WHILE STILL DAYLIGHT
Write today to: MARTY INGRAM
4376 Sunset Drive, Hollywood 27, California

When YOU Need
Special
TRAILERS
SPECIALLY
Good & Fast
SEND IT TO
FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 630 NINTH AVE.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BAREFOOT MAILMAN: Robert Cummings, Terry Moore—We had people asking for this one before we had it booked. It has color, action, good plot and is definitely different from the regular run of Hollywood films. We did very well with it, playing it second run. The Super-Cinecolor is excellent, and there is some very lovely Florida scenery. Played Sunday, Monday, March 2, 3.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

MAN IN THE SADDLE: Randolph Scott, Joan Leslie—This we thought was an exceptionally good picture—plenty of action and Randolph does a marvelous job. His fight was really something, with lots of suspense and all the entertainment you could wish for an evening. Played Friday, Saturday, March 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban, John Hodiak. Splendid Technicolor production—Clark Gable in a role the fans could rave about. Did above average business. Played Sunday, Monday, February 3, 4.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban, John Hodiak—This is a good picture and drew fairly well. Somehow, from all I had heard and read, I expected a full house (ha!) which I did not get. However, I think there were two or three more people there than usual. It would have been better if there had not been so much Indian talk in it. The story was beautiful. Played Sunday, Monday, March 16, 17.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MRS. O'MALLEY AND MR. MALONE: Marjorie Main, James Whitmore—A good comedy that we will recommend. It did 105% business for us in this Catholic community where Lent is strictly observed and movie going is considered taboo during this time. Bad roads and poor weather also contributed much in keeping our customers from rural areas away. Played Sunday, March 16.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

STRIP, THE: Mickey Rooney, Sally Forrest—Why must the world be inflicted with Rooney doing this, that and the other thing? Doubled with "Across the Wide Missouri," the Gable fiasco. I won't compliment nor complain—just keep my big mouth shut because business was wonderful. Played Thursday, Friday, Saturday, March 6, 7, 8.—William Hayden, Vacaville Theatre, Vacaville, Calif.

TOO YOUNG TO KISS: Van Johnson, June Allyson—One, if you're able to believe that June Allyson can look fourteen; two, if you can swallow Van Johnson as the director of far-flung concert series; three, if you're not in a demanding mood—this whipped cream plot and the cliche-ridden situations might make for entertainment. There are a few moments of excellent piano recording—the rest a waste of time. Playd Sunday, Monday, March 9, 10.—William Haydn, Vacaville Theatre, Vacaville, Calif.

Paramount

APPOINTMENT WITH DANGER: Alan Ladd, Phyllis Calvert—A nice picture with lots of action and a good story. Did average small town business. Played Wednesday, Thursday, March 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

RHUBARB: Ray Milland, Jan Sterling—I just made some comments on Grable's last picture, so I feel like comparing. In my opinion, Rhubarb is a far better actor than Grable—more versatile and not quite so sexy. My audience must be somewhat peculiar, however—they prefer cats to blondes. This drew. It's a very clever comedy, and the ending is adorable! Played Sunday, Monday, March 23, 24.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Howard McGill, manager of the Brundidge theatre, Brundidge, Ala., describes himself as a "small dot on the showmen's map," but he is a subscriber who likes the Herald, and knows others who find it interesting and informative reading. The two above, Jeanette Hamrick and Betty LeCroy, were snapped in Mr. McGill's office. He says, too, that he not only is a regular contributor to the What the Picture Did for Me Department, but is pleased and proud of his certificate as a member of the Herald's Manager's Round Table Department.

Republic

TAHITI HONEY: Simone Simon, Dennis O'Keefe—Just another picture with a little music and a couple of laughs. Did average business in this small town. Played Friday, Saturday, March 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

Twentieth Century-Fox

MEET ME AFTER THE SHOW: Betty Grable, Macdonald Carey—Nobody met *me* after the show—everybody was mad at me. Can't say that I blame them—taking their good money and giving them nothing in return. And when I say "nothing," I do mean zero. I don't think I'll buy any more Grable pictures. They do more harm than good here. Played Sunday, Monday, March 9, 10.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MR. BELVEDERE RINGS THE BELL: Clifton Webb, Joanne Dru—We had a fair crowd Sunday. After that it was just a flop. It is a fair Belvedere picture, but a man who is as brilliant as Mr. Belvedere should be careful about using puns—it is not in keeping with his intelligence. Did very poor business in this small town. Played Sunday, Monday, Tuesday, March 9, 10, 11.—Francis Gill, Paonia Theatre, Paonia, Colo.

United Artists

ANOTHER MAN'S POISON: Bette Davis, Gary Merrill—Personally, I loved every over-tense moment and all the dire doings. Many complained of over-acting on Bette's part, but it seemed to fit the bizarre goings-on. Implausible to the point of satirizing all who-don-its and psycho dramas, but there must have been blood on the box offic, the way people shied away from it. Even hackneyed "Fort Defiance" didn't help. Played Wednesday, Thursday, Friday, March 12, 13, 14.—William Hayden, Vacaville Theatre, Vacaville, Calif.

FORT DEFIANCE: Dane Clark, Tracey Roberts—An outlaw brother, quick on the draw; the blind brother, too good to be true; the avenging stranger, noble to the end; the local saloon tycoon, vile and surrounded by henchmen; the dance hall girl being hounded out of town—if all this sounds familiar, you can add Cinecolor, several Indians and a couple of cavalrymen. That's all there is to it! Played Wednesday, Thursday, Friday, March 12, 13, 14.—William Hayden, Vacaville Theatre, Vacaville, Calif.

HOTEL SAHARA: Yvonne De Carlo, Peter Ustinov—A rather clever farce that was too much in the English comedy vein. Those who could follow its hopping and skipping about enjoyed it. Definitely second rate production values didn't help, but Peter Ustinov as the slightly demented inn keeper proved why he was chosen for "Quo Vadis." Doubled with "Too Young to Kiss," it was just a program that sounded good but didn't prove to be. Played Sunday, Monday, March 9, 10.—William Hayden, Vacaville, Calif.

MICKEY: Lois Butler, Bill Goodwin—This was a cute picture in lovely color. I think that it deserves extra exploitation, for if you can get them in, I know you will make a lot of friends. Played Wednesday, Thursday, March 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

QUEEN FOR A DAY: Phyllis Avery, Darren McGavin—a cute picture which was liked here. Did average business in this small town. Played Wednesday, Thursday, March 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colo.

SCARF, THE: John Ireland, Mercedes McCambridge—An unusual mystery drama with enough down to earth dialogue to give an occasional break to the suspense. The customers liked it. Played Thursday, Friday, February 28, 29.—Adaline H. Gawthrop, Linda Drive-In Theatre, Palatka, Fla.

Universal International

WEEK END WITH FATHER: Van Heflin, Patricia Neal—A wonderful comedy which was liked by everyone. Our customers just go for comedy pictures. Did above average gross. Played Thursday, Friday, March 13, 14.—J. H. Ridgell, Saluda Drive-In Theatre, Saluda, S. C.

Warner Bros.

COME FILL THE CUP: James Cagney, Phyllis Thaxter—Was Very disappointed in this one. Did below average, mainly because of the weather. Played Monday, Tuesday, March 10, 11.—J. H. Ridgell, Saluda Drive-In Theatre, Saluda, S. C.

(*Continued on opposite page*)

(*Continued from opposite page*)

I WAS A COMMUNIST FOR THE F. B. I.: Frank Lovejoy, Dorothy Hart—A good picture—we should have more of Frank Lovejoy in action. In our print the timing was off between the movement of the mouth and voice in the scene of the first speech. Did average business in this small town. Played Sunday, Monday, Tuesday, March 16, 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

ONLY THE VALIANT: Gregory Peck, Barbara Payton—We figured Gregory Peck was a good draw, but in this case he didn't seem to go over very big. Although it was a well acted picture of some of the wars in the states, we were disappointed in the reaction. Played Monday, Tuesday, March 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Shorts

Columbia

MISSED FORTUNE, A: Stooge Comedy—Another good comedy from Columbia that brought lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO-Radio

IT HAPPENED ALL NIGHT: Edgar Kennedy Comedy—Good comedy and a lot of laughs—it's worth showing. RKO are still capable of giving a lot of nice entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Bros.

HARE WE GO: Bugs Bunny Special—This is a good cartoon with lots of laughs. Very clever.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

INKI AND THE LION: Blue Ribbon Cartoon—A good cartoon, and the title speaks for itself.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PONY EXPRESS DAYS: Technicolor Special—Interesting short two reeler, showing Buffalo Bill as a young man.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TICK TOCK TUCKERED: Blue Ribbon Cartoon—Good cartoon, with the clock getting it in the end.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Art Films in 3 Detroit Houses Simultaneously

Three Detroit houses have begun experimenting with simultaneous showings of "art films." Two, the Studio and Coronet, operated by Albert Dezel of Dezel Productions and William Flemion, have been committed to "art" films for some time. The third house, the Center, inaugurated the policy recently. With a combined seating capacity of approximately 1,800, the theatres have joined forces to meet financial demands of producers and distributors of the better films in this category. New seats and carpeting have been installed at the Coronet and in a week or so similar changes will be completed at the Studio. The Center features pushback seats.

Drive-in Circuit Plans Easter Dawn Services

Sunrise Easter services will be held at all drive-in theatres operated by Claude Ezell & Associates, Al Reyonlds, vice-president and general manager, has announced. Mr. Reynolds' plan has been approved by Texas COMPO showmen, who have requested all Texas area drive-ins to hold similar services. Mr. Reynolds has named Paul Short to plan the trailers and other accessories to be used in the campaign. For the convenience of those attending the services, Mr. Reynolds said that refreshment bars at the theatres will serve hot coffee, sweet rolls and orange juice.

Short Product in First Run Houses

NEW YORK—Week of Mar. 31

ASTOR: FDR—Hyde Park. . . . Pictorial Films
Feature: My Six Convicts . . . . Columbia

CAPITOL: Whose Kitten Who . . . Warner Bros.
Memories of Famous Hollywood Comedians . . . . Columbia
At The Stroke of Twelve . . . . . . Warner Bros.
Feature: The African Queen . . . . United Artists

CRITERION: Emperor's Horses . . Warner Bros.
Brave Little Bat . . . . Warner Bros.
Feature: The Captive City . . . . United Artists

GLOBE: Prehistoric Pearls 20th-Fox
Feature: Smoke Jumpers 20th-Fox

MAYFAIR: Barnyard Babies . . . . . . Paramount
Feature: Anything Can Happen . . . . . Paramount

PARAMOUNT: Sportscope . . . . RKO Radio
Screenliner . . . . RKO Radio
Popeye Cartoon . . . . Paramount
Feature: Meet Danny Wilson . . . . Universal

RIVOLI: Time Gallops On 20th-Fox
Feature: Viva Zapata! 20th-Fox

ROXY: Flat Foot Fledgling 20th-Fox
Fuss and Feathers 20th-Fox
Feature: Deadline—U. S .A. 20th-Fox

CHICAGO—Week of Mar. 31

SURF: Midwest Metropolis 20th-Fox
1812 Overture . . . . Columbia
Foxy by Proxy . . . . Warner
Feature: Pictura-Adventure in Art . . . . Pictura

ZIEGFELD: America's Singing Boys . . . . . . RKO
Day of Rest 20th-Fox
Feature: Rasho-mon . . . . RKO

Set IATSE Convention in Minneapolis Aug. 4-8

The 41st international convention of the International Alliance of Theatrical Stage Employees will be held at the Municipal Auditorium in Minneapolis August 4-8, with Richard F. Walsh, international president, presiding. Convention headquarters will be at the Hotel Nicollet, where the mid-summer meeting of the union's general executive board will begin July 28. District conventions will be held at the hotel August 2-3.

Reade Tests "Art" Policy In Up-State New York

"Curtain at 8:40," Walter Reade Theatres' once-a-week "art house" policy already tested in New Jersey houses at Plainfield and Red Bank, is being extended by the circuit to the Kingston theatre, Kingston, N. Y., and Community theatre, Saratoga Springs, N. Y. A series of four Tuesday night programs featuring outstanding foreign films will be inaugurated in Kingston April 22 and on Wednesday nights beginning April 30 in Saratoga. In each community, the regular daily program is cancelled on "Curtain" day and presented in its place at 8:40 p.m. is a single performance of the special film, accompanied by a short subject of unusual interest.

Sells Jersey House

Sale of the Liberty theatre, Bernardsville, N. J., is announced by Berk and Krumgold, theatrical realty specialists. The new owner is Lucien Feldman, former operator of the Strand in Newark, N. J.

Renews "Nostradamus"

MGM has scheduled a new series of "Nostradamus" short subjects for the 1952-53 season, Fred Quimby, head of the company's short department, has announced. Carey Wilson will produce and narrate the shorts as he did on the previous series.

Boxoffice is better when patrons hear

Voice of the Theatre
REG. TRADE MARK

Loudspeaker Systems

ALTEC
LANSING CORPORATION

161 Sixth Avenue
New York 13, N.Y.

9356 Santa Monica Blvd
Beverly Hills, Calif.

b

AVAILABLE FROM THEATRE SUPPLY DEALERS THROUGHOUT THE WORLD

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 4,416 playdates.

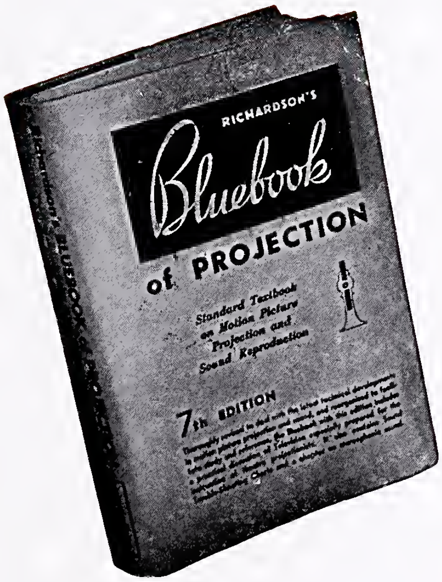
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	26	84	15	2	1
*Adventures of Captain Fabian (Rep.)	–	–	4	1	5
An American in Paris (MGM)	13	44	25	37	9
Anne of the Indies (20th-Fox)	–	8	36	32	12
Another Man's Poison (UA)	–	5	1	5	3
†At Sword's Point (RKO)	–	–	–	3	1
*Bannerline (MGM)	–	–	9	6	17
Barefoot Mailman, The (Col.)	4	11	12	2	2
Belle of New York (MGM)	–	2	5	8	–
Bend of the River (Univ.)	8	14	6	–	–
Blue Veil, The (RKO)	20	60	21	4	–
Boots Malone (Col.)	–	–	3	5	1
Bright Victory (Univ.)	–	4	10	14	17
†Bugles in the Afternoon (WB)	–	–	1	5	–
Callaway Went Thataway (MGM)	2	8	30	20	8
Calling Bulldog Drummond (MGM)	–	–	–	4	5
Cave of the Outlaws (Univ.)	1	5	12	16	3
Christmas Carol, A (UA)	–	–	3	–	4
Cimarron Kid, The (Univ.)	–	24	10	12	1
Close to My Heart (WB)	–	16	38	16	5
Come Fill the Cup (WB)	–	–	9	21	25
*Criminal Lawyer (Col.)	–	1	–	1	2
Crosswinds (Para.)	1	13	23	7	2
Darling, How Could You! (Para.)	–	1	1	16	18
Death of a Salesman (Col.)	–	–	4	2	–
Decision Before Dawn (20th-Fox)	–	1	16	28	4
Desert Fox, The (20th-Fox)	4	32	40	23	2
Detective Story (Para.)	2	26	26	24	2
Distant Drums (WB)	27	40	27	10	–
Double Dynamite (RKO)	–	–	6	32	13
Drums in the Deep South (RKO)	–	4	14	18	5
Elopement (20th-Fox)	–	13	20	27	6
*Five (Col.)	–	2	3	–	1
Fixed Bayonets (20th-Fox)	1	6	25	16	14
Flame of Araby (Univ.)	–	13	19	22	–
Flaming Feather (Para.)	–	1	6	1	1
Flight to Mars (Mono.)	2	2	4	2	1
Fort Defiance (UA)	–	7	15	8	–
Fort Osage (Mono.)	–	3	6	1	–
Girl in Every Port, A (RKO)	–	–	5	9	3
Girl on the Bridge (20th-Fox)	–	–	2	4	2
Golden Girl (20th-Fox)	–	9	32	54	15
Golden Horde, The (Univ.)	1	9	25	29	9
Greatest Show on Earth, The (Para.)	5	–	–	–	–
†Green Glove, The (UA)	–	–	4	–	–
Harlem Globetrotters, The (Col.)	2	3	7	2	–
Here Come the Nelsons (Univ.)	–	5	1	5	1
Honeychile (Rep.)	1	12	9	2	8
Hong Kong (Para.)	–	2	16	11	4
*Hotel Sahara (UA)	–	–	2	5	5
I'lll Never Forget You (20th-Fox)	–	–	13	9	6
I'll See You in My Dreams (WB)	10	23	46	8	2
Invitation, The (MGM)	–	1	10	11	2
It's a Big Country (MGM)	1	6	10	6	3
I Want You (RKO)	–	2	6	7	3
Japanese War Bride (20th-Fox)	–	7	8	3	–
Journey Into Light (20th-Fox)	–	–	1	5	8
†Just This Once (MGM)	–	–	1	5	1
Lady From Texas, The (Univ.)	–	1	19	12	4
Lady Pays Off, The (Univ.)	–	3	9	22	3
†Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	2	4	6	3
Lavender Hill Mob, The (Univ.)	5	3	3	–	–
Let's Make It Legal (20th-Fox)	1	5	21	34	11
Light Touch, The (MGM)	–	–	2	13	9
Lone Star (MGM)	7	20	19	3	1
Love Nest (20th-Fox)	–	1	13	25	35
Magic Carpet, The (Col.)	1	–	1	5	1
Man in the Saddle (Col.)	3	17	25	5	3
Man With a Cloak (MGM)	–	1	3	19	26
Meet Danny Wilson (Univ.)	–	–	1	7	12
Mob, The (Col.)	–	4	13	29	5
Model and the Marriage Broker, The (20th-Fox)	–	2	11	21	2
My Favorite Spy (Para.)	8	19	43	16	–
No Highway in the Sky (20th-Fox)	2	3	9	34	27
On Dangerous Ground (RKO)	–	–	4	5	1
Painting the Clouds With Sunshine (WB)	2	31	52	45	3
Pandora and the Flying Dutchman (MGM)	–	10	15	6	2
Phone Call From a Stranger (20th-Fox)	–	5	6	9	2
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	9	5	–	–	–
Racket, The (RKO)	5	18	19	13	22
Raging Tide, The (Univ.)	–	1	4	16	4
Red Skies of Montana (20th-Fox)	–	3	2	11	–
Retreat, Hell! (WB)	1	8	1	1	–
Return of the Texan (20th-Fox)	–	1	5	2	1
Reunion in Reno (Univ.)	–	1	5	4	13
Room For One More (WB)	8	24	13	6	2
Sailor Beware (Para.)	50	6	1	–	–
Sea Hornet, The (Rep.)	1	1	2	2	–
†Sellout, The (MGM)	–	–	1	2	1
Silver City (Para.)	–	6	27	16	4
†Son of Dr. Jekyll (Col.)	–	1	3	–	1
Starlift (WB)	3	35	50	24	6
Strange Door, The (Univ.)	–	–	–	6	1
Submarine Command (Para.)	1	8	20	21	7
Tanks Are Coming, The (WB)	1	18	51	19	24
Tembo (RKO)	4	3	–	–	4
Ten Tall Men (Col.)	1	31	25	3	1
Texas Carnival (MGM)	17	72	18	–	–
This Woman Is Dangerous (WB)	–	–	1	12	2
Too Young To Kiss (MGM)	4	60	49	7	–
Two Tickets to Broadway (RKO)	1	25	43	21	3
Unknown Man (formerly Behind the Law) (MGM)	–	1	1	12	6
Viva Zapata! (20th-Fox)	–	3	1	–	3
Weekend With Father (Univ.)	–	9	18	15	6
Westward the Women (MGM)	20	64	7	2	–
When Worlds Collide (Para.)	2	7	34	23	20
Wild Blue Yonder (Rep.)	9	14	17	11	1
Yellowfin (Mono.)	–	–	1	2	1

MOST ADVANCED TEXTBOOK ON SOUND REPRODUCTION AND PROJECTION


RICHARDSON'S
Bluebook
of PROJECTION
Standard Textbook on Motion Picture Projection and Sound Reproduction
7th EDITION

F. H. Richardson's

BLUEBOOK of PROJECTION

SEVENTH EDITION — SUPPLEMENTED WITH

SOUND TROUBLE CHARTS and ALPHABETICAL INDEX

Over 700 pages. The only practical guide to good projection and quick trouble-shooting

ORDER TODAY • $7.25 POSTPAID

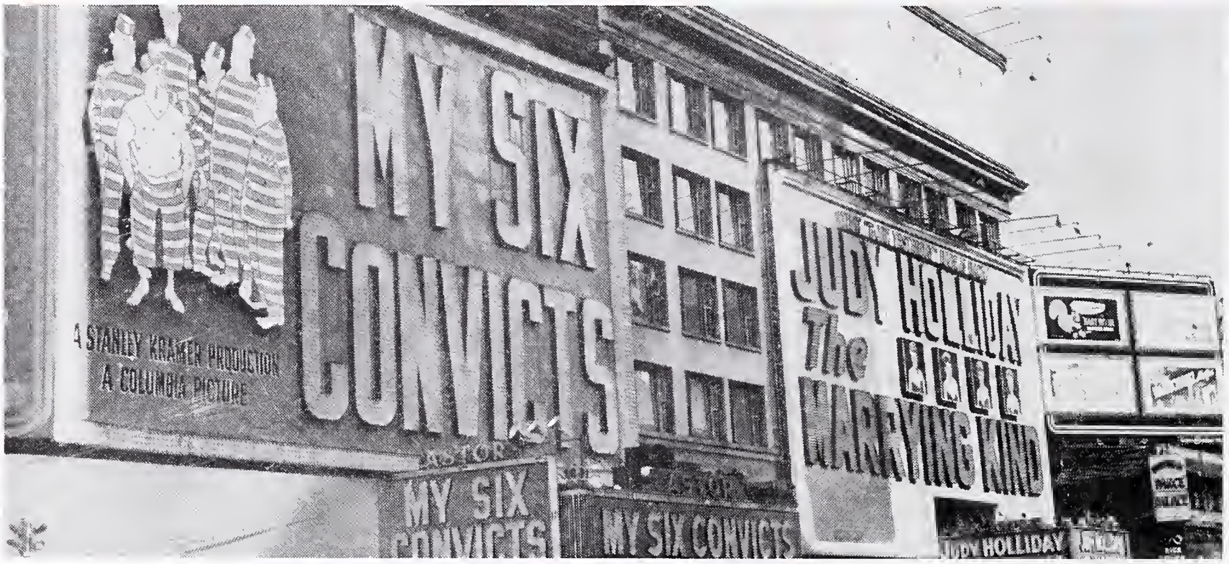
- You will find this edition the most complete and practical treatise of its kind and a sure solution to the perplexing problems of projection room routine.

The book is supplemented with a comprehensive group of TROUBLE-SHOOTING CHARTS to help meet every possible emergency in the projection room. It also includes a lightning-fast index system alphabetically arranged for swift easy reference.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER (20) NEW YORK CITY

THIS WEEK'S BACK PAGE NEWS

The
LAST
WORD
FROM
COLUMBIA


MY SIX CONVICTS
A STANLEY KRAMER PRODUCTION
A COLUMBIA PICTURE
ASTOR
MY SIX CONVICTS
MY SIX CONVICTS
JUDY HOLLIDAY
The MARRYING KIND
JUDY HOLLIDAY

BLOCK BOOKING! MY SIX CONVICTS opens at Astor, N.Y., next door to Victoria's THE MARRYING KIND. Columbia's 'Showmanship Block' becomes New York's boxoffice magnet with Stanley Kramer Company's big-house big one and Judy Holliday's growing grosser!

PRAISED HIGH BY FBI! J. Edgar Hoover leads nationwide rounds of cheers hailing WALK EAST ON BEACON—most realistic spy-thriller of all time. Louis de Rochemont's production, based on Hoover's "The Crime of the Century", set for spring release.

PENTAGON BIG GUNS salute SOUND OFF. Promise nationwide promotion for SuperCinecolor Army musical riot. Mickey Rooney p. a. tour planned for bigger boxoffice beachheads.

SHOT ON THE SPOT! Director William Dieterle flies to Holy Land to scout original Biblical backgrounds for Rita Hayworth's forthcoming Technicolor SALOME—The Dance Of The Seven Veils.

LOVE POPS OUT all over in THE HAPPY TIME, Stanley Kramer Company production of famous Broadway comedy. Louis Jourdan's stalking of Linda Christian, above, is only one of film's countless lovescapades. Charles Boyer heads stellar lovers cast.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

It's easy—and inexpensive— to make auditoriums better for movies

—see Mr. Schlanger Takes a Trip

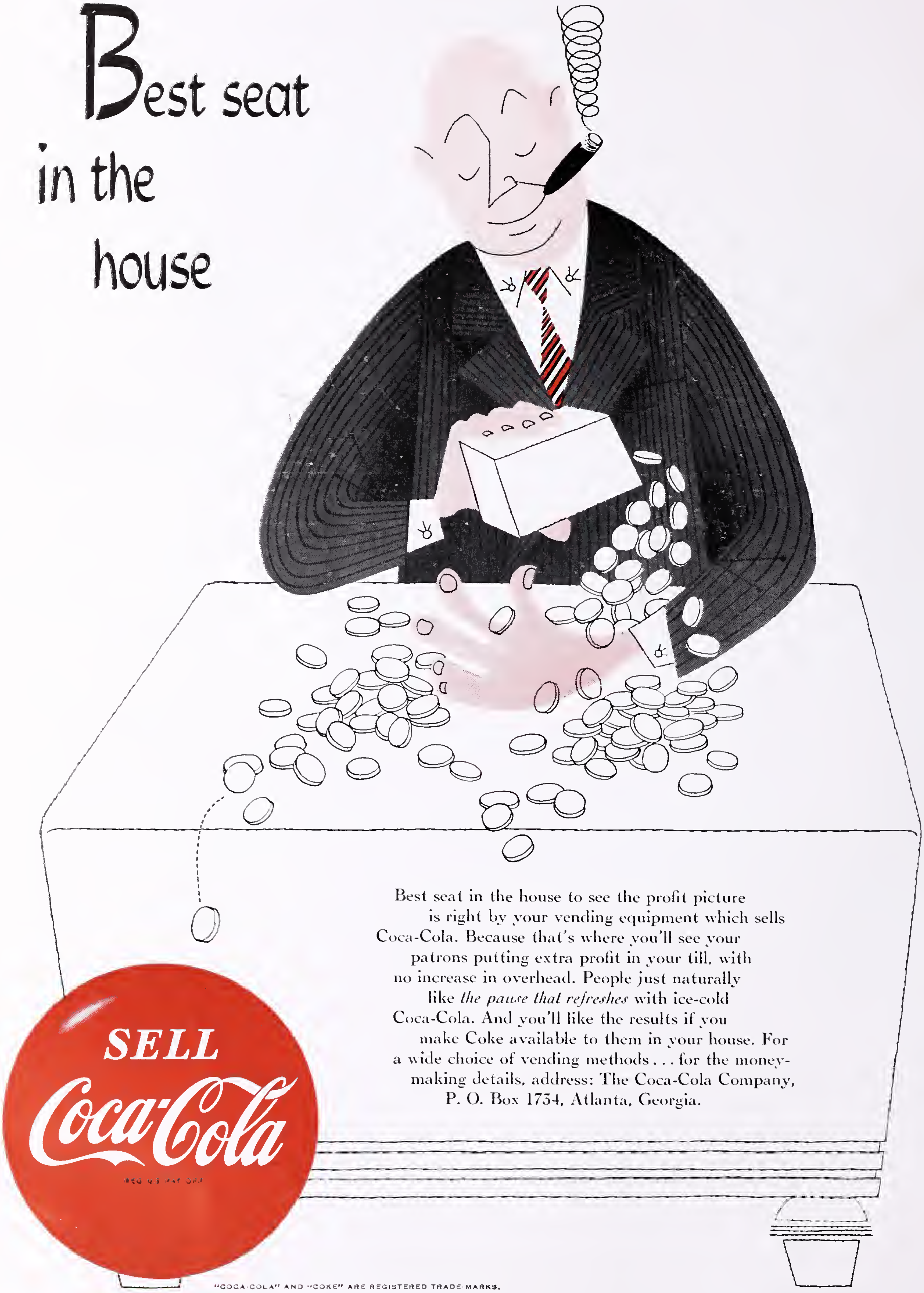
PAGE 10

in *THEATRE* SALES:

A Drive-In Service Plan Revised

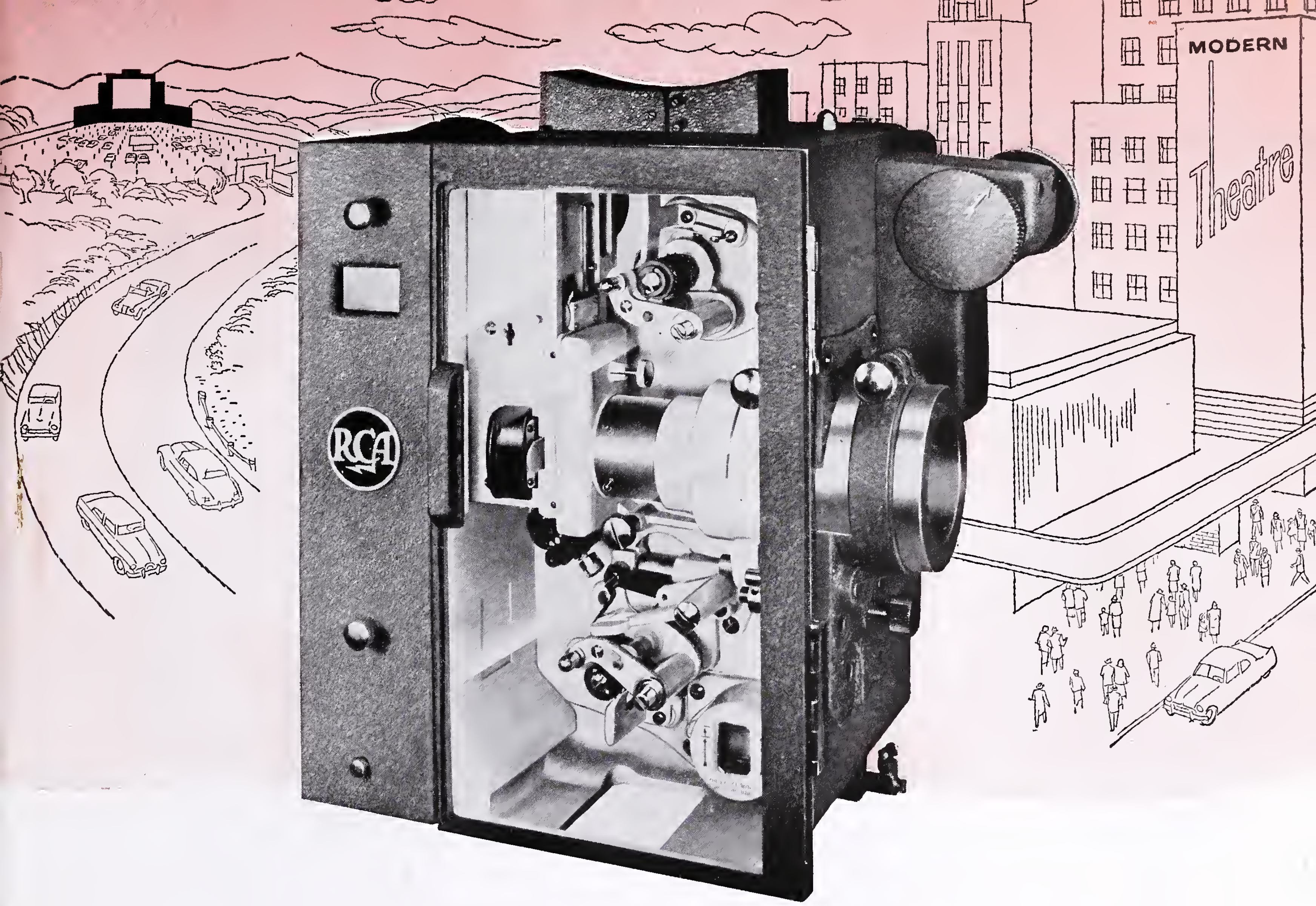
APRIL ISSUE: Section 2 of Motion Picture Herald of April 5, 1952

Best seat in the house



Best seat in the house to see the profit picture is right by your vending equipment which sells Coca-Cola. Because that's where you'll see your patrons putting extra profit in your till, with no increase in overhead. People just naturally like *the pause that refreshes* with ice-cold Coca-Cola. And you'll like the results if you make Coke available to them in your house. For a wide choice of vending methods . . . for the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS.



Modernize Now with RCA "100's"

Now is the time to protect the future of your drive-in or indoor theatre by buying RCA "100" Projectors.

Here is a projector that is unequalled for its excellence of screen presentations of today's "better than ever" film showings. Even more important, it is built to give continuous dependable, trouble-free performance for years and years from now.

AUTOMATIC LUBRICATION enables the RCA "100" to outwear and outperform other makes of projector mechanisms. WIDE MESH GEAR TRAIN reduces the mechanical load and wear in both starting and running the mechanism. These and other exclusive design features cut down repair bills, keep maintenance cost to a minimum. Lasting stamina is built into RCA "100" Projectors through every step in their manufacture.

EXTRA LIGHT improves picture definition on the largest size screens. FULL VIEW GLASS DOORS on both the film and gear compartments make it easy to check the mechanism while projector is running. NYLON PAD ROLLERS eliminate need for lubrication in film compartment. The RCA "100" Projector is the most *dependable* projector your money can buy. Best for today! Best for the future!

News! RCA "100's" win sweeping acceptance in drive-ins!

At last report, more than 400 RCA "100" projectors were installed in drive-ins all over America—proof enough of their performance under the extra-tough duty of drive-in operation. They can do a job in *your* drive-in, too! Ask about them . . . *today.*

SEE YOUR NEAREST INDEPENDENT RCA THEATRE SUPPLY DEALER FOR COMPLETE INFORMATION

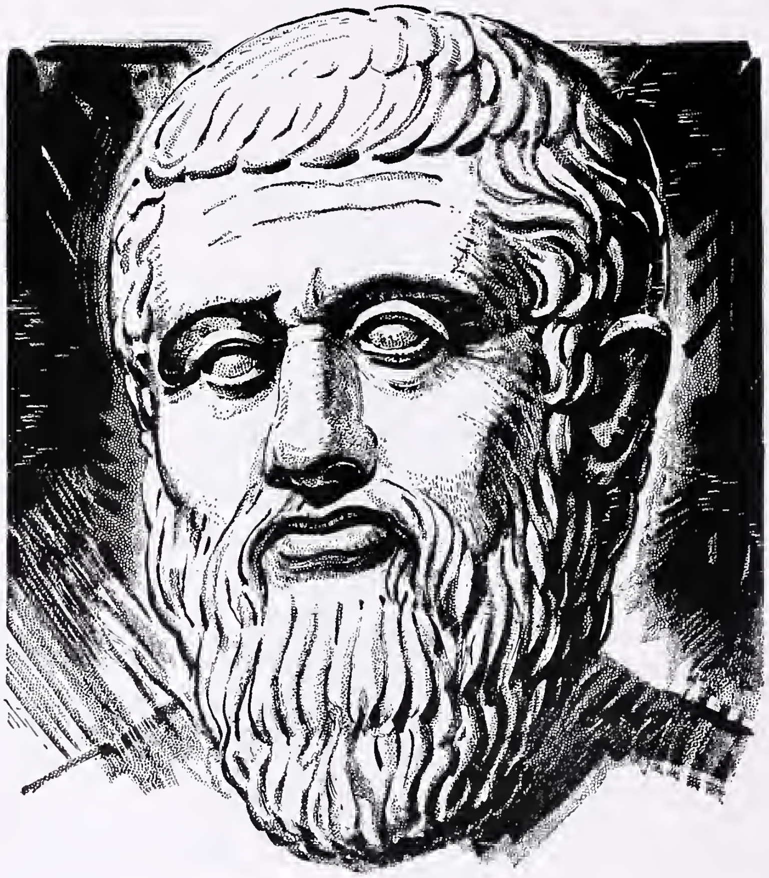
RCA

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

SEEING IS BELIEVING!

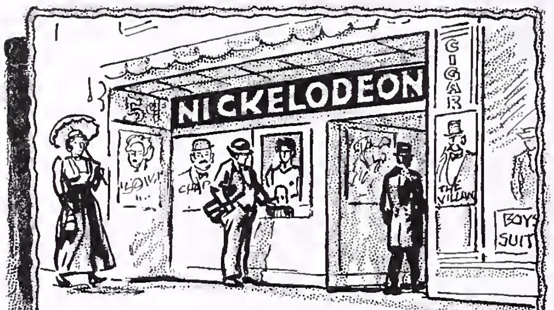
WHAT THE ANCIENTS THOUGHT...

PLATO (347 B.C.) BELIEVED THAT THE EYE **PROJECTED ITS OWN LIGHT**, WHICH MET AND BLENDED WITH THE "FORM" THAT WAS THOUGHT TO FLOW CONTINUOUSLY FROM EACH OBJECT OF SIGHT



TODAY WE KNOW...

THAT, IN SEEING, THE EYE IS STIMULATED BY INNUMERABLE POINTS OF LIGHT **REFLECTED BY THE OBJECT**...THAT THE BRAIN INTERPRETS THESE POINTS AS A TOTAL IMAGE OF THE OBJECT.

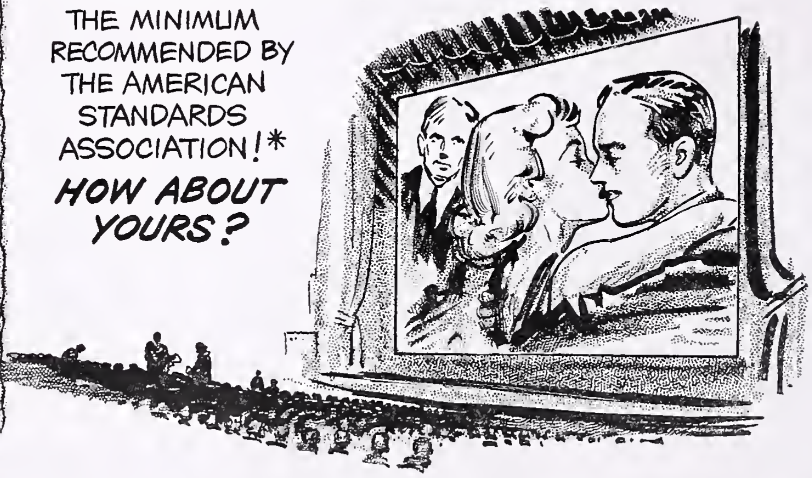


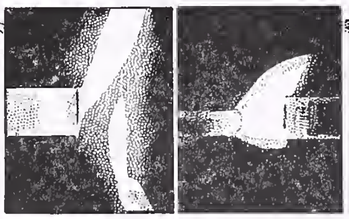
HERE'S PROGRESS!

SINCE NICKELODEON DAYS, NATIONAL CARBON COMPANY HAS IMPROVED THE BRIGHTNESS OF PROJECTOR CARBON ARCS BY **1000%**!

LATEST SURVEYS INDICATE THAT IN **ONE OUT OF EVERY FOUR** U.S. THEATERS, SCREEN BRIGHTNESS IS BELOW THE MINIMUM RECOMMENDED BY THE AMERICAN STANDARDS ASSOCIATION!*

HOW ABOUT YOURS?





GET IN THE SCRAP FOR DEFENSE—SAVE YOUR COPPER DRIPPINGS!

*Report on Screen Brightness Committee Theatre Survey, Journal SMPTE, September, 1951.

THE "NATIONAL" CARBON ARC... NOTHING BRIGHTER UNDER THE SUN

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited, Montreal, Toronto, Winnipeg

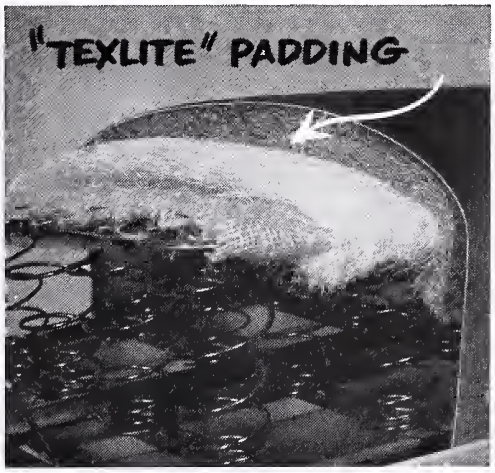
If it's Better...You'll find it in...

HEYWOOD-WAKEFIELD Chairs

EST. 1826

"MEDALIST"
TC 704

"ENCORE"
TC 701



"TEXLITE" PADDING

"TEXLITE" Padding Means More Comfort, Better Value, at NO Increase in Price

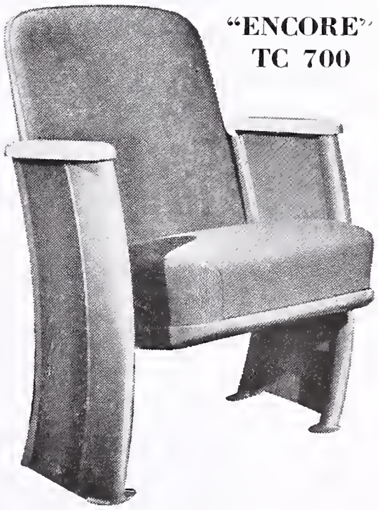
"Texlite" rubberized hair now replaces cotton padding in the seats and backs of Heywood-Wakefield Theatre Chairs.

It is longer-lasting—more sanitary—retains its comfortable resilience far better than cotton. It is an added extra-comfort, extra-value of Heywood-Wakefield seating.

Ask your Heywood-Wakefield representative to show you cut-away samples and explain the many advantages of this new improvement.

"AIRFLO"
Rocking Chair Loge
TC 703

"AIRFLO"
Rocking Chair Loge
TC 706



"ENCORE"
TC 700

HEYWOOD-WAKEFIELD Theatre Seating Division · Menominee, Michigan · Sales Offices: Baltimore, Boston, Chicago, New York

2-YEAR ALL-WEATHER TESTS

Show G-E Speakers Unsurpassed for Long-Life!

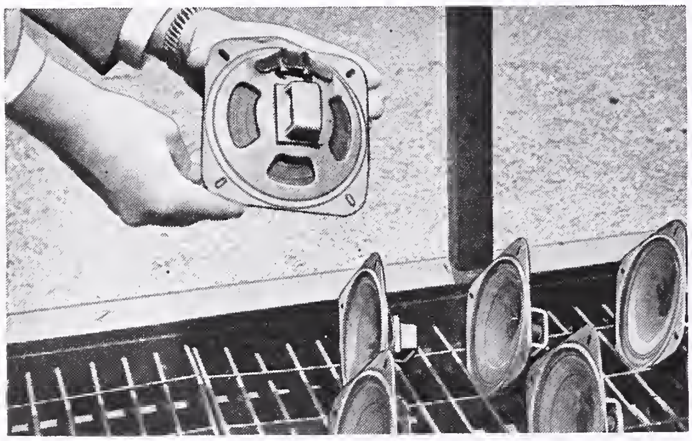
A famous G-E Aluminum Voice Coil in every one!

★After two years exposure to hot sun, rain, sleet and snow—with no shelter whatever in any season—7 out of 8 General Electric speakers played well enough to perform in your radio set!

These recent tests at Electronics Park subjected the speakers to many times the abuse they would receive under years of actual playing conditions, indoors or out. It boils down to one more dramatic proof of this fact: *You can depend on General Electric quality—in design, in engineering, in construction.*

Your customers are entitled to this quality. Ask the General Electric dealer nearest you about the new, weather-tested drive-in speaker.

▲ **Unretouched photo** shows only slight tarnish on speakers. Special General Electric plating gives excellent protection to steel frames, none of which were corroded after vigorous tests.



◀ **Racked on exposure tray,** speakers were checked at intervals for 2 years, then taken apart and examined for wear. Outdoor-type cones were warped only slightly, G-E aluminum voice coils were like new.

The heart of your loudspeaker
GENERAL ELECTRIC

General Electric Co., Section 2842
Electronics Park, Syracuse, N. Y.

Yes—send me your new folder on the G-E Aluminum Voice Coil.

NAME______________________________

ADDRESS____________________________

CITY__________________STATE__________

You can put your confidence in—

GENERAL ELECTRIC

Better Theatres

for April 1952

GEORGE SCHUTZ, Editor

EDITORIAL INDEX:

Page

FOR BETTER THEATREGOING CLOSE TO HOME - - - - 8

MR. SCHLANGER TAKES A TRIP - - - - - - - - - - 10

ON THE HOUSE department: On the Way to an All-Industry Fair - 12

GETTING INTO THE DRIVE-IN BUSINESS, Part 3: Fresh Water Supply, Sewerage, Electric Power - - - - - - - - - - 14

METHOD IN MANAGEMENT department: Emphasis on the Staff in Britain; Counterfeit a Holiday Menace - - - - - 16

APRIL MANAGER OF THE MONTH - - - - - - - - - 18

THEATRE SALES department:

A Drive-In Station Service That Grew from Experiment - - 21

What Snacks Do Drive-In Patrons Prefer? - - - - - - - 24

The Vender-Vane: Market News - - - - - - - - - - 28

THE NEEDLE'S EYE, Projection Department: Working Toward a Better Story-Telling Screen Image - - - - - - - - - - 31

THEATRE TELEVISION EQUIPMENT, Part 8: Trad-Motiograph System - 36

ABOUT PRODUCTS: Market News - - - - - - - - - - 40

ABOUT PEOPLE OF THE THEATRE - - - - - - - - - - 43

Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY, Midwest Representative; HOLLYWOOD: Yucca-Vine Building, Granite 2145.

Good Host Policy And Other Things

REACTING to our piece in the March issue about evidence of bad staff manners and negligent housekeeping, an exhiibtor has told us of a visit he made recently to a theatre in another town. The theatre is operated by a prominent circuit in a medium-sized city.

"It must have been quite an impressive theatre once, but it sure looked beat up," he comments. "But what struck me most was the coldness of it all. The cashier and doorman went through their motions as if they didn't care whether you came or not. Then inside no usher came up to show me a seat at all. In a house like that it used to be that an usher would come and take you down the aisle with his flashlight. There were plenty of seats empty so I didn't need any usher, but it was the idea that was missing. This way you just went in to shift for yourself."

The "coldness of it all." That says it. It didn't used to apply to showbusiness.

•

WE understand that installations of the RCA "Synchro-Screen" are increasing steadily, and that the public is favorably noticing the difference made by the absence of masking. Time will tell whether the border is to go or remain as an adjunct of motion picture projection. Meanwhile each new installation provides a mechanism for another straw vote.

It is of interest to note, in view of the trend toward larger pictures, that the prefabricated application of the Schlanger-Hoffberg maskless screen offered by RCA is limited to a width of 25 feet.

There is no inherent restriction upon the size of a screen with a luminous surround. The "Synchro-Screen" limitation is due to prefabrication of the structure, and the economic benefits of prefabrication always introduce some arbitrary conditions.

An effect of border elimination, however, is to make a picture appear bigger than it actually is, so even to large auditoriums, the 25-foot maximum is quite applicable.

•

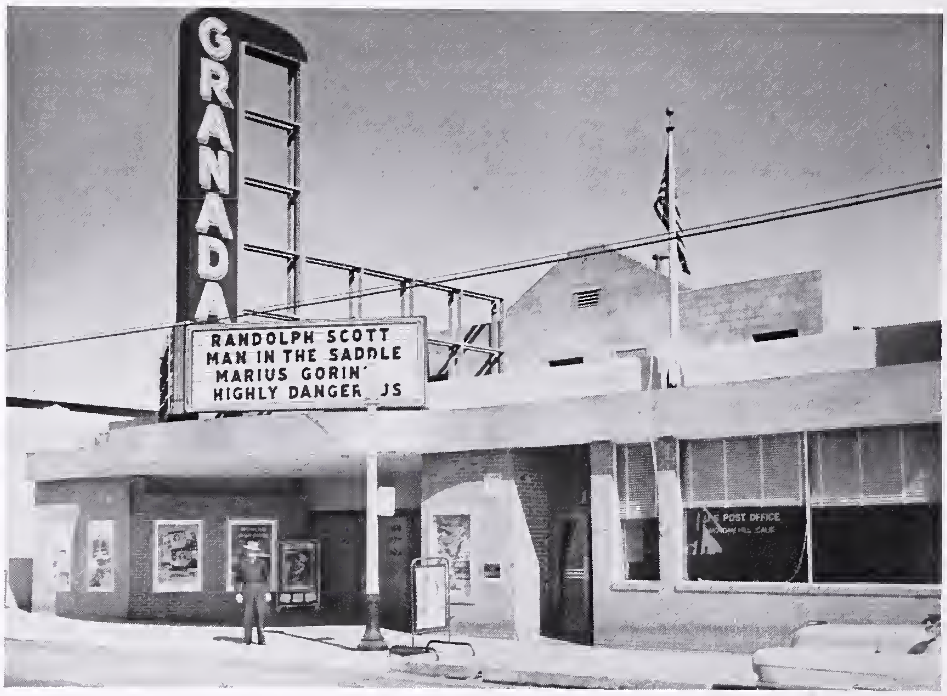
A drive-in operator, looking back on the product which has been available to regular theatres throughout the winter, smacked his lips in our presence the other day in contemplation of a juicy season ahead.

"What a backlog I've got!" he cheered.

The fellow is gap-happy. It's a mood in which hot dogs can be better than ever, too.

—G. S.

For Better Theatregoing Close to Home



John Hillman and his new Granada, with postoffice adjoining in the same building; and (in top view) Mr. Hillman with Mrs. Hillman at the refreshment stand in the lobby.

IN a village of 1200—the new 650-seat Granada, Morgan Hill, Calif.

MORGAN HILL in northern California is a town of around 1200; small as it is, Mr. and Mrs. John Hillman have operated a theatre, leasing the building, and last fall began construction of a bigger and better theatre, and their own. The new Granada seats 650—about half the population of the town, but warranted, by the surrounding rural area.

The Hillmans weren't overlooking that draw in more ways than one. The building also houses the postoffice, to which even the out-of-towners come occasionally.

The Granada is interestingly built with walls of concrete blocks and a roof of laminated wood truss construction, with wood plank sheathing, both of which are left exposed in the auditorium, where Gale Santocono, San Francisco interior decorator, has incorporated it into a rustic effect with murals of the California countryside.

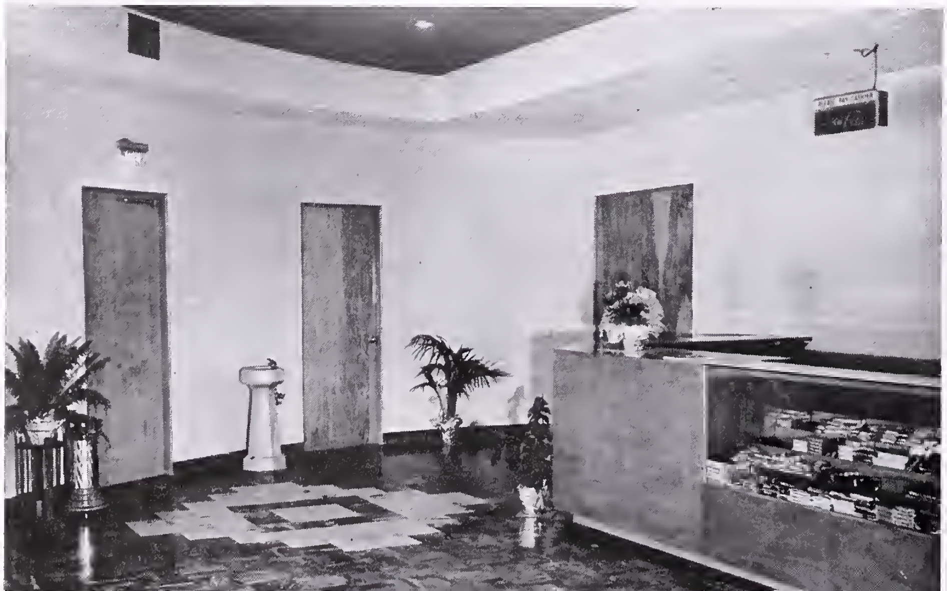
The upper arch, however, is concealed by a hung ceiling above which runs a ventilating duct and wiring. It also mounts four lines of neon, with one mercury gold on a dimmer and used for running light.

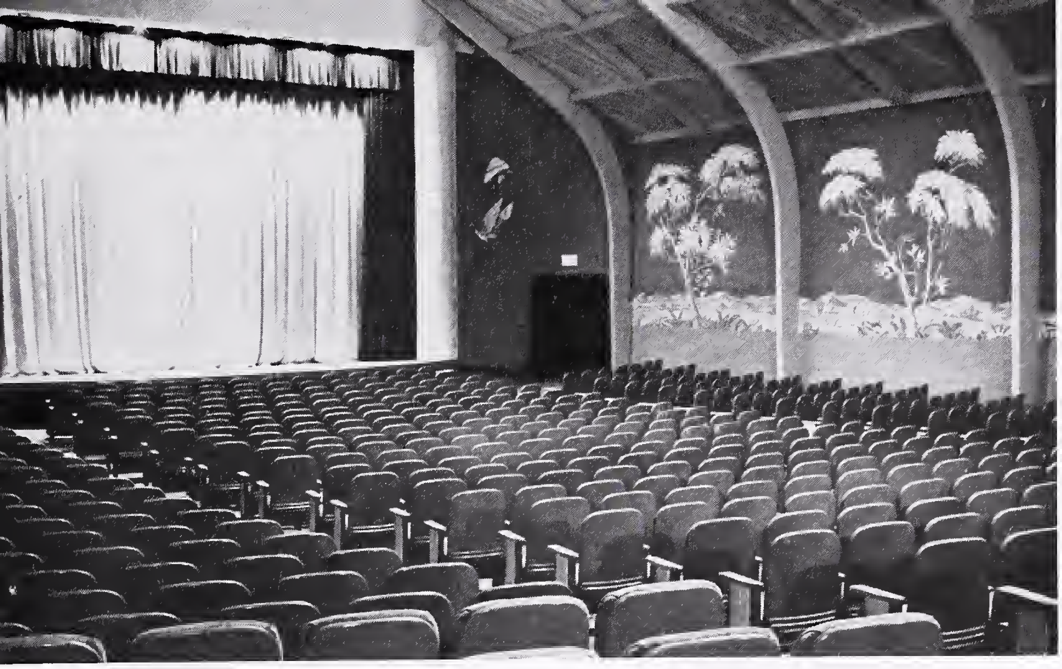
Seating consists in Kroehler push-back chairs in three banks with 34-inch row spacing and stagger in the middle bank.

The walls of the foyer area have been finished in interior stucco with the color mixed in. Doors are of rugged slash-grain birch. A refreshment stand extending across the rear wall of the foyer, opposite the entrance doors, is 18 feet long and has a counter of slashed-grain birch. Sufficient depth has been allowed for two attendants to operate commodiously. A candy case display is built into the counter, and there is also a glass case for pre-popped corn. Counter area has been provided to a maximum by keeping all service units except the popcorn dispenser at the same level. Counter height has been adjusted to allow an ice cream cabinet to be placed under the counter top out of view; a neon sign announces that ice cream is for sale.

Because of heavy rains in the Morgan Hill region, the foyer floor is covered with rubber tile. For noise control, the ceiling is finished with acoustic plaster, which has integral color in a deep maroon. To overcome the lowering effect of the dark color on room height, an offset cornice extends

Another view of the lobby, which has rubber tile floor and acoustic plaster ceiling.

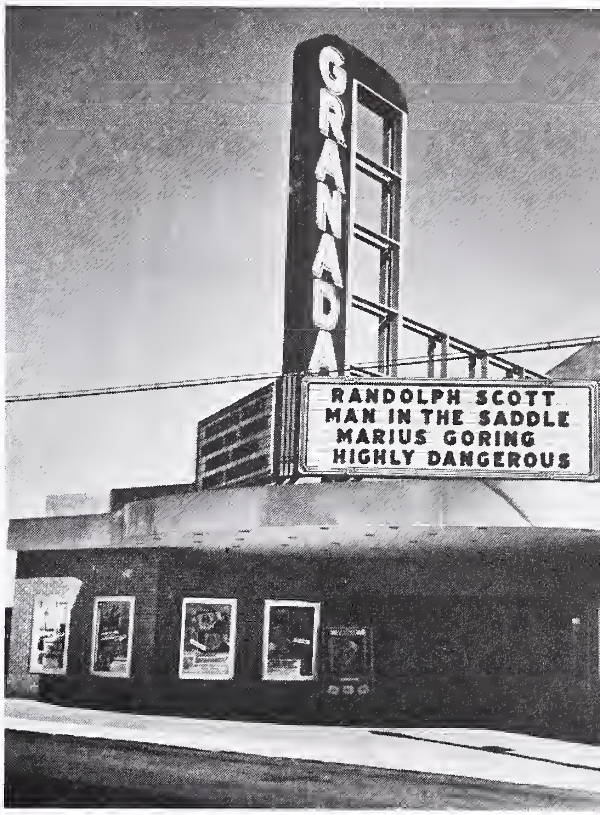




Laminated trusses, exposed, support the plank roof of the Granada inside concrete block walls.

around the room, recessing the dark central area.

The front of the Granada is faced in red brick, which is carried also into the vestibule, where evergreen plants are placed to lend interest to walls otherwise uninterrupted except by display frames. Instead of a marquee, roof line of the entrance area swings out in a curve beyond the vestibule. Above this V-shaped attraction advertising panels and a name sign are mounted on a steel structure mounted on the roof.



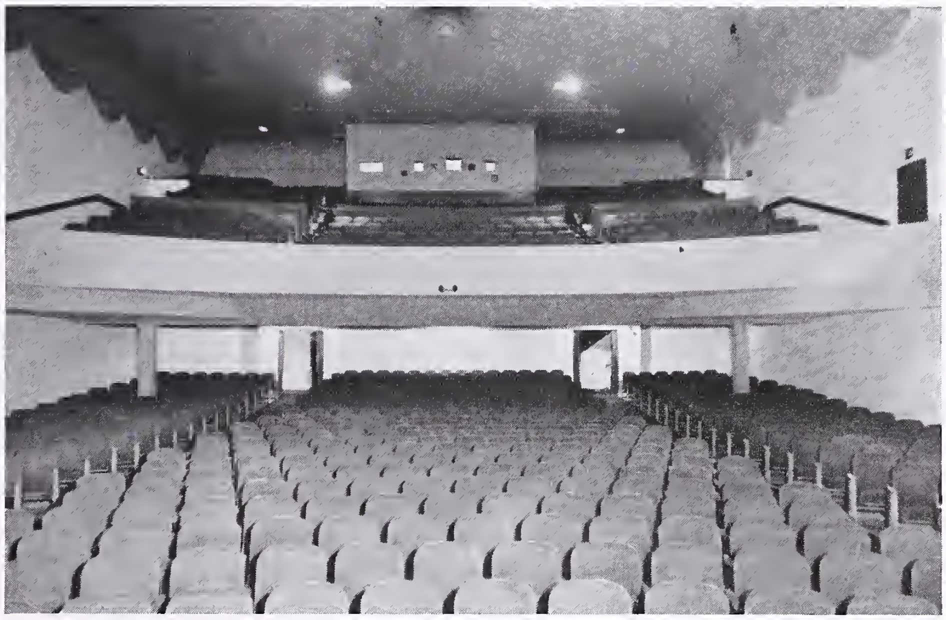
Roof over entrance area of the Granada swings out to form a protective canopy.

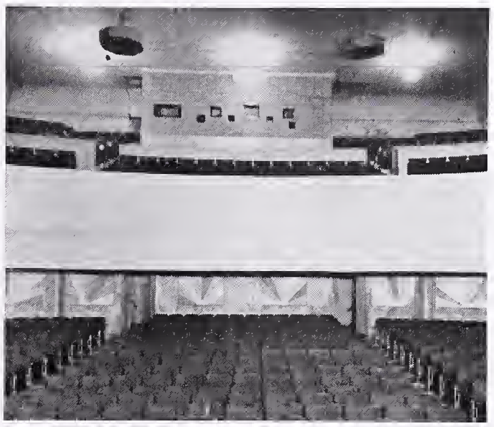
In the modernization of the Heileg, Eugene, Ore., built in 1903.

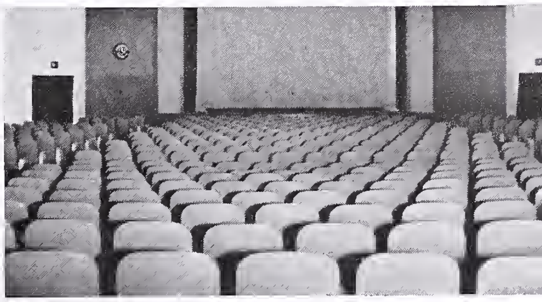
PENETRATION of the new standards of motion picture exhibition into the consciousness of both public and theatre management is illustrated by the recent modernization of the venerable Heileg theatre in Eugene, Ore. In Eugene, today a town grown to around 25,000, the Heileg was opened in 1903. For many years now a motion picture theatre, today a unit of the 40-theatre circuit of the Western Amusement Company of Los Angeles, it was originally a home of dramatic touring companies.

Recently, owners of business properties along its street have been conducting a modernization program, and responding to that, the owners of the Heileg have extensively remodeled the house. Improvements include new seating, with 750 Kroehler push-back chairs arranged in a new plan, with wider aisles, more space between rows, a stagger scheme to bring obstruction of vision to a minimum. Additionally, a loge section was installed, with 150 Kroehler special high-back chairs, in the lower balcony. There is also air-conditioning.

Redecoration consisted importantly in removing bold embellishment and repainting the walls more simply. New carpeting has been laid and much equipment replaced.







Auditorium of the Heileg toward rear and stage, shown above after remodeling, at left as before. Paint has provided a simpler decor, and downlights replace former chandeliers.

Mr. Schlanger takes a trip

and Sees Most Auditoriums Easily Improved for Projection

. . . an article offering suggestions based on recent observations among many theatres.

By **BEN SCHLANGER**
Theatre Architect and Consultant

RECENTLY during an extensive trip I visited some fifty theatres, and while I did not do so for the specific purpose of making a report of my observations, reflection upon them since has highlighted some conditions upon which I may be able to offer comment that could prove helpful rather generally.

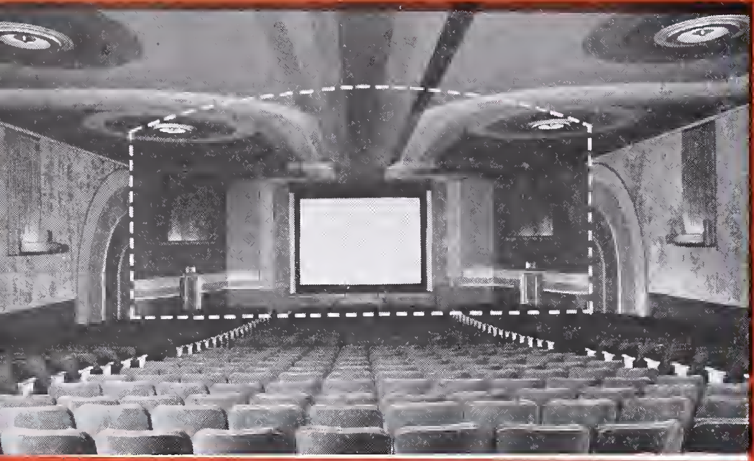
We all realize, of course, that a large portion of our existing exhibition establishment represents practices in design that are now pretty generally rejected, and that did not offer good conditions for motion picture presentation at any time, however much they may have been warranted for other reasons believed valid when those theatres were built. I observed during my trip many relics of past evaluations which could be revised for the better on comparatively limited budgets.

An outstanding observation is that of a feeling of gloominess in auditoriums. This feeling is accentuated by contrast with the brightness and decorative quality of the average approach to the auditorium.

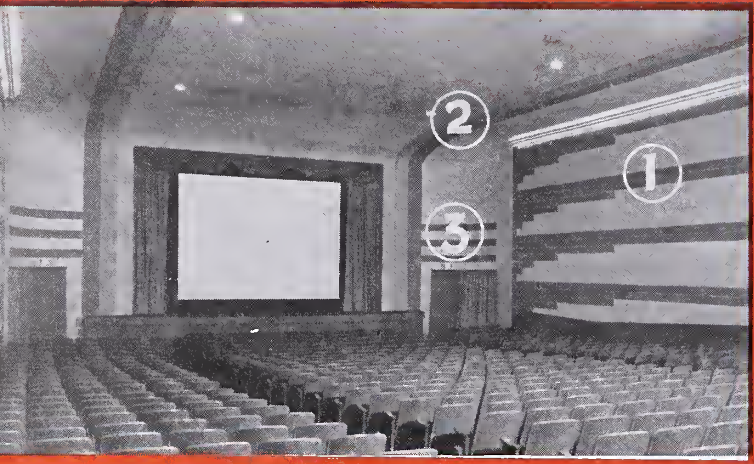
"LIGHT CONDITIONING"

I therefore recommend serious consideration of *light conditioning* of the auditorium. This includes considerations of painting, types of light sources, and reduction of glare. Painting can be a low cost item if the painting of high ceilings is avoided *except* in the area immediately adjacent to the screen.

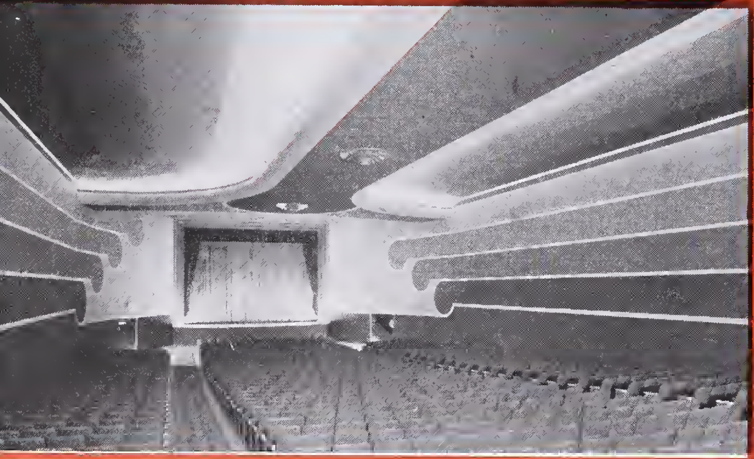
Painting auditorium walls with light



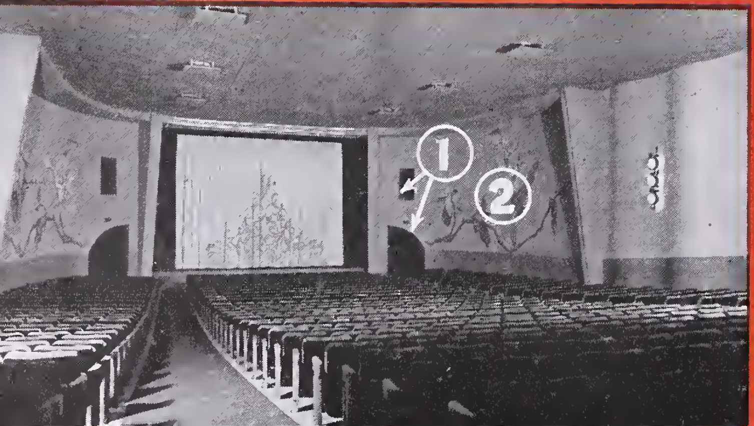
Wall elements such as those inside dash lines superimposed on the photo at left should be painted in one solid light gray color, avoiding accentuation in contrasting colors. Areas immediately beyond should also be reduced to one color, but this could have a faint greenish or reddish cast for color interest. Elsewhere some contrasting tones are permissible.



The lines marked 1 and 2 in this example should be painted to match the background. These long horizontal lines destroy "picture intimacy." The lines marked 3 should also be painted to match the background because they do not allow for full, easy concentration on the projected picture.



An auditorium scheme like this can be made a superior theatre for projecting pictures by merely repainting generally in a warm gray tone, with wainscot the same color as upper portion, preferably using a washable material on the wainscot.



An auditorium comparable in design to the example at left could be made yet more favorable than it is for motion picture exhibition by eliminating the contrasting outlines of the areas marked 1, and by painting a solid light gray over the entire ornamental panel marked 2.

colors having a flat, diffusive finish is the first important step towards eliminating dinginess of appearance. Light colored walls pick up a sufficient amount of reflected screen light to add the cheerfulness that now seems so often missing. Present day screen illumination eliminates dark walls as a projection factor. And most ceiling areas do not come within the range of view during the projection, so repainting such areas may be deferred.

If it were not for the fact that pure white would look cold during intermission periods, it would be desirable for auditorium walls; therefore, a warm gray tone in a fairly light shade, *and as diffusive as possible in finish,* is recommended.

What is a *warm* gray of *suitably light* shade? Those adjectives often mean different qualities to different people. It may not be always clear, either, what paint would be likely to produce a finish that would have the most diffusive reaction to light. To assist in the matter, I shall be entirely willing to mail a specimen of the sort of gray I mean; a postcard to BETTER THEATRES will bring one.

Also, if they are desired, I shall be glad to include specimens of colors that would be suitably neutral during projection for parts of the walls toward the rear—say, from a point 20 feet or so from the screen. Gray is best everywhere for the creation of a neutral environment for the picture; however, there are certain tones of some colors—particularly in the red and green families—which, while supplying a bit of colorfulness during intermission, "wash out" to a grayish tone under the impact of reflected screen light.

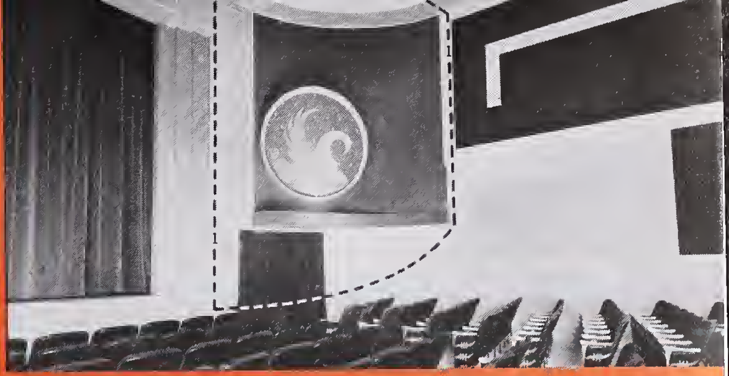
PAINTING OUT DISTRACTIONS

A light shade need not be used on walls below 4 feet from the floor, nor for areas—such as the rear wall and small portions of the side walls immediately adjoining the rear wall—that cannot come into the range of vision during normal attention upon the picture. These non-critical areas can be treated as the architectural or decorative style of the auditorium may suggest.

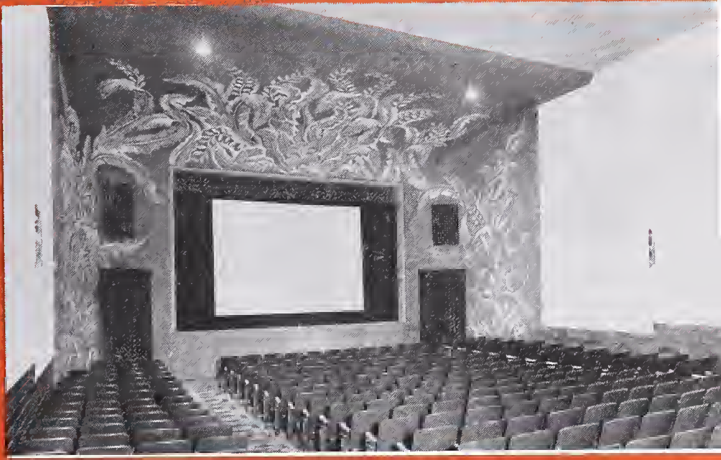
When the auditorium surfaces consist of acoustical tiles or acoustical plaster, it is important to use a type of paint which will not clog the pores of the surface or create a dense crust. If an oil base paint is used, it is advisable to thin it liberally with turpentine, and in applying the paint to keep the brush as "dry" as possible. Some types of water color paint are thin enough not to impair acoustical properties. Another technique is to use a sponge, with as little paint on it as possible, and effecting a mottled pattern.

Elements of the auditorium which interfere with the ability to *concentrate* on the

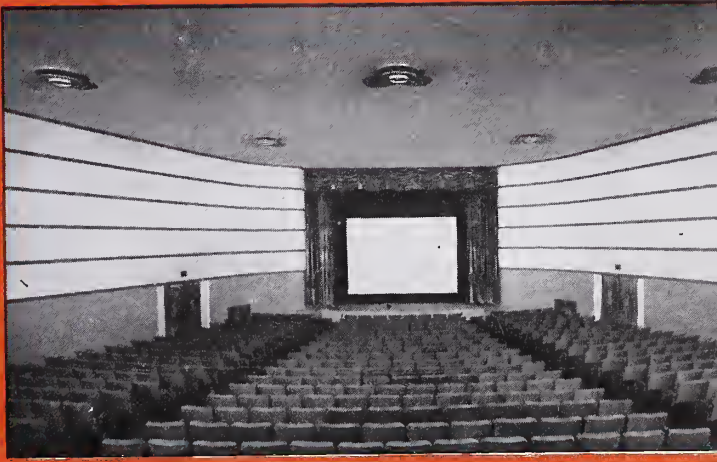
(*Continued on page* 38)



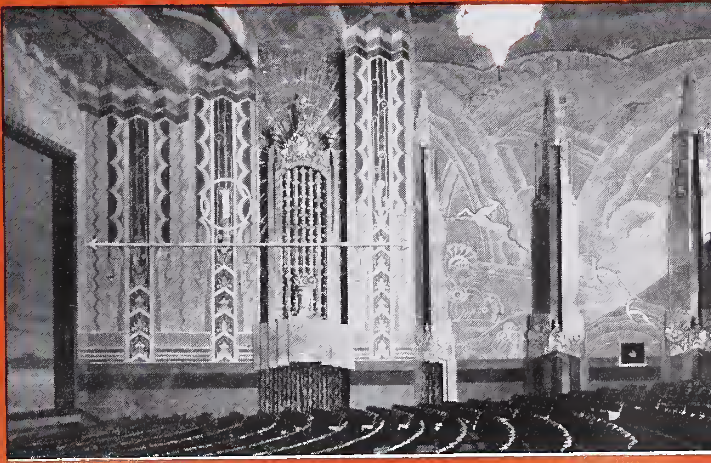
Area within the outline superimposed on this view should be entirely of one solid gray color, while the remaining side wall decorations should have the contrasting values considerably minimized.



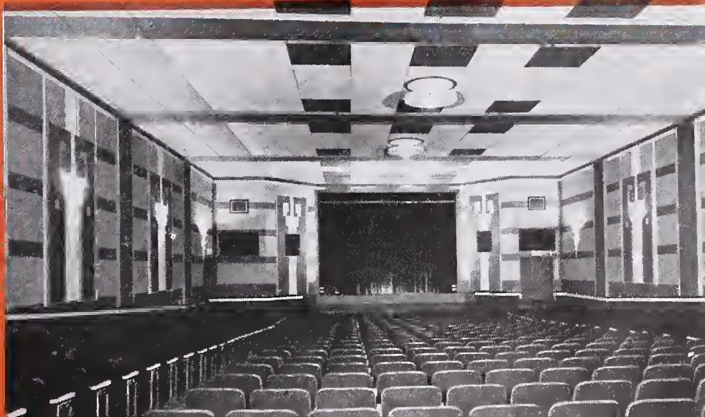
Here is an excellent example of ornamentation and dark coloring in exactly the area it should not be in, whereas neutral surfaces of the best kind are located where they serve no functional purpose.



Schemes exemplified in the photo at right can become most suitable auditoriums for viewing films if the horizontal contrasting wainscot and upper stripes are kept in solid neutral tone.



The wall and ceiling within distance marked 1 should be painted in one solid neutral color, completely concealing all painted decorations. The remaining areas can have slightly decorative contrasts, somewhat subdued compared to the conditions here pictured.



The disadvantage of the repeated motif on side walls, as exemplified at right, can be avoided by repainting in one solid color. The contrasting blocks in the ceiling should be blended with the background, and the areas near the picture completely neutralized.

On the House

★ **editorial reports and comment on events, trends, people and opinion**

On the Way to an All-Industry Fair

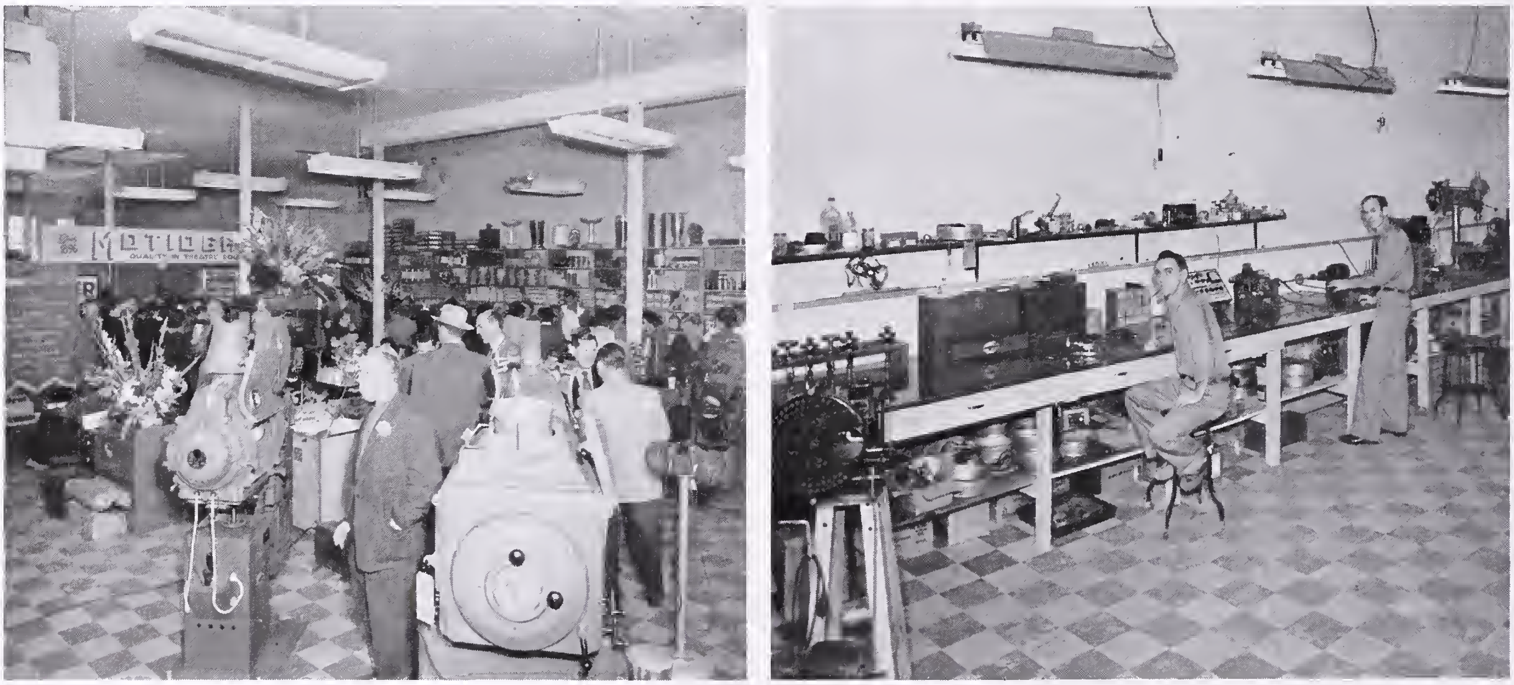
"COMBINING a huge theatre owner convention with a mammoth trade show makes motion picture history."

That's the old showman in Roy Boomer coming out in his Tesma *Tattler*. Mr. Boomer has been in the theatre equipment field so long that one is apt to forget he is an erstwhile vaudeville trouper. Since 1946 executive secretary of the Theatre Equipment and Supply Manufacturers Association, he now has something over which to "colossalize" in the conventions of the Allied States national exhibitor organization, and the equipment manufacturers, and dealers' associations concurrently with the Tesma Trade Show next November.

This "logical step in the progress of the motion picture business," as Jack Kisrch, Allied convention chairman, calls it, comes at a time when the industry has been displaying more difficulty than facility in the matter of organizational activities. Let us note that in the face of Government controls and considerable treadwater policy within the business, the equipment sectors stays in there pitching.

Supporting evidence of that attitude comes from other areas of the equipment sector. For example, the ambitious new sales and repair establishment of the Modern Theatre Equipment Company in Dallas, Tex., which is pictured in adjoining photos. Henry B. Sorenson, who operates it, has been a theatre supply dealer in Dallas for 39 years. He has probably seen the movie business reputedly on its last legs some three or four times in his career. So when it happens yet again he builds himself a new, better, bigger-than-ever store. (He can sell you theatre television equipment, too!)

To put the national conventions of ex-



New Quarters at 214 S. St. Paul Street, Dallas, Tex., of the Modern Theatre Equipment Company, headed by Henry S. Sorenson (shown in top photo with Mrs. Sorenson at inaugural festivities), for whom its recent gala opening marked the 39th year in the theatre equipment and supply business. The opening day party (lefthand view) began at 9 a.m., and when it ended, some 16 hours later, more than 600 guests from Dallas and points near and far had come, seen and imbibed. Housed in a new building 40 feet wide and 90 feet deep, the new store includes a commodious, fully equipped shop for the repair of theatre equipment (righthand view). Equipment lines offered include Strong lamps and rectifiers, Altec-Lansing horn systems, Bausch & Lomb and Kollmorgen lenses, Motiograph projectors, sound, lamps and motor-generators, also Trad-Motiograph theatre television system, Neumade booth accessories, General Register admission control equipment, Coinometer coin changers, Irwin auditorium seating, Imperial motor-generators, GoldE stereopticons, sand urns, etc., and Wagner attraction advertising equipment—plus National carbons and, of course, janitorial supplies.

hibitors, manufacturers and dealers together into one annual industry-wide event with the manufacturers conducting an exposition of their products and services on a comprehensive scale, has been an objective of many persons for a long time.

Last October, J. Robert Hoff, then newly elected president of Tesma, again put it up to TOA and Allied. Allied's acceptance of the idea will doubtless enable Tesma to produce exhibits even more representative than in 1950.

Possibilities reach even further, in the view of Mr. Kirsch, who said in a statement in the Tesma *Tattler*:

"It is expected that many others, including motion picture producers, will enter exhibits, thus adding color and interest to the show. It is our purpose to make it a veritable Motion Picture Exposition, furnishing inspiration to the industry."

The 1952 Tesma Trade Show will occupy two entire floors of the Morrison Hotel at Madison and Clark Street in Chicago, November 15-19.

W. C. DeVry of the DeVry Corporatino, Chicago, has been named trade show chairman of Tesma, while Mr. Boomer will function as co-ordinator of the exhibits and the Tesma convention.

STANDING COMMITTEES

Standing committees of Tesma recently appointed by Mr. Hoff are:

Nominating: Oscar Neu, chairman; L. W. Davee, M. H. Stevens, Fred Matthews, Arsene Pernetti.

Auditing: Bob Engel, chairman; Hal Huff, Floyd Garver.

Membership: W. C. Stober, chairman; P. A. Templeton, Sam Levinsohn, S. T. Jacobsen, R. F. Kneisley, Leonard Satz, Abram Samuels, George Marchev, Bob LaVezzi, J. A. Fetherston, Dave Wolf, Gilbert Heck, J. P. Latil.

Press Relations: Jack O'Brien and Clarence Ashcraft, co-chairmen; A. A. Ward, D. E. Hyndman, Howard D. Herbert.

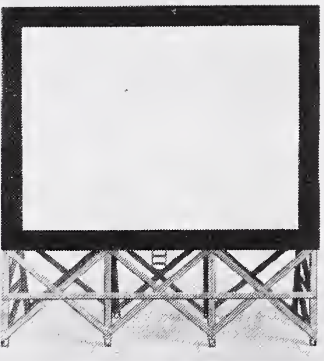
Acceptance: Bill Gedris, chairman; Abram Samuels, Bob LaVezzi, Emil Kern, Edward Wolk, Ben Hopkins.

Federal Legislation: Fred Matthews, chairman; Oscar Neu, Ed Perry, J. K. Elderkin, J. M. Sims.

New Tesma Trademark: Ben Adler, chairman; Eddie Altman, Eddie Lachman, E. J. Vallen, Harold Wendt, W. S. Dwinell.

Equipment Dealer Relations: V. J. Nolan, chairman; W. C. Stober, George Marchev, B. F. Shearer, Bob Engel, Eddie Love.

Equipment Standardization: Larry Davee, chairman; A. E. Meyer, Fred Wenzel, Marty Bennett, Al Boudouris, Wallace Agey, Bill Prewitt, Harry Strong.



BALLANTYNE'S
Completely Prefabricated Screen Tower...

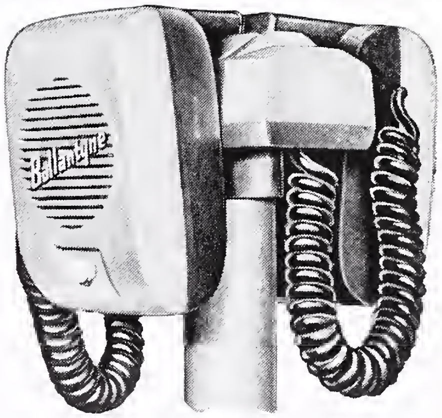
LOW-COST ERECTION—Through complete assembly on ground . . . face up. Raised into position with tractor. No scaffolds needed.

To meet all the requirements of government limitation order M-4 Ballantyne offers a skillfully engineered, completely prefabricated screen tower for drive-in theatres. All timber used in the Boyer prefabricated screen tower, distributed exclusively by Ballantyne, is Douglas Fir, select structural, as graded by the West Coast Bureau of Lumber, Grades and Inspection, or equal. The entire structure is anchored by 8 concrete footings, cross braced for maximum strength, and designed to withstand a 35-pound-per-square-foot wind load. The entire screen area and screen border is covered with shiplap for added strength and protection to the picture screen. A transite screen facing over shiplap insures flat picture surface. All members are pre-cut and drilled for quick and easy assembly. Complete plans for erection are furnished. Shipped complete to your drive-in site on company truck. For low cost rigidity, durability, and easy erection you can't beat the Ballantyne Prefabricated screen tower.

COMPLETE PACKAGED EQUIPMENT FOR DRIVE-IN THEATRES

As the originator of "packaged" equipment for drive-in theatres, Ballantyne still offers the only complete package unit for any size theatre. Included are: In-a-car Speakers, Soundheads, Amplifiers (Single or dual channel). Ramp control panel. Projectors, Hi-Tilt Projector Bases, 18" Magazines, Projector Changeovers, Arc Lamps, Rectifiers, Tungar Tubes, Lenses, Electric Rewind, Hand Rewind, Rewind Table, Film Cabinet, Aluminum Reels, Film Splicer, Reel End Alarms. And a completely prefabricated screen tower. Added to this is Ballantyne's offer of a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details, catalogs, pictures, blueprints, and the name of your nearest Ballantyne Dealer.

BALLANTYNE'S
Dub'l-Cone* IN-A-CAR SPEAKER



Ballantyne's Dub'l-Cone Speaker is a revolutionary new development in drive-in theatre in-a-car speakers. It offers features never before found in any speaker, regardless of cost. In fact, Ballantyne brings you all of these features at a cost no greater than you pay for run-of-the-mill speakers on the market today. And the Dub'l-Cone Speaker will outlast 3-to-1 any other speaker available.

Again Ballantyne engineering brings to the drive-in theatre a product years ahead of the field in design, construction, and quality of reproduction. The Ballantyne Dub'l-Cone offers all of the desirable features of a top quality speaker, plus advanced improvements which overcome practically all of the disadvantages of ordinary speakers.

HOW YOU CAN BUILD A DRIVE-IN TODAY UNDER GOVERNMENT RESTRICTIONS

Under N.P.A. order M-4 you cannot build a drive-in theatre if you use more than two tons of steel, 200 pounds of copper, or any aluminum. Write to the Ballantyne Company for a complete breakdown on the use of these metals in building your drive-in. We can give you the exact answers including steel requirements, wire sizes, weights and quantities, etc., so you can conform to government restrictions.

WRITE TODAY . . . IT'S FREE!

THE BALLANTYNE COMPANY
1707-17 DAVENPORT ST., OMAHA, NEBRASKA, U.S.A.

SUPERIOR Comfort in GRIGGS CHAIRS

Comfort — the minute they're occupied!

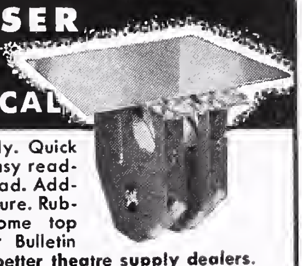
Their Beauty sparkles!

Superior construction gives years of service.

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

GOLDE TICKET DISPENSER
FAST . . .
ECONOMICAL



Simple and sturdy. Quick dispensing . . . easy reading. Magazine load. Add-A-Magazine feature. Rub-proof satin chrome top plate. Write for Bulletin No. 467. ★ At better theatre supply dealers.

GOLDE MANUFACTURING CO.
1220-D W. Madison St., Chicago 7

The Drive-in . .

★ **A Department Conducted by WILFRED P. SMITH**

. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

CONTINUING A SERIES ON

Getting into the Drive-In Business

3. Fresh Water Supply, Sewerage, Electric Power

At this stage of our planning we come to the practical requirements of three primary utilities: they are pure water, sewerage beyond calculable needs, and constant electrical power of proper voltage. The three go hand-in-hand, and are of equal importance.

Next to air, pure water is probably the most important thing in our lives. Without it, a human being would die, and so will our drive-in, which will use vast quantities of it at peak hours. To be assured of it requires a readiness to do whatever conditions exact, without penny-pinching.

For a drive-in of average capacity—around 600 cars—located where city water is not available (which is generally the case), I would recommend an artesian well, one that will yield not less than 50 gallons per minute if a reserve tank is not to be used; or, not less, than 25 gallons a minute *with* a reserve tank of 500-gallon capacity.

ARTESIAN WELLS

The process of boring for this supply of pure water is, in most cases, a gamble. It may be quite apparent that the ground will yield water, but at what level will sufficient water flow freely under its own pressure? Whether that will prove to be a bit less or much more than 100 feet no one can say; you'll find that out drilling.

Whatever the type or depth of the well, one must go deep enough to be absolutely positive that there will be no contamination with surface water. To be pure, the well water must be so located with reference to sewerage lines, and so deep in relation to drainage ditches, pools formed by run-off water, and so on, that it will never have contact with poisons or disease germs.

It is equally important to see that surface water does not drain into the well and get into the already filtered ground water.

The cost of drilling an artesian well to supply pure water varies from region to region; it may go as high as $7 per foot. This cost includes a 6-inch casing driven into the ground to keep stones and mud from caving into the well.

In drilling an artesian well, it is necessary to bore through porous rock, such as sandstone, and down through harder layers of rock or clay. The water may be dangerous for human consumption if the well is in limestone soil, as this is not a satisfactory filter. Sand, sandstone, clay and gravel are good filters.

Just where this level has been reached is determined by the driller, who takes intermediate tests as the boring equipment goes into the ground. As the different strata of rock are broken up by this continuous pounding, the casting, too, is being driven down. At intervals the drill is removed from the shaft and a long cylinder is inserted into the casing and dropped to the bottom. This cylinder picks up the deposits at the bottom of well and is then removed. In this manner the well driller is kept informed of the type of material he has come into, and whether or not he has hit water in the necessary quantity.

DUG WELL PRECAUTIONS

A dug, or surface, well, is not safe for drinking if the water table is less than 10 feet below the surface. Even a dug well should be at least 25 feet below the surface (if, indeed you hit water at that level). In addition, a dug well should not be less than 100 feet away from a cesspool, or septic tanks, or the underground disposal field. *Never should any well be located so the sewage drains towards the well.* Thus it is that the utmost care should be taken in the placement of the well.

Well water for drinking purposes should be tested at regular intervals to determine whether or not the water contains harmful chemicals or bacteria. In general, water from a deep-drilled well of not less than 50 feet is far purer than water from a dug well. Consider nature's own spring water, which is actually an artesian well.

•

¶ SEWERAGE SYSTEM

The next consideration in the planning schedule (in the event a city sewer system is not available) is the approximate location of the sewerage disposal installation relative to the location of the well.

As in the case of the water supply, which should be above ordinary requirements, the disposal field must be installed to drain off not only the water that actually flows through the plumbing fixtures, but also an additional volume created by rain water that will seep through from the surface of the ground.

For example in my own pairtcular installation, I calculated using 5,000 gallons of water per day. This is above the normal requirements of a 600-car drive-in. I estimated 2,000 gallons for the women's room (six water closets, two lavatories, one drinking fountain); 1,000 gallons for the men's room (two water closets, six urinals, two lavatories, one drinking fountain); and 2,000 gallons for cleaning.

On a basis of 1,500 persons for 600 cars, and figuring that one-third would use the restrooms in any single evening (or 500 persons), this capacity allows 6 gallons of water per person. And should more than 500 persons use the restrooms, I still have a good reserve, as it does not require 2,000 gallons of water every day for cleaning purposes. Then I provided for sewerage disposal at the rate of 10,000 gallons over a 24-hour period.

The most efficient way to dispose of sewerage where one does not have access to municipal sewers, is to install a septic tank and drainage fields (see accompanying drawing). Local health authorities will have to be consulted for requirements in tank materials and construction, and perhaps also with respect to field capacity. In any case, it is better to go beyond the minimum; an inadequate sewerage disposal system is not easy or cheap to rectify.

To carry sewerage from the plumbing in the main building to the septic tank, cast-iron pipe of 6-inch diameter is best. Some health authorities, however, now permit the use of Transite (asbestos) conduit for this purpose. Transite conduit is lower in cost than cast-iron, but it has to be handled with more care, for it is relatively brittle. That characteristic introduces the possibility of a crack in the line should an extremely heavy vehicle pass over it, or a sharp instrument be driven into the ground above it.

LAYING DRAINAGE FIELDS

The septic tank and drainage field installation should be made by a contractor who is experienced in such work and is thoroughly reliable, and the drive-in owner should be sure that the workmen are constantly supervised. Supervision is especially indicated for the fields, for here common labor is used, and while the job requires no special skill, it does need certain simple know-how and application of it *consistently*. If the fields are not laid correctly, stoppage results, and probing and digging for it may reveal that much of the installation, if not all of it, has to be done over.

Glazed pipe is used for the fields, and they should be set below the frost line. It is sometimes believed that setting the tiles that deep is not necessary because the polluted water and piping supplies some protection from freezing. However valid that idea may be, it is safer to discount it and go down a few inches farther so that the water will always run below the frost line, which is in the neighborhood of 2 feet below the surface.

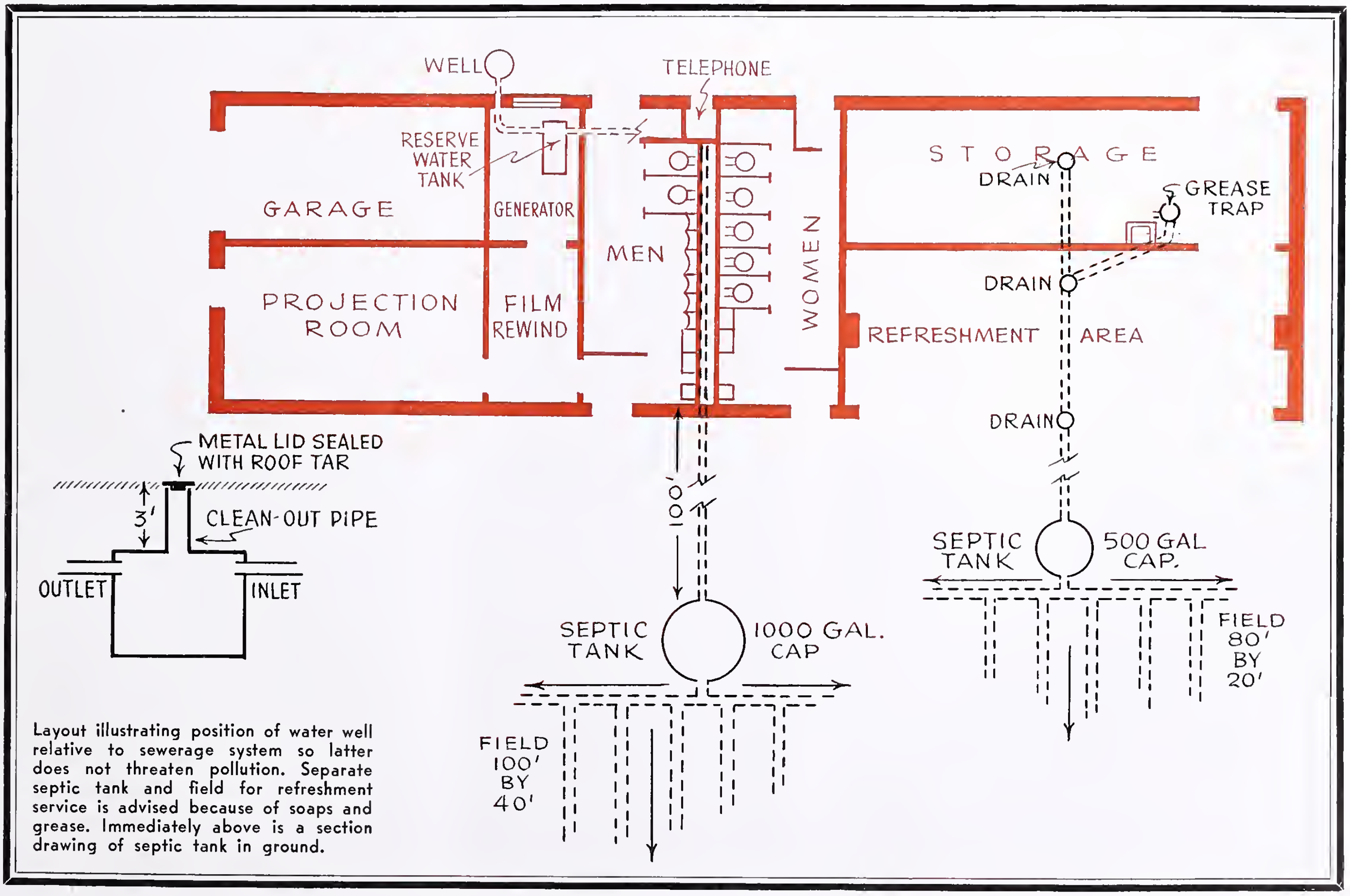
The drive-in owner himself might well pay sufficient attention to the fields job to make sure that the men are getting the kind of supervision which will assure proper inclination, separation and coverage of the tiles. The system should allow the sewerage water to seep out *between* the pipes as the water flows *slowly* through as much of the full extent of the fields as volume at any one time allows. In other words, the sewerage should be well distributed, not dumped into certain areas.

This requires that the line of tiles be on a downward slope with neither too little incline to cause flow, nor too much to allow that flow to be gentle. Similarly, space between the tile should be consistently between a half and three-quarters of an inch.

The tiles should set in a bed of wash gravel, to a depth of at least 6 or 7 inches beneath the tiles, and around that along the sides. Some septic system contractors place tar paper, or its equivalent, only over spaces between the tiles; others take the extra precaution of covering the entire line of tiles. In my opinion, the extra precaution is warranted. The time to lay fields right is when the ditches are dug and open.

Although it is matter of operation rather than planning, the frequency of septic tank cleaning may well be noted here. For drive-ins operating all year around, it doubtless is good practice to have the tank

(*Continued on page* 44)



Layout illustrating position of water well relative to sewerage system so latter does not threaten pollution. Separate septic tank and field for refreshment service is advised because of soaps and grease. Immediately above is a section drawing of septic tank in ground.

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Emphasis on the Staff in Britain

NOTABLE recognition is given by theatre management in England to the importance of the house staff to public relations. Even projectionists are occasionally brought to the notice of the public as personalities.

An example of the underlying viewpoint is given below in a lobby display of the Odeon theatre in Park Royal, London, of paintings depicting the functions of staff members from cashier to usherette, doorman to cleaning crew. Reports the Odeon's manager, T. Teper, one patron, on looking at the paintings, commented, "I never knew that it took so many to look after us."

A staff that would consistently greet the public with a smile was the objective of Harold Shampan, manager of the Blue Hall in Islington, London, in the poster (lower right-hand picture) he placed in the lobby with a photograph of his usherettes, all smiling. "If I saw my staff despondent, I immediately referred them to the photograph and told them they were letting me down."

A striking illustration of such emphasis on the staff in public relations is afforded in the upper view, which is of staff meeting conducted by John W. Wilkinson, manager of the Elite Cinema in Middlesbrough. Such meetings, he explains, are held to teach how to address a patron, seating and sales routine, etc. Projectionists are included, and all chiefs or captains are invited to make suggestions for betterment of the service.

NEVER BLUE!
ALWAYS A GREETING SMILE FROM THE GIRLS IN BLUE AT THE
BLUE HALL

Counterfeit a Holiday Menace

THERE IS always a chance that the bill pushed across the box-office window is counterfeit; but, say Secret Service men, with the approach of a holiday season, the chance that it is not genuine becomes even greater.

There is then more than the normal amount of money in circulation, along with the holiday spirit, as it were. Cashiers and salespeople are more than normally rushed, and many employes who have been hired for a temporary stint are untrained and inexperienced. That's the way the passers of counterfeit money figure it.

What chance for detection will a counterfeit bill have when it rests on your box-office deal plate, or when it buys a bar of candy at your refreshment stand? How can staff members tell the bogus from the genuine? Well, say Secret Service men, bad money *looks* bad, and good money *looks* good.

To examine specimens of counterfeit for the purpose of *seeing* what makes bad money bad can be as misleading as helpful. One might then look only for what happened to be wrong in those specimens, whereas the tell-tale defects of an actual bill might be quite different.

WHAT TO LOOK FOR

In detecting counterfeit bills, experts point out four specific markers which will tell the good from the bad—the *portrait,* the *colored seal,* the *serial number,* and the *paper.* Look for—

COUNTERFEIT: portrait dull,

smudgy or unnaturally white; oval background is dark, lines irregular or broken; portrait merges into background.

In a genuine bill the portrait stands out distinctly from the background.

COUNTERFEIT: saw-tooth points around rim of colored seal generally uneven and broken off.

When the money is genuine, the saw-tooth points are even and sharp.

COUNTERFEIT: serial numbers poorly printed, badly spaced, uneven in appearance.

Genuinely printed figures are firm, even, well-spaced.

Genuine paper is distinctive, with very small red and blue silk threads scattered through it (although these may not be readily noticeable on badly soiled or worn bills).

Counterfeit paper generally has no silk threads. Sometimes, however, these threads may be *imitated* by very small red and blue *lines.*

Officials warn that rubbing a bill on a piece of paper won't prove a thing — ink rubs off both good and bad bills.

KINDS OF GOOD BILLS

According to the Treasury, the United States now prints and circulates only *three* types of paper money: *Federal Reserve notes,* with *green* serial numbers and seals; *United States notes,* with *red* serial numbers and seals; *Silver Certificates,* with *blue* serial numbers and seals.

In addition, special currency issued for emergency during World War II is still in circulation to a limited extent. This includes *National Currency notes, Series of* 1929, with *brown* seals and serial numbers; *currency with the word Hawaii overprinted on face and back;* and *Silver Certificates,* which have *gold* Treasury seals and *blue* serial numbers.

COUNTERFEIT COINS

In the detection of counterfeit coins, experts give five clues. When rung on a hard surface, a genuine coin sounds clear and bell-like, a counterfeit dull.

Most counterfeit coins feel slippery and greasy. Genuine ones do not.

The corrugated outer edge of a genuine coin has distinct, evenly-spaced ridges, whereas on counterfeit the ridges are poorly spaced and irregular.

The edges of a counterfeit coin can generally be cut easily with a knife, but not a genuine coin.

The bulk of current counterfeit bills are in 10s and 20s, with some ones and fives.

The Secret Service regularly sends out warning notices of counterfeit bills appearing or likely to appear. By having his name on the Secret Service mailing list, a theatre operator will receive these promptly.

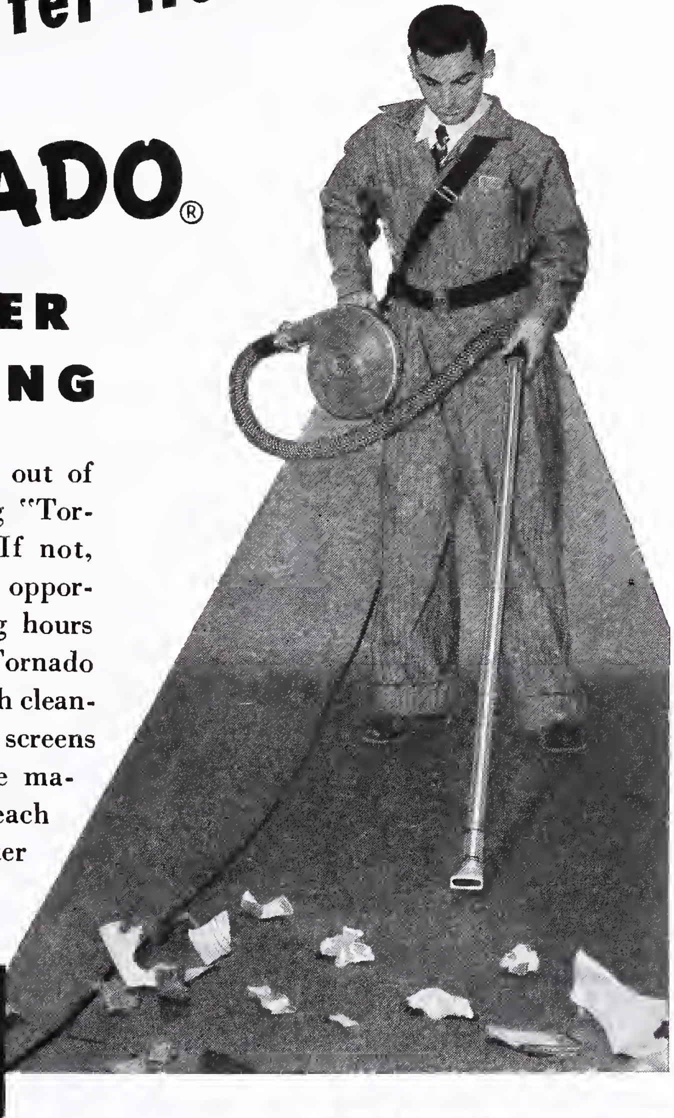
Cut Hours of Time! Have Better Housekeeping!

WITH

TORNADO®

THEATER CLEANING

Is yours the one out of every four theaters being "Tornado cleaned" today? If not, you're missing your big opportunity to reduce cleaning hours with plenty of savings. Tornado offers faster, more thorough cleaning of seats, floors, stairs, screens and other areas. It's the machine designed to answer each difficult problem of theater cleaning.



As a Blower Sweeper

Tornado moves boxes, rubbish and debris four times faster than any other method—cleans where nothing else will.

As Shoulder-Type Vacuum

Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

Learn the whole story about Tornado Theater Cleaning

Write for Bulletin 597

BREUER ELECTRIC MFG. CO

5102 NORTH RAVENSWOOD AVENUE CHICAGO 40, ILLINOIS

2 COST CUTTING AIDS FOR DRIVE-INS!!

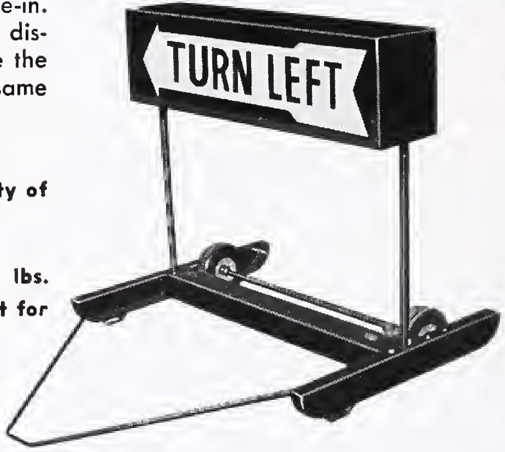
You'll want to install these two Poblocki "Helps to drive-ins" before the '52 season begins. They're both designed to save you hundreds of dollars a season through increased efficiency.

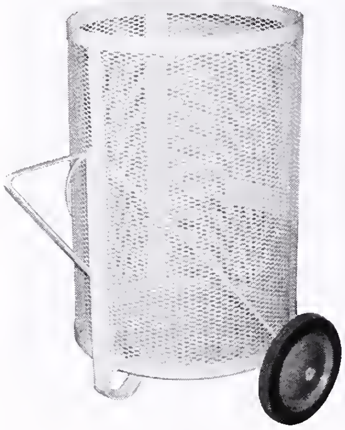
1. TRAFFIC CONTROL SIGN — The quick, efficient way to handle traffic within the drive-in. Fill ramps completely . . . eliminate aimless disturbing "shopping" by patrons . . . and save the wages of the man with the flashlight at the same time.

These features make this sign a winner:

★ **VERSATILE — custom slides convey a variety of messages . . . Sign can be permanently mounted if desired.**
★ **PORTABLE — easily moved, weighs only 92 lbs.**
★ **RUGGED CONSTRUCTION — all metal, built for lifetime service.**

Let this sign prove it's value to you. For further information send coupon.





2. The "HANDY ANDY"—The 'morning after' comes every day to every drive-in operator. To get through the debris left by patrons on the previous night quickly and thoroughly, Poblocki offers the 'Handy Andy.' Cuts clean-up time in half by eliminating 80% of walking between ramps and refuse pile. Already proved in drive-in operation.

Check these advantages:

★ **All Steel . . . built to last**
★ **Basket detachable from cart**
★ **Refuse can be burned in basket**
★ **Available with utility platform 24"x24" for hauling beverage crates, candy cartons, changeable letters, etc.**

Poblocki & Sons
2159 S. Kinnickinnic Ave.
Milwaukee 7, Wis.

Please send me, immediately, full information on your traffic control signs and the 'Handy Andy.'

Name____________________
Address____________________
City____________ State________

For complete information, send coupon in NOW.

Poblocki AND SONS
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.
EQUIPMENT & SUPPLIES
For EVERY Theatre Need!
29 BRANCHES • COAST TO COAST

ADLER
CHANGEABLE LETTER DISPLAYS
ADLER GLASS-IN-FRAME DISPLAYS —"REMOVA-PANEL"— "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS
ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS
WRITE FOR FREE CATALOG
ADLER SILHOUETTE LETTER CO.
3021b W. 36th ST., CHICAGO 32, ILL.

April Manager of the Month

A. D. PAVEY

Manager of the Odeon Theatre, Herne Bay, Kent, England

CONSISTENTLY pursuing the good-will of his community through various devices well adapted to it, in a degree that won him a special letter of commendation from the managing director of the Circuits Management Association, A. D. Pavey has won the April MANAGER OF THE MONTH AWARD for his recent activities in public relations.

The above picture, showing Mr. Pavey congratulating the winner of his "Miss Herne Bay" beauty contest, represents one of his efforts to make his community conscious of its Odeon theatre. The Odeon also has a flourishing Cinema Club of youngsters, and Parents' Day associated with it has become an annual local event. On the sixth anniversary of the Cinema Club, a birthday cake party was held for the children's ward of the local hospital (*see photo below*).

Nor has Mr. Pavey neglected staff training as a public relations measure. Two of his staff members won Silver Star Awards in a recent C. M. A. courtesy campaign.

BY GAS !
6 Anniversary
ODEON CINEMA CLUB
CHILDREN'S WARD HERNE BAY HOSPITAL

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	18
2—American Seating Co. Drive-in stadium seating. NTS and direct.	35
3—Anders Co., G. C. Carbon savers. Direct.	36
4—Ashcraft Mfg. Co., C. S. Projection arc lamps (4A), rectifiers (4B). Unaffiliated dealers.	36
5—Ballantyne Co., The Complete packaged equipment and plans for drive-in theatres. Dealers: 1, 4, 7, 21, 22, 23, 34 37 44, 66, 69, 76, 79, 91, 101, 109, 112, 122. 129.	13
6—Breuer Electric Mfg. Co. Vacuum cleaners. Direct.	17
7—Canada Dry Ginger Ale, Inc. Soft drinks. Direct.	23
8—Coca-Cola Co., The Soft drinks. Direct.	2nd Cover
9—Concession Supply Co. Playground equipment (9A), refreshment equipment (9B). Direct	28
10—Cretors & Co., C. Popcorn machines. Direct.	29
11—F & Y Building Service, The Architectural design and building service.	32
12—General Electric Co., Electronics Dept. In-car speaker. Direct.	6
13—GoldE Manufacturing Co. Ticket dispensers. All dealers.	13
14—Griggs Equipment Co. Auditorium chairs. Direct.	13
15—Heywood-Wakefield Co. Auditorium chairs. Unaffiliated dealers and direct.	5
16—International Projector Corp. Complete sound systems (16A), projectors (16B). NTS.	4th Cover
17—Kollmorgen Optical Corp. Projection lenses. NTS and all dealers.	33
18—Kroehler Mfg. Co. Auditorium chairs. Unaffiliated dealers and direct.	39
19—LaVezzi Machine Works Projector parts. All dealers.	35
20—Lorraine-Carbons, Inc. Projection carbons. Franchise dealers.	31
21—Magic Fog, Inc. Insecticide and fogging equipment for drive-ins. Direct.	34
22—Maier-Lavety, Inc. Uniforms. Direct.	41
23—Manley, Inc. Popcorn machines and supplies. Offices in principal cities.	25
24—National Carbon Co., Inc. Projection carbons. All dealers.	4
25—National Super Service Co., Inc. Vacuum cleaners. All dealers.	39
26—National Theatre Supply Distributors.	18, 3rd Cover
27—Poblocki & Sons Drive-in traffic signs (27A), portable debris cart (27B). Direct.	18
28—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	41
29—Radio Corp. of America Projectors (29A), complete sound systems (29B). Dealers marked.	3
30—Raytone Screen Corp. Projection screens (30A), screen paint (30B). All dealers.	41
31—RCA Service Co. Parts and repair plan for projectors and sound equipment.	32
32—Robin, Inc., J. E. Motor-generators. Direct.	33
33—S. O. S. Cinema Supply Corp. Distributors.	33
34—Simonin's Sons, Inc., C. F. Popping oils. Direct.	29
35—Sportservice, Inc. Concession service.	28
36—Strong Electric Corp., The Rectifiers. All dealers.	34
37—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	37
38—Wagner Sign Service, Inc. Attraction panels (38A), plastic letters (38B). Unaffiliated dealers.	41
39—Walky-Service Co., The Portable hot or cold drink fountain (39A), hot box warmer (39B), vending cart for hot or cold food for drive-ins (39C).	28
40—Westrex Corp. Foreign distributors.	41
41—Williams Screen Co. Projection screens. Direct.	37
42—Wrigley, Jr. Co., Wm. Chewing gum. Direct.	27

EDITORIALLY . . .

SELF-SERVICE FROZEN UNIT, page 28

Frozen novelty merchandiser, allowing patrons to help themselves from counter. Stores 675 bars of ice cream. Marketed by West Coast Sheet Metal Works. Postcard reference number E43.

NEW CANDY SPECIALTIES, page 29

The "7-11 bar" and "Softees" have been added to the line of Mason, Au & Magenheimer Confectionery Manufacturing Company, Incorporated. Postcard reference number E44.

THREE-ARMED DRINK DISPNSER, page 20

Designed to speed up service by allowing one operator to draw two drinks at the same time. Offered by Carbonaire, Incorporated. Postcard reference number E45.

HAMBURGER COUNTER CASE, page 30

All-steel refrigerator dispensing unit for storage of meat at service counter marketed by Bastian-Blessing Company. Postcard reference number E46.

NEW MODEL BUFFETERIA, page 30

Compartment for hot coffee on top and cup dispenser on side. Developed for serving drive-in patrons in their cars by the Walky-Service Company. Postcard reference number 39C.

USED CUP DISPOSER, page 30

Automatically flattens cups as they are tossed in container. Designed as companion piece for drink vending machines by the S. K. Novelty Company. Postcard reference number E47.

STEEL PLATES FOR SCREEN, page 40

Plates with screen surface of vitreous enamel for mounting on existing or new drive-in screen towers. Developed to eliminate paint as light reflecting material by Poblocki & Sons. Postcard reference number E27.

SLIDE ATTACHMENT, page 40

For projecting song and advertising slides. To be used with high-intensity arc spotlamp. Offered by Strong Electric Corporation. Postcard reference number E36.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the April 1952 issue—

....
....
....
....

NAME ______________________________
THEATRE or CIRCUIT ______________________________
STREET ADDRESS ______________________________
CITY ______________ STATE ______________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Thearte Supply, 320 W. Washington St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
10—Preddey Theatre Supplies, 187 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:
13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:
16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
17—Brient & Sons, 925 New Jersey Ave., N. W.
18—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 239 W. Flagler St., Miami.*

GEORGIA

Albany:
23—Dixie Theatre Servise & Supply, 1014 N. Slappey Dr.

Atlanta:
24—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
26—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

ILLINOIS

Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 Wabash Ave.
30—Movie Suoply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
32—Ger-Bar, Inc., 4412 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
35—Southwest Theatre Equipment, 116½ W. Douglas Ave., Wichita.

KENTUCKY

Louisville:
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans:
38—Hedges Theatre Supply, 1300 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.
39—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
40—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:
41—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:
42—Capital Theatre Supply, 28 Piedmont St.*
43—Joe Cifre, 44 Winchester St.
44—Independent Theatre Supply, 28 Winchester St.
45—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
46—Standard Theatre Supply, 78 Broadway.

MICHIGAN

Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 106 Michigan St., N. W.

Grand Rapids:
51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:
56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis
59—Joe Hornstein, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA
61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:
62—Ballantyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK

Albany:
66—Albany Theatre Supply, 443 N. Pearl
National Theatre Supply, 962 Broadway.

Auburn:
67—Auburn Theatre Equipment, 5 Court St.

Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—S.O.S. Cinema Supply, 602 W. 52nd St.
76—Star Cinema Supply, 441 W. 50th St.

Syracuse:
77—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 116 S. Poplar.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Equipment Co., 111 Edwards Pl.

OHIO

Akron:
87—Akron Theatre Supply, 120 E. Market St.

Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:
91—American Theatre Equipment, 165 N. High St.

Dayton:
92—Dayton Theatre Supply, 111 Volkenand St.
93—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
94—American Theatre Supply, 439 Dorr St.
95—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:
96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:
99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Theatre Utilities Supply, 1987 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St

PENNSYLVANIA

Philadelphia:
103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:
104—Alexander Theatre Supply, 84 Van Braam St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
109—American Theatre Supply, 316 S. Main St., Sioux Fall

TENNESSEE

Memphis:
110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 320 S. Second St

TEXAS

Dallas:
112—Hardin Theatre Supply, 714 South Hampton Ro
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
117—Alamo Theatre Supply, 1303 Alamoto St.

UTAH

Salt Lake City:
118—Intermountain Theatre Supply, 142 E. First South St.
119—Service Theatre Supply 250 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON

Seattle:
122—American Theatre Supply, 2360 First Ave. at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 1009 N. Seventh St.

[Canadian dealers are listed on page 42]

FIRST CLASS
(Sec.34.9, P.L.&R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

THEATRE SALES

A department devoted to refreshment service

A Drive-In Station Service That Grew from Experiment

Last year the counter type refreshment stand and related facilities of Wilfred P. Smith's Garden Auto-Torium at Ledgewood, N. J., were described and diagramed in BETTER THEATRES. Before and since their installation he tried various ways to increase efficiency. Following last year's operation, he decided to convert to the station system. Here he tells how.

NO MATTER how much time and thought you may have expended in setting up the original refreshment service system for your drive-in, the day may easily come when you will see the need for changes. Methods that looked fine on paper, and even worked well for a while, are likely to reveal numerous faults. And since your aim is to provide your patrons with the fastest and most efficient service possible, you will want to take steps to revise your set-up. That is what I have done recently at the Garden Auto-Torium at Ledgewood, N. J.

Briefly, what I did was to change from a *general counter* system to a *station* system. I did so after much observation and experimentation, through trial and error. The former system has its advantages, as does the cafeteria. But they both have decided disadvantages, too, I have found.

My chief objection to the cafeteria method is the bottle-neck that occurs at the cashier's table. The cashier simply doesn't have adequate time to concentrate on tabulating one patron's items while listening to the complaints of the impatient customers standing behind. Also a patron who buys hot food is likely to find it cold by the time he returns to his automobile after waiting in line to pay the bill.

As for the "come and get it" style, which I formerly employed, it tends to enforce too much moving about on the part of the attendant, who also can't help getting in the way of his colleagues. Then, too, more aggressive patrons push ahead of the "timid soul." Result: More dissatisfied customers.

By far the most effective system seems to me to be the station plan. Conditions naturally will vary from situation to situation, but I have developed for a 600-car drive-in what now appears to be the solution nearest to perfection.

A year ago there was published in BETTER THEATRES (April 1951) two diagram drawings of my original installation—one of the counter, the other of the stock room. Accompanying drawings similarly show the new plan.

THE NEW SCHEME

We have divided our original counter space into three stations, each a separate entity complete in itself. Every item we have for sale is located within the 10 feet of space allotted to each attendant. Actually he doesn't have to walk more than 3 feet in any direction to get the merchandise.

As can be seen in the diagram of the service area, he has an ice cream cabinet, a four-in-one drink dispenser, a frankfurter grill (capacity 40), a bun warmer (capacity 48 rolls) and a dripolator for coffee (holding 48 cups). Furthermore, all counter space is clear except for the three drink dispensers. Everything else is underneath.

You will note that the center station has a larger grill and bun warmer. Capacity of the former is 80 frankfurters, the latter 100 buns. All the grills sit on a stainless steel table, underneath which are shelves for reserve supplies. At the two end counters, these shelves contain frankfurters and buns; the center station has in this space relish, mustard, sugar, coffee, etc.

On rainy or otherwise slow evenings, the center station will often be sufficient in itself and the other two can be closed. As business picks up, one or both of the others can be opened.

Secondly, purchasing proper equipment helps in expediting service. For instance, we have installed four-in-one drink dispensers at each station. Manufactured by the Wesco Corporation of Mt. Vernon,

Three-Station System of the Garden Auto-Torium Drive-In, Ledgewood, N.J.

FIGURE 1: Service Area—

A—Passageway with drop counter so devised that attendant can easily leave counter to fill condiment containers, or for other purposes.
B—Doorway from stock room to back of refreshment counter.
C—Display of popcorn, candy, potato chips and pretzels.
D—Reserve supply of display products. (C)
E—Display of drink syrups.
F—Dripolator for coffee (capacity 48 cups)
G—Ice cream cabinet.
H—Relish, mustard, sugar, coffee, spoons, and salt on shelves underneath urn table.
I—Coffee urns (capacity 6 gallons) on stainless steel table.
J—Combination barrel for dispensing root beer and Coca-Cola. (Beneath this shelf supporting barrel is auxiliary freezer box for ice cream and frozen "Milk-Shakes-on-a-Stick.")
K—Bun warmer holding 48 rolls.
L—Frankfurter grill (capacity 40) on stainless steel table, underneath which are shelves for reserve frankfurters and buns.
M—Four-in-one drink dispensing unit sitting on counter. Ice cabinet located beneath cools all carbonated water for four drinks.
N—The counter, which is clear except for drink dispensers.
O—Barbecue heaters.
P—Cream Dispenser
Q—Pizza Pie Shelf

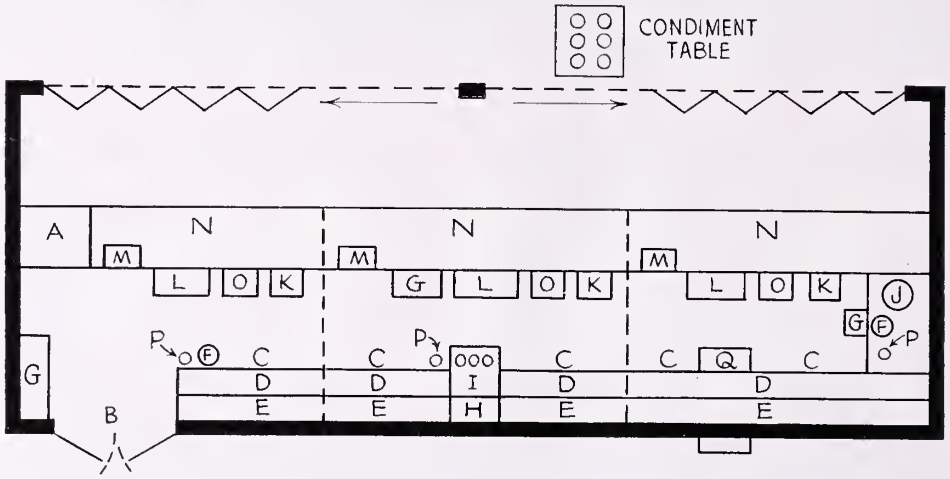


FIGURE 1: Service area and equipment (see adjoining identifications).

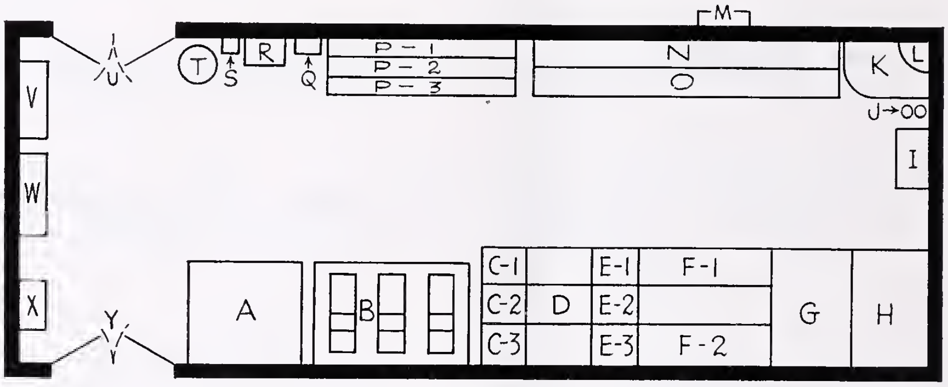


FIGURE 2: Stock and work room (see adjoining identifications).

FIGURE 2: Stock and Work Room—

A—Refrigerator for storage of dairy products and frankfurters.
B—Auxiliary freeze box for storage of rolls, franks, candies or other perishables.
C1—Storage of coffee and hot chocolate.
C2—Storage of coats, aprons, towels.
C3—Storage of salt, sugar, and other miscellaneous small items.
D—Storage of soft drink syrups.
E1—Storage of packaged popcorn.
E2 and E3—Storage of packaged potato chips.
F1—Storage of cartons of pizza sauces.
F2—Storage of paper napkins and wooden spoons.
G—Work table to make pizza pies.
H—Frigidaire for pie crusts, sauces, cheese.
I—Pizza pie oven.
J—Gas tanks for carbonated water.
K—Stainless steel top table to keep pies hot.
L—Motor compressor for carbonated water under table (K).
M—Sliding panel in partition to serve pies to man out front.
N—Long work table for general use.
O—Storage of paper supplies.
P1—Utility work table for preparing pizza sauces for the next night. Auxiliary gas burner is placed on this table.
P2 and P3—Storage for paper cups, spoons, and other supplies.
Q—Switchboard for lights.
R—Sink with drainboard (hot and cold running water).
S—Grease trap.
T—Hot water heater (20 gallons).
U—Two 3-foot doors (passage from stockroom to back of refreshment counter).
V—Large reserve ice cream cabinet.
W—Reserve ice box with chipped ice; can transfer to front if needed.
X—Employees' uniform locker and linen supply.
Y—Exit doors (two, each 3 feet wide).

N. Y., this type of unit has two nozzles, each of which can be turned both left and right. Besides getting rid of many separate syrup units, this dispenser provides the economy of one ice cabinet located beneath the box, which will cool carbonated water for all four drinks.

Soft drink syrups are kept on an open shelf in the back bar. When the attendant needs more, he doesn't have to do anything but turn around to get the gallon container from the shelf. At the end of each night's operation, supplies on the shelf are replenished as necessary.

Thirdly, we have adopted a "packaged goods" operation. Our popcorn now comes in a 2-ounce transparent bag from Wichhams of Scranton, Pa. They also provide potato chips the same way. These two items are attractively displayed on counter racks along the top side of the back counter (*see diagram*), with candy and pretzels.

There is a controversy over whether or not popcorn sales will remain at a maximum when it is not "hot" and prepared in full view of the customer. I can best answer this by saying that our sales are on the incline due to the fact that the popcorn is consistent in quality at all times. Sometimes during past operation the weather interfered, humidity and condensation especially causing a great deal of spoilage. That may have been a hazard peculiar to our climate. Anyway, with the packaged operation, this hazard is eliminated.

Pretzels, which also are displayed in transparent cartons, are apparently going to become a major drive-in item. As early as from mid-March to April 1st, they have taken a most important position in top gross sales.

Another best-seller is Castleberry's barbecued beef. A year ago we started off with the sale of barbecued pork, which just didn't move. We then took on the beef, and the entire picture has changed. The latter increased ten-to-one in sales over pork. Beef will continue to be one of our specialty items as its popularity stands up in both hot and cold weather.

After the night's operations are completed, all needed items are moved up, first from the reserve shelves, and then from the stock room. Which brings us to the changes that became advisable for the all-important stock and work room.

(*Continued on page* 26)

PROFIT

from Vending Machines

Dispensers—Fountains . . .

RIGHT DOWN THE LINE

CANADA DRY
Quality Syrups

Syrup Flavors:

- Ginger Ale
- Orange
- Root Beer
- Cherry
- Grape
- Spur Cola
- Vanilla
- Lemon Lime
- Hi-Spot (lemon)

For syrup information call
your local Canada Dry Ginger Ale, Inc., office

What Do Drive-In Patrons Prefer?.. That Depends on Where They Live

. . . geography appears to be a factor in the refreshment tastes of all theatregoers, according to further analysis of the 4th Annual Theatre Sales Survey.

TASTES of theatre patrons in refreshments vary appreciably according to geographic location, further analysis of the 1952 Theatre Sales Survey reveals. (The first and general report of the survey was presented in the 1952 BETTER THEATRES GUIDE, issued in March.) This variation is especially notticeable in the figures for drive-ins, where of course the wider variety of commodities sold provides greater possibility for the expression of preference.

Approximately 26 different items bought by drive-in patrons are listed in the survey. The majority of these, however, are of minor statistical importance. Ten items may be regarded, the breakdown indicates, as the major drive-in sales items, taking the United States as a whole. These are: *popcorn, soft drinks, frankfurters, candy, coffee, ice cream, hamburgers, nuts* and *chewing gum.*

Preference of drive-in patrons for these items, counting all theatres surveyed and without regard to location, is as follows: *popcorn,* 40%; *soft drinks,* 38%; *frankfurters,* 19.5%; *candy,* 19%; *coffee,* 12%; *ice cream,* 11%; and *hamburgers, nuts* and *chewing gum* 6%, 5% and 4%, in that order.

(Comparison with indoor theatres will be offered later but it may be noted in passing that whereas soft drinks lead candy in outdoor sales, candy leads beverages at indoor theatres; further, that indoor sales are *less* per patron in every category *except* candy.)

Among drive-in patrons, popcorn is the largest seller on both the East and the West Coasts, and in the Midwest; but it yields to soft drinks in both the Southern and Mountain States. Candy holds No. 3 post in the East, where it ties soft drinks in popularity; but is No. 4 in the South, No. 6 in the Midwest, No. 4 in the Mountain States; and No. 3 (again tied with soft drinks) along the Pacific.

SOFT DRINKS TOP IN SOUTH

Soft drinks are most popular in the South, where nearly half (44%) of all drive-in customers buy them; next most popular in the Mountain States; less popular (although still very popular, indeed) along both Coasts and in the Midwest.

Ice cream, curiously, appears least favored in the Southern states, where only 7% of drive-in patrons are reported to buy it. The greatest popularity is in the Mountain area, with the Midwest and the two Coasts following in that order.

Frankfurters attain their maximum popularity in the South, minimum popularity in the Mountain states. Public demand for them is pretty much tied in the East and West Coasts and in the Midwest, with the latter leading slightly.

As might possibly be expected, distribution of public taste for hamburgers follows quite closely preference for frankfurters. Again the South leads and the Mountain States lag; but with respect to this commodity the Midwest lags even more. The East and West Coast figures show hamburgers to be a moderately good drive-in item.

Popularity of coffee is greatest in the South, next greatest in the Mountain region, less so on the two coasts.

Nuts have their highest drive-in popularity on both Coasts, next in the South, next in the Rockies. Midwest figures show nuts to be a relatively slow item.

Chewing gum sales show very little variation the country over; however, the survey does place them highest in Mountain States, next highest in the South, next on both Coasts, lowest in the Midwest.

One fact that stands out very sharply in the drive-in refreshment sales figures is that tastses of drive-in patrons on East and West Coasts are very similar—and this is not true at all of indoor refreshment sales!

For convenience of the reader, the above facts will here be tabulated in two ways to provide utmost facility in reference: each commodity will be named, followed by the names of each of the five areas in the order of the popularity of that commodity in each (drive-ins only). Then each area will be named, followed by a list of the nine leading drive-in refreshment commodities in the order of their popularity in that area. First, by commodities:

Popcorn: Southern, East Coast, West Coast, Midwest, Mountain.

Soft Drinks: Southern, Mountain, East Coast, West Coast, Mountain.

Frankfurters: Southern, Midwest, East Coast, West Coast, Mountain.

Candy: East Coast, West Coast, Mountain, Southern, Midwest.

Coffee: Mountain, Southern, Midwest, East Coast, West Coast.

Ice Cream: Mountain, Midwest, East Coast, West Coast, Southern.

Hamburgers: Southern, East Coast, West Coast, Mountain, Midwest.

Nuts: East Coast, West Coast, Southern, Mountain, Midwest.

Chewing Gum: Mountain, Southern, East Coast, West Coast, Midwest.

The operator whose drive-ins are found in only one of these regions may be interested in what his neighbors have found with reference to the popularity of different refreshment items in that one region, and the survey shows that there is varia-

BEVERAGES
Fresh Hot
Pop Corn
Manley

a Manley KETTLE IS YOUR PROFIT SPOT

Manley
ARISTOCRAT BOOSTS YIELD from $102 to $164 per 100 lbs. of corn

Here is proof of the terrific earning power of Manley popcorn machines. The Bay Theater in Green Bay, Wisconsin, replaced its old machine with a Manley Aristocrat. The yield per 100 lbs. of raw corn immediately shot up from $102 to $164. "Thanks," said Harold A. Klika, manager of the Bay Theater to Manley, Inc. "In 9 months this machine not only has paid for itself but has also increased the overall picture on vending tremendously."

If you want profits like these, fill in the coupon. It costs you absolutely nothing to find out about Manley's new popcorn machine with the volume-popping kettles.

MAIL THIS COUPON TODAY!

Manley, Inc., Dept. MPH 4-5-52
1920 Wyandotte St., Kansas City 8, Mo.

I am very interested in the big-yield Manley Machine. Please have a Manley man call and bring your new booklet, "How To Make Big Profits from Popcorn."

Name ____________________

Address ____________________

City ______________ State ________

Best Time to Call ____________________

Manley, Inc.
The BIGGEST NAME IN POPCORN

SALES AND SERVICE REPRESENTATIVES IN 29 CITIES
SEE YOUR TELEPHONE DIRECTORY

tion in patron preference within regions, as follows:

East Coast: popcorn, candy, soft drinks, frankfurters, ice cream, nuts, coffee, hamburgers and chewing gum, in order of their popularity.

West Coast: popcorn, candy, soft drinks, frankfurters, ice cream, nuts, coffee, hamburgers and chewing gum, in order of their popularity.

Southern: soft drinks, popcorn, frankfurters, candy, coffee, hamburgers, ice cream, chewing gum, nuts, in order of their popularity.

Midwest: popcorn, soft drinks, frankfurters, ice cream, coffee, candy, chewing gum, nuts, hamburgers.

Mountain: soft drinks, popcorn, ice cream, candy, coffee, frankfurters, chewing gum, hamburgers, nuts.

In addition to the leading ten items, the drive-ins surveyed sold such others as candied popcorn, frozen pudding, hot chocolate, sandwiches (an immense variety, from crabmeat to peanut butter), snow cones, apples (including candied applies), French fries, potato chips, milk shake, barbecued meats, barbecued chicken, chicken-in-the-rough, chicken box lunch, tomales, pizza pies, souvenirs and cigars.

•

INDOOR THEATRES

Comparison of outdoor and indoor patron preferences in refreshments shows, as already noted, not only a wide absolute difference, but a difference geographically. The extensive similarity in taste revealed by the customers of East Coast and West Coast *drive-ins* does not appear to apply at all to patrons of East and West Coast *indoor* houses. However, indoor as well as drive-in patrons display strong geographical differences in taste—but, not the same ones.

Regardless of geography, the nationwide favorites of drive-in and indoor moviegoers are as follows, in the order named:

Drive-ins: popcorn, soft drinks, frankfurters; candy, coffee, ice cream; hamburgers, nuts, chewing gum.

Indoor theatres: popcorn, candy, soft drinks; ice cream, chewing gum, nuts; coffee, frankfurters, hamburgers.

INDOOR PREFERENCES

Indoor patrons preference along the Eastern seaboard is: *candy, popcorn, chewing gum; soft drinks, ice cream, nuts;* in the order named.

Preference along the West Coast is: *candy, soft drinks, popcorn, chewing gum; ice cream, nuts.*

Southern preference runs: *candy, popcorn, soft drinks; ice cream, nuts, chewing gum.*

In the Midwest, the public prefers *popcorn, candy, soft drinks; ice cream, chewing gum, nuts,* in that order.

And in the Mountain States theatregoers prefer *candy, popcorn, soft drinks, ice cream, chewing gum, nuts,* in that order.

Tabulating these same indoor facts by commodities, and listing the five geographic regions after each in the order of the geographical popularity of the item, we get:

Popcorn: Mountain, Eastern, Southern, Midwest, Pacific.

Candy: Mountain, East Coast, West Coast, Southern, Midwest.

Soft Drinks: Mountain, Pacific, Southern, East Coast, Midwest.

Ice Cream: Mountain, Southern, East Coast, West Coast, Midwest.

Chewing Gum: West Coast, East Coast, Southern, Midwest, Mountain.

Nuts: East Coast, West Coast, Southern, Midwest, Mountain.

At the little Paonia theatre they found
Freezing Moves Slow Candies

THE problem of the small theatre in its effort to meet the demand of today's theatregoers for a liberal choice of refreshments, is described in a communication from Francis Gill, assistant manager of the Paonia theatre in Paonia, Colo. But like many another operator of a small house, Tom Poulos, the owner, and Mr. Gill found a way to do it. He writes:

"Our lobby is small, but we do the best we can for a small town theatre. We pop our own corn and sell it fresh. We serve soft drinks in paper cups so that they can be taken into the auditorium. We have our candy case lighted and stock it with a variety of fast-selling candies.

CONES AND FROZEN CANDY FEATURED

"We also offer frozen novelties, and our ice cream refrigerator also serves as a counter. We sell ice cream cones ready-made. To do this we had trays made up of plywood, painted white, with holes large enough for a cone to fit in without tipping. The trays fit into one end of the freezer, and we keep extra trays clean for immediate use. Each tray holds ten cones.

COMING
MOVIESTA
Jolly Time

Francis Gill and Thomas Poulos at the Paonie theatre's small but versatile refreshment stand.

"We also find that frozen candies go well, so we keep a variety of candies (different from those in the case) in the freezer. We have found a candy which moves slowly, sells faster if frozen.

A Three-Station Drive-In Service

(*Continued from page* 22)

As you can see from the layout, supplies are so located in the stock room as to eliminate as much leg work as possible. Right next to the door to the counter is the ice cream dispenser, and adjacent to it is the box with chipped ice to replenish units out front. If a counter attendant runs out of a certain size of cup used for serving hot or cold drinks, he does not need to go into the work room. The man attending the pizza pie oven can pass them through the open partition (*see identification in diagram caption*).

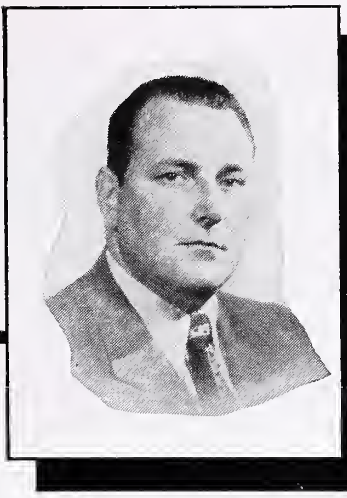
The major alterations that we made in here were designed to speed up our pizza pie service. The oven has been moved closer to the refrigerator and work table so that, without walking, the attendant can remove the pies from storage, prepare them on the table and place them in the oven. Such provision would apply to many another kind of food specialty.

An auxiliary oven is used to keep ten pies in reserve. Baking is started 15 minutes before intermission, and a supply is ready immediately on the steel table. In this way the attendant doesn't find it difficult to keep up with orders.

Another change was the removal of a 30-lb. capacity Frialator for preparing French fries and chicken-in-the-basket. In line with our "packaged goods" operation, we have eliminated these items.

This installation seems the best possible; however, the future may see even other changes. Only time and trial can tell.

—*WILFRED P. SMITH.*



Pearce Parkhurst, Managing Director,
Lansing Drive-In Theater, Lansing, Mich.

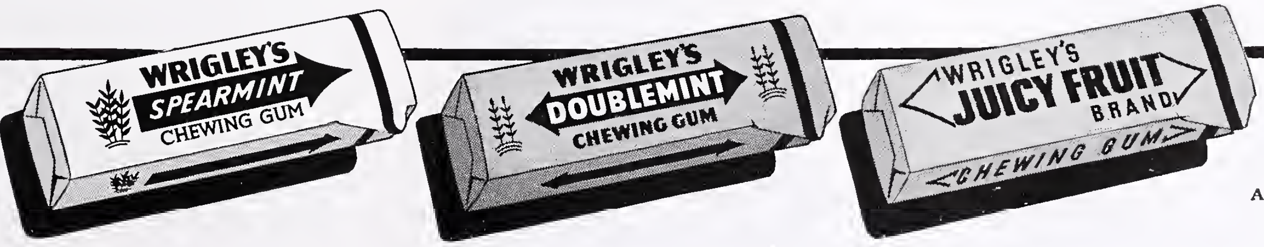
says: "Chewing gum stimulates the appetite—increases sales of other merchandise."

Coming Attractions
POP CORN

Yes...Chewing Gum Improves Your Profit Picture!

It Pays To Display and Sell Your Patrons' Favorite Brands

● Are you getting your share of the extra profits being made on chewing gum by hundreds of theater operators? There's real volume and turnover in chewing gum. Then, too, by stimulating the appetite and freshening the taste, gum helps the sales of other concession items. Up your concession receipts—by displaying Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other popular fast-selling brands of chewing gum. Your patrons will appreciate it and you'll find it highly profitable.


WRIGLEY'S SPEARMINT CHEWING GUM
WRIGLEY'S DOUBLEMINT CHEWING GUM
WRIGLEY'S JUICY FRUIT BRAND CHEWING GUM

AG118

KIDDIE RIDES
REFRESHMENT EQUIPMENT

New Toledo Beach

TYPICAL
HIGHWAY
LAYOUT

NON-CIRCULAR AUTO RIDE
WITH YOUR CHOICE OF LAYOUT

A LOW-COST, LOW-MAINTENANCE RIDE

Jeep ride down the "highway" for the kids. A non-circular auto ride in sturdy jeeps powered by storage batteries. Roadway can be laid out to your specifications. Each jeep will run 4 to 6 hours without re-charge. Equipment furnished to re-charge batteries over-night. Top attraction in any location. Write for details on this and other feature rides. Also a complete line of refreshment stand equipment . . . popcorn machines . . . candy floss . . . grills . . . P. C. boxes . . . oils . . . salt . . . etc. . . . STAR DISTRIBUTOR.

CONCESSION SUPPLY CO.
3916 SECOR ROAD, TOLEDO 13, OHIO

For Better Service
and Higher Profits

EVERY DRIVE-IN THEATRE
NEEDS THE

BUFFETERIA . . A concession on wheels. Hot and cold compartments.
HOT BOX WARMER on a removable dolly. Rolls easily.
PORTO-FOUNTAIN . . for hot or cold drinks.

Ask for descriptive literature, prices and delivery

THE WALKY-SERVICE CO.
401 Schweiter Bldg. Wichita, Kans.

OUTDOOR
REFRESHMENT
SERVICE
from Coast
to Coast
over ¼ Century

Refreshment
Service for
DRIVE - IN
THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone
MA 5014

NEW REVISED
DIRECTORY
OF
Refreshment Service
and Merchandise
Manufacturers and
Services . . .
in the
SPRING BUYERS NUMBER OF
BETTER THEATRES
Issue of May 10th

THE VENDER-VANE

News and Comment about
Merchandise sold in the Theatre

Trade Warning Seen in Dad's Root Beer Decision

DECISION of the U. S. District Court in New York, in favor of Dad's Root Beer Company in its suit charging two companies and certain individual defendants with unfair competition, has been upheld by the U. S. Court of Appeals. The action—an opinion rendered by Justice Clark—reaffirms the original finding that all profits obtained through the "commercial piracy" must be turned over to the plaintiff. The decision indicates that a trade name need not be only suggestive of another to be an infringement of established rights.

Suit was instituted in October 1947 by the Dad's company against Doc's Beverages, Inc., Harkavy Beverage Company, and certain individuals, of New York State. Plaintiff charged the companies were falsely selling "Doc's" root beer as a drink made from the concentrate sold by the Dad's Root Beer Company to its franchised bottlers.

The appeals court found that "plaintiff suffered through the possible deterioration of its advertising effectiveness by the appearance on the public market of a similarly named but separate product of the same substantial make up."

Defendants had appealed on the ground that they were not liable for the profits, because the Dad's company was not at that time engaged in selling its product in their territory, nor did it have a bottler at that time in the area. Basing his opinion on the new Lanham Trademark Act, Justice Clark held that "territorial competition" was not necessary in order to justify an award of profits.

•

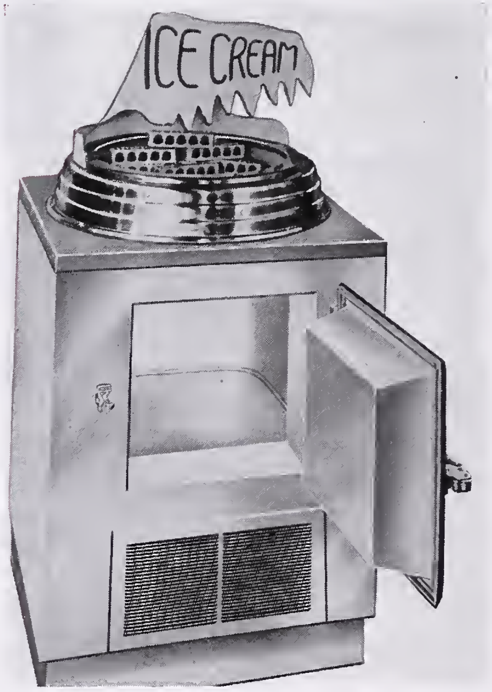
CANDY PROMOTION SET

Following an introductory test period, called highly successful, the A. S. Jaffe Company, San Francisco, plans promotion of its Annabelle's Rocky Road candy bar on the Pacific Coast. The bar has a center layer of milk chocolate, topped with toasted cashews, which are coated with milk chocolate. It is wrapped in bright red and silver foil.

•

Self-Service Display For Frozen Novelties

A SELF-SERVICE frozen novelty merchandiser, trade-named "Pic-a-Bar," has been announced by the West Coast Sheet Metal Works, Los Angeles, Calif. The unit sits uncovered and can be placed on the counter anywhere so that patrons can help themselves.



The equipment is designed so that 600 bars of ice cream can be stored in the freezer compartment, and another 75 bars can be placed in the top of the ring. It can be locked up over night.

Dimensions are 28 inches in width and length, and height is 38 inches plus a 5-inch display ring. The "Pic-a-Bar" has a General Electric refrigeration unit.

NEW CANDY SPECIALTIES . . .

Mason 7-11
Milk Chocolate Peanuts Caramel Fudge
Made by Mason, Au & Magenheimer Conf. Mfg. Co. Mineola, N.Y.

Two new candies have been put on the market by Mason, Au & Magenheimer Confectionery Manufacturing Company, Inc., Mineola, N. Y. Shown above is the "7-11 bar," which has a center of caramel fudge and peanuts covered with milk chocolate. The other, "Softees," are sugar-rolled and fruit-flavored gum drops. The company also has adopted a new counter display package for its "Dots," which recently won a 1952 Theatre Sales Champion award as a best-selling brand.

A New Mason Candy
Softees
New! Mason Softees
24 Count

NAMED SYRUP MANAGER

Appointment of Allan Glazebrook as national syrup sales manager for Canada Dry has been announced by Wilbur M. Collins, vice-president. Mr. Glazebrook was formerly in charge of developing the company's syrup operations in the metropolitan New York area, a position he assumed in 1949 after holding a similar post at Philadelphia.

Allan Glazebrook

Joseph R. Lyons, former head of the syrup sales department, has been named to a newly-created position as national sales service manager, to co-ordinate all activities of the carbonated beverage sales department nationally.

Canada Dry's syrup activities have multiplied four-fold since 1947, Mr. Collins said, and include the distribution of a line of manual dispensing equipment. The syrups are made in nine flavors and are distributed through 28 plants in the United States.

One exhib we know is really smiling!
One Gallon
7.7 LB
popsit plus!
Liquid Popcorn Popping Oil

Like everybody else, he's kept an anxious eye on his boxoffice. No time lost on tears for him, though. He's found a way to make up for it — by getting more profit from his popcorn sales!

He's learned Popsit-Plus gives him many more boxes per batch; fewer duds, less waste.

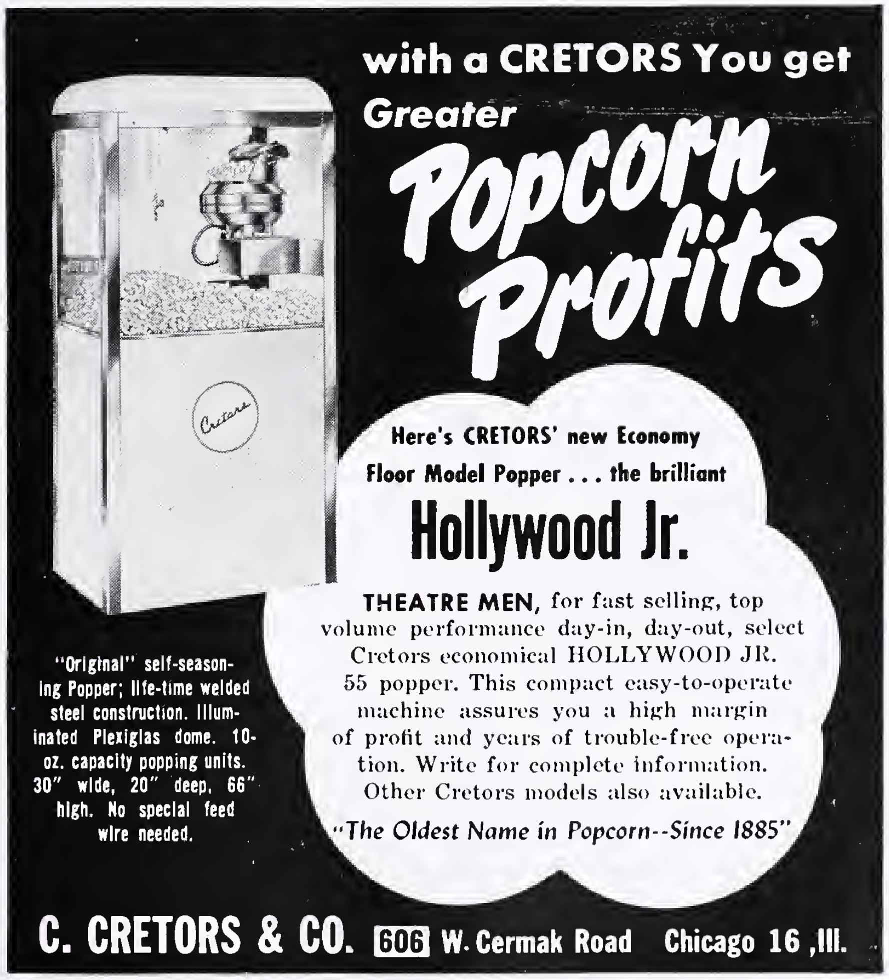
He's found that Popsit-Plus' butterlike flavor and aroma stops 'em, sells 'em . . . *easier* and *faster.*

More, better, and more *profitable* popcorn doesn't answer all his problems . . . but it sure does put a "silver lining" in those clouds!

Made Only of PURE PEANUT OIL

popsit plus!

Made by C. F. Simonin's Sons, Inc. Phila. 34, Pa.



with a CRETORS You get *Greater* Popcorn Profits

"Original" self-seasoning Popper; life-time welded steel construction. Illuminated Plexiglas dome. 10-oz. capacity popping units. 30" wide, 20" deep, 66" high. No special feed wire needed.

Here's CRETORS' new Economy Floor Model Popper . . . the brilliant

Hollywood Jr.

THEATRE MEN, for fast selling, top volume performance day-in, day-out, select Cretors economical HOLLYWOOD JR. 55 popper. This compact easy-to-operate machine assures you a high margin of profit and years of trouble-free operation. Write for complete information. Other Cretors models also available.

"The Oldest Name in Popcorn--Since 1885"

C. CRETORS & CO. 606 W. Cermak Road Chicago 16, Ill.

Waste Disposer Flattens Cups Automatically

A NEW WASTE receptacle, designed to increase used cup capacity by automatically flattening cups as disposed of, has been marketed by the S. K. Novelty Company, Philadelphia. It has been designed especially as a companion piece for drink vending machines.

As the outside handle is pulled forward to create the opening, a weight swinging pendulum is activated. When the cup is dropped in and the handle released, the cup is automatically crushed and falls into the lower container. In unloading flattened cups, one slides the receptacle out of the unit.

The disposer measures 37¼x16¼x16¼ inches. The receptacle, which is leak-proof, is 23x16x16 inches. Standard colors available are green and red enamel.

•

NEW CANDY PROMOTION

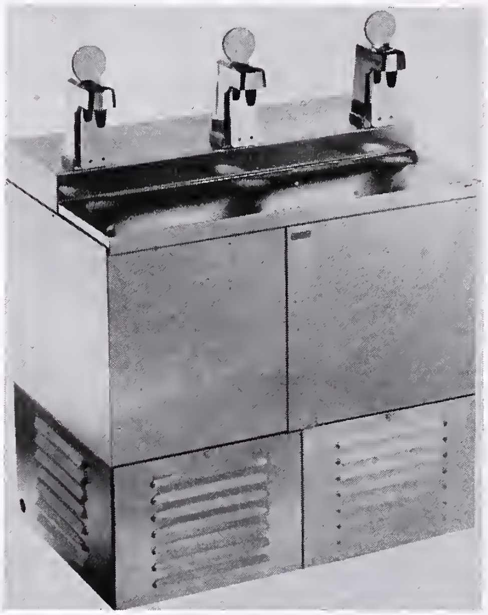
The Sweets Company of America, Hoboken, N. J., has started a coast-to-coast television program of the ABC Network, promoting its popular "Tootsie Rolls." Called the "Tootsie Hippodrome," the show features circus acts and a quiz and is broadcast on Sundays at 12:15.

•

MISSION SALES EXECUTIVES

P. A. ("Pack") Templeton (left), head of the Fountain Beverage Division of Mission Dry Corporation, and Lee Mitchell, manager of the Mission Eastern Sales Division, enjoy a get-together at a recent conference held in Chicago. Mission Fountain Beverage bases—orange, lemon and grapefruit—are widely distributed at theatre refreshment stands throughout the country. . . . Mission Dry also has appointed Paul N. Sportell, formerly of the Beechnut Packing Company, as sales representative for New York and New Jersey.

Drink Dispenser with Three Draft Arms



THREE DRAFT arms of chrome-plated bronze, designed to speed up service by allowing one operator to draw two drinks at the same time, are a feature of a new beverage dispenser marketed by Carbonaire, Inc., San Francisco.

Enough syrup for approximately 1500 drinks is provided by three tanks, each holding 4 gallons. The tanks are under constant CO_2 pressure and immersed in a refrigerated water bath. The carbonator is especially designed to deliver 25 gallons of water per hour. A ⅓-hp. refrigeration unit is used, and all water is pre-cooled by this oversize compressor before it is carbonated.

Occupying 24x38 inches of floor space, the dispenser (Model ME-3) is of stainless steel construction and rectangular in shape. It is made to fit into the counter for forward delivery to the customer.

Also available for smaller installations is Model CA-2, which delivers two drinks. Built with the same materials and having the same carbonation and refrigeration equipment, it is 22½x28 inches. The large tanks hold enough syrup for approximately 700 drinks.

A folder on this equipment is available from the manufacturer whose address is 114 Fern Avenue.

•

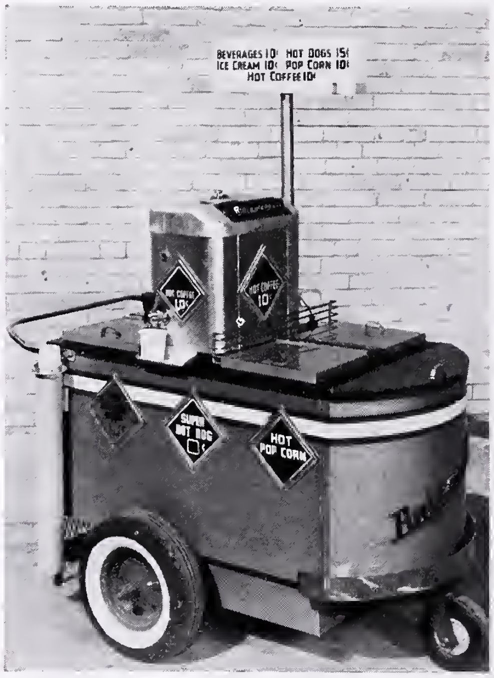
Refrigerator Counter Case for Hamburgers

AN ALL-STEEL hamburger refrigerator dispensing unit for convenient storage of meat at service counter, has been announced by The Bastian-Blessing Company, Chicago. Designed for installation beside a grill, this unit is streamlined and fitted with a back splash. It has an opening in the top with a cover which an operator can flip open to reach in and pick up hamburger or other sandwich materials on the shelf without moving from in front of the grill.

There is room on the flat top behind the opening for a toaster or appliance. The unit is equipped with five sliding wire shelves (trays may be substituted), which also provide storage space for other items such as individual portions of cream, butter fruit juices, salads or desserts for quick service during peak periods.

•

NEW MODEL BUFFETERIA . . .



The 1952 model "Buffeteria," manufactured by the Walky-Service Company, Wichita, Kan., is shown above. Note the compartment for hot coffee on top, and cup dispenser conveniently located on the side. This drive-in car service equipment has been developed especially (see BETTER THEATRES for February 9, 1952) for the service of patrons who find going to the refreshment stand inconvenient or otherwise objectionable. A burner is provided with each unit, under which a small flame is kept after preheating for ten minutes. In the cold compartments chipped ice is used for the beverage side, and dry ice for the ice cream side. Of steel construction, spot-welded, with a baked enamel finish, the "Buffeteria" is illuminated at a level that allows it to be noted along the ramps without intrusion. . . . Below, a "Buffeteria" is shown at work.

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

Working Toward a Better Story-Telling Screen Image

By GIO GAGLIARDI

IT IS GRATIFYING to note that the question of picture sizing, screen masking and screen surround is again receiving lively attention from technicians and exhibitors. There is no part of our projection chain which has been as neglected as these physical conditions of the performance.

Most, if not nearly all, of our motion picture theatres have auditoriums patterned essentially after those of stage theatres. They supplied a ready-made pattern when motion picture exhibition began to spread.

From the very beginning of motion picture projection, equipment vibration and picture brightness presented problems. Low light production and transmission restricted image dimensions. Little was known about factors of visual comfort (the job was to get an adequate picture, as consistently as possible, on a screen!), and black masking promptly suggested itself as a means to absorb vibration and at the same time to "increase" the relative brightness of the projected picture.

The black border became a fixture, its necessity questioned occasionally but never effectively challenged by serious investigation. Its retention was also abetted by the persistence of stage theatre forms in motion picture theatre design. Even after the screen achieved altogether separate status, the proscenium arch, for example, remained in theatres built exclusively for motion pictures. Here it was wholly an architectural conceit. Functionally, it had the optical effect of making the picture looking even smaller than it was, and of shoving it into the distance.

Then dark velour drapes were usually added to the black masking surrounding the picture area of the screen to "shrink" the proscenium opening down to the picture size. This superficial tying of the picture to the auditorium was just an expedient devised without any scientific background or experimentation, and without any consideration of viewing comfort.

Perhaps there was some excuse for the older theatres. But how about those built in the last twenty years? Here we can see tradition at work. Fear of innovation, adherence to ironbound methods, lack of adequate foresight have caused designers and owners to stick to the old concepts of delineated and outlined stages and prosceniums even for the majority of theatres devoted to the presentation of film entertainment.

RECENT REVELATIONS

In recent years there has been at last a trend toward elimination of the useless stage and proscenium arch. These later designs have attempted to tie in the screen end of the theatre with the auditorium proper in such manner as to make them a homogeneous combination without any marked dividing line. In fact, the "curtain line" has been dissolved into the auditorium finish so as to provide continuous and unaccented wall and viewing space.

All this has been done, I believe, in an attempt to provide an intimate relationship between the observer and the entertainment subject. Indeed, I think the word

NEVER HAS
Economy
BEEN SO
ESSENTIAL AS NOW!

ECONOMIZE
WITH Lorraine Carbons

SLOW BURNING
. . . from 10% to 25% savings in carbon consumption reported.

POWER CONSUMPTION
. . . proved savings in power consumption . . . more light at lower amperages.

SAVINGS IN MAINTENANCE
. . . our new coppering process reduces lamp maintenance and mirror replacement and re-surfacing costs.

FROM "LOW" to HIGHEST "HIGH"
. . . screen brightness is brightest over the entire surface of the screen.

LORRAINE "Star-Core" CARBONS
. . . give greater controlled burning thus insuring More and Steadier Light.

THERE IS A LORRAINE CARBON TAILORED FOR YOUR SPECIFIC PROJECTION REQUIREMENT
Send necessary projection equipment data to guide us in recommending the Lorraine Carbons that will do your theatre or drive-in projection job better and More Economically.

LORRAINE CARBONS ARE CELLOPHANE WRAPPED TO INSURE A MOISTURE-PROOF, AIRTIGHT PRODUCT

Lorraine CARBONS, INC., BOONTON, N. J.

RCA'S Comprehensive Plan is the answer to today's Parts and Repair problems

EVERY PART REPLACEMENT, repair or overhaul need of your booth and accessory equipment, *resulting from normal use,* is covered by the RCA COMPREHENSIVE PARTS and REPAIR PLAN. With this all-inclusive coverage you are protected against manpower and parts shortages, high costs, repair delays, shutdowns. Check the advantages. Don't be without this valuable, low-cost, money-saving protection any longer.

Even Expendable Items Provided
You even get your entire requirements of many expendable items. Included are electron tubes for amplifiers and power supplies (including arc supply rectifiers), all exciter lamps, oil, film cement, lens cleaner and tissues. Arc lamp carbons and incandescent projection lamps are excluded. Booth spares are maintained.

Liberal Overhaul Provisions
Even major overhauls of projector mechanisms, intermittent movements and arc supply MG sets are provided under the RCA COMPREHENSIVE PARTS and REPAIR PLAN. In such cases the Plan covers all costs of factory or repair shop labor in addition to cost of parts. It also provides for loaner units without charge and for all shipping charges both ways.

It costs so little to protect so much

The advantages of RCA Service are yours at a cost so low, a few admissions daily pay for it. *Write for complete information.*

RCA SERVICE COMPANY, INC.
A RADIO CORPORATION of AMERICA SUBSIDIARY
CAMDEN, NEW JERSEY

One way to keep posted—be a coupon clipper

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

observer is incorrect; it should be *participator,* the idea being that the patron, while sitting in any part of the auditorium, should not have a feeling of being a remote spectator of scenes inside a picture frame, but that he is rather transported to the world of the story, with the action leaving the reality of life going on around him.

How can this be accomplished? Certainly not by reducing the picture size and surrounding it with pitch dark framing material inside an antiquated proscenium arch. Definitely, that procedure would seem to be directly opposite to the aim. The spectator should be made to feel that what is being unfolded before his eyes is very much what comes into his natural field of vision in real life. The picture on the screen should fill, in psycho-optical effect, his entire field of view without obstruction or intrusion by extraneous objects, lights, walls and frames.

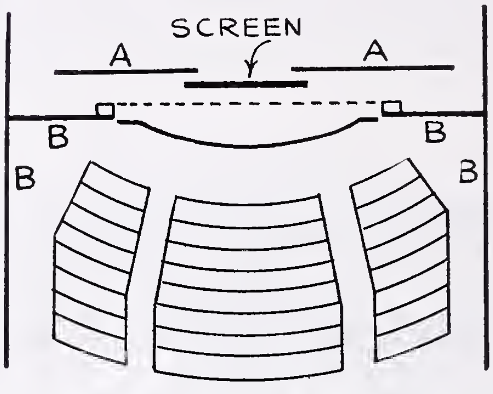


FIGURE 1—Diagram showing the screen surround by a luminous intermediate field "A" and by a luminous peripheral field "B" consisting of front and side walls.

Certainly this is a tall order to fill! It may never be *totally* accomplished; however, its practical requirements can probably be satisfied, and there is no reason why any device or procedure which promises *to lead* towards this final goal should not be completely exploited and improved.

When I mentioned above, that very little had been done to modernize the screen end of the motion picture theatre, I was referring to finished construction in the field. There has been considerable *theoretical* study and work on it. Hardy and determined souls have been steadily suggesting ways and means to change picture screen design and construction for quite a few years. But, perhaps inevitably, they have had to contend also with inertia, with reluctance to change.

RESULTS OF INVESTIGATIONS

Back in 1935 and 1936, the screen brightness committee of the SMPTE felt that viewing conditions were so bad that studies should be started on the relationship of screen brightness, screen size and screen masking to the visual functions and the comfort of the theatre patron. Scientific information dealing with these relations was found to be very meagre; however, there was *general agreement that large dark masking areas surrounding the picture on the screen served only to increase glare and to produce eye fatigue.*

Investigation at that time not only served to point out these faults, but proved that the screen surroundings should have fairly definite values of brightness. It was found by actual tests that, for best results in achieving contrasts, relieving glare and increasing viewing comfort, not only the screen surround, but areas immediately beyond the surround should be illuminated sufficiently.

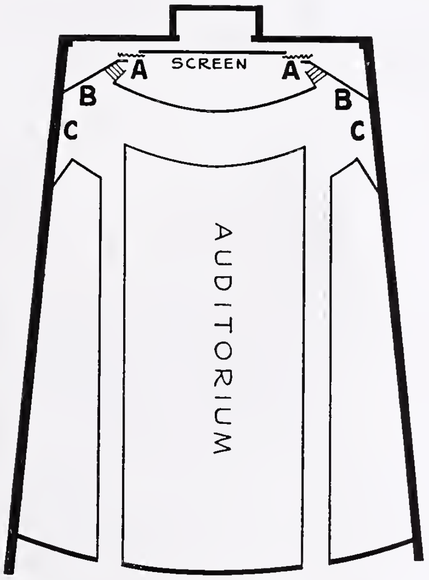


FIGURE 2—Actual construction embodying principles of Figure 1.

In fact, one of the experts even then recommended that the areas around the screen be set up as shown in *Figure* 1. The screen was to be surrounded by surfaces of brightness which *would start from the edges of the picture and gradually blend into the side walls of the theatre.* It was suggested that sections *AA* could be very lightly colored drapes, and that sections *B* and *C* should be graded downward in brightness levels.

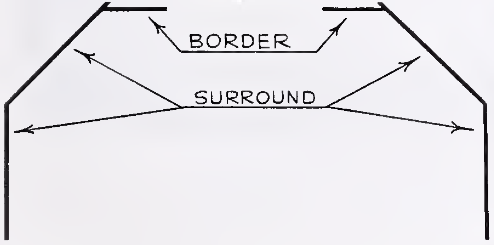
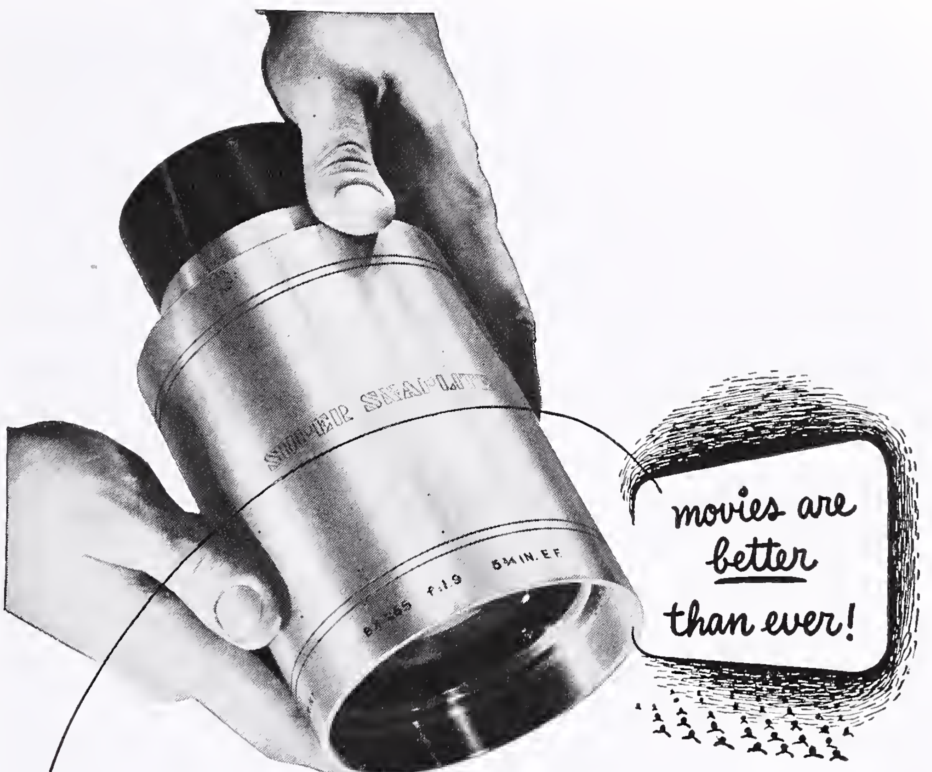


FIGURE 3—Relative position of screen, border and surround areas.

This particular concept is now being adopted more and more by progressively minded designers of new construction and modernization. *Figure* 2 shows a plan ap-



when you use **SUPER-SNAPLITE**

f/1.9 projection lenses

Yes "MOVIES ARE BETTER" and they're "BETTER THAN EVER" if you use Super Snaplite f/1.9 Projection Lenses. These superb lenses give you maximum light, maximum sharpness, and maximum contrast . . . maximum viewing satisfaction for your patrons.

True speed of f/1.9 in every focal length up to 7 inches.
Ask for Bulletins 207 and 209.

® K C *"You Get More Light with Super Snaplite"*

KOLLMORGEN *Optical* **CORPORATION**
2 Franklin Avenue
Brooklyn 11, New York

J. E. ROBIN, INC. MARK OF QUALITY

ROBIN-ESCO
"Super-Power" **M.G. SET**

MODERN . . . DEPENDABLE AND UNFALTERING POWER SOURCE
Write for Information and Literature

J. E. ROBIN, INC.
267 RHODE ISLAND AVENUE
EAST ORANGE, N. J.

DRIVE IN TO S. O. S.

Drive Out with Equipment Buys of a Lifetime!!

Complete 35mm Projection and Sound Outfits . . . . from $1595
Send for equipment list, stating your car capacity.

TIME PAYMENT PLAN AVAILABLE
Buy out of income. Pay same as for cash plus small carrying charge.

Underground Cable 16-2 per 1,000 ft. $70
Order Now! Supply Limited

S. O. S. CINEMA SUPPLY CORP.
Dept. A, 602 W. 52 St., N. Y. 19 *Cable:* SOSOUND

You Can't Buy A GOOD Rectifier for Less!

Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp: 2-Tube • 4-Tube • 6-Tube • Single and Three Phase Models for

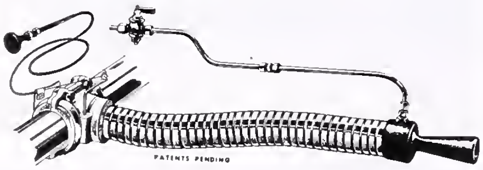
- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

WRITE FOR LITERATURE OR FREE DEMONSTRATION

THE STRONG ELECTRIC CORP.
CITY PARK AVE. TOLEDO 2, OHIO
PROJECTION LAMPS
SPOTLIGHTS • RECTIFIERS • REFLECTORS

DRIVE-IN THEATRES
Can Now Banish
MOSQUITOES and INSECTS
By Using New Sensational Control Tube
'The Magic Fog'
Price $39.50



Easy to install on any car or truck, tube does not protrude. Economical; efficient operation and performance at minimum cost. Hundreds of drive-in theatres, golf courses and cities are using MAGIC FOG Units. Keep your patrons in healthy comfort by ordering your MAGIC FOG unit now. MAGIC FOG is the ideal way to control disease carrying insects. We have the special MAGIC FOG chemical in 5 gal. or BBLS.

MAGIC FOG INCORPORATED
CISSNA PARK, ILLINOIS

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letters to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

plying these principles. The proscenium arch has been eliminated and the screen surround disappears and gradually blends (*A* to *B* to *C*) into the side walls of the auditorium.

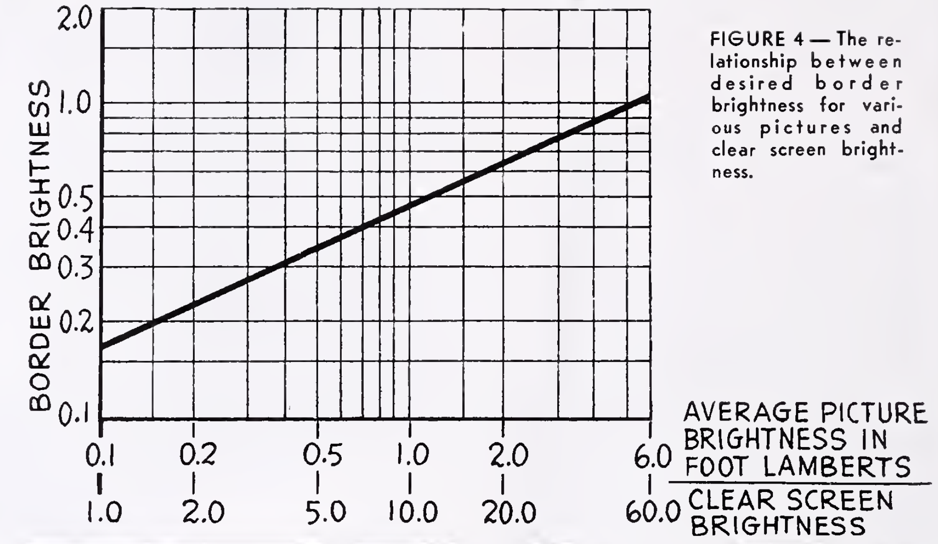


FIGURE 4 — The relationship between desired border brightness for various pictures and clear screen brightness.

During the last fifteen years a more concentrated effort was made by various agencies to investigate screen framing and viewing conditions on a more scientific basis, so that some logical conclusions might be developed. In September of 1951, the SMPTE published a new symposium on this exploration of "screen viewing factors" which should be of considerable interest to the exhibitor.

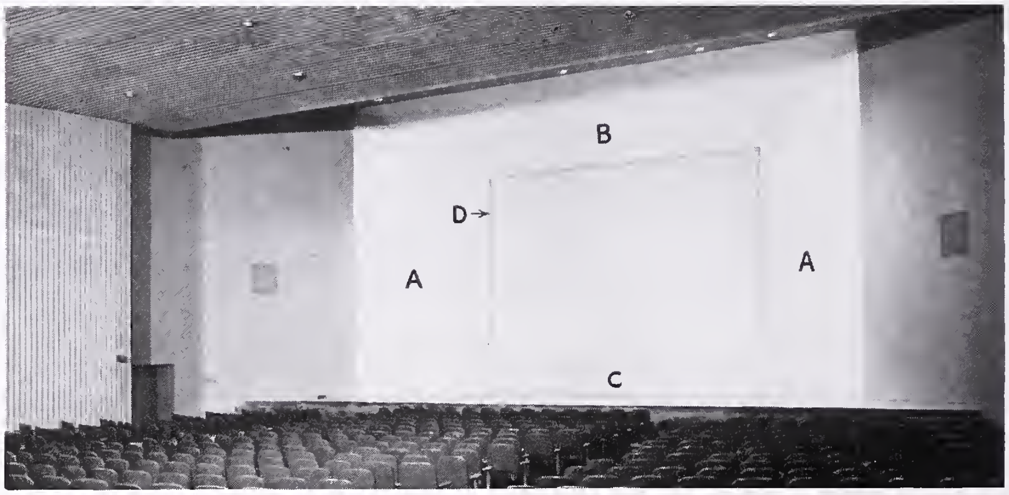


FIGURE 5—New type screen assembly which does not need black masking, having a luminous surround effected by reflected screen light under control of angled flanges and wings. Components of system are lettered for references in text.

One series of tests consisted in trying to determine quantatively what values of brightness were preferred for the screen, the screen border, and the surrounding areas, as shown in *Figure* 3. All who viewed the projected pictures in the experiment were unanimous in indicating that *border brightness was of greatest importance.* All agreed that there seemed to be a need of certain border brightnesses corresponding to the various screen brightnesses. None of the observers desired a *zero* surround brightness (black). It was also generally conceded that the area around the picture surround should have a brightness equal to half that of the area bordering the image.

Figure 4 shows the relation between screen brightness and *border* brightness. It will be seen that the border brightness increases as the average picture brightness increases. For a clear screen brightness of 10 foot-lamberts, the border should have a brightness of 0.5 foot-lamberts, and areas immediately beyond the border should be illuminated to a brightness of at least 0.25 foot-lamberts. Surely this is a far cry from dead black borders and dull, dark areas at the front of the theatre!

There has been, of course, a problem as to a practicable method of eliminating the black border, and of illuminating this area and surrounding surfaces to the proper intensity. Various means have been suggested to produce some of these effects. Screens were built with translucent borders equipped with rows of lights to produce different levels of illumination. Borders were made of various light materials and then were illuminated artificially.

Coves were built behind screens and

provided with rows of reflecting lights. However, all of these efforts were found unsatisfactory principally because such separate lighting could not be controlled properly, and because at times the border brightness became considerably higher than the adjacent picture brighntess, causing distortion and confusion.

Some years ago a scheme was devised and reported by Ben Schlanger, the theatre architect, that made it possible to eliminate the black border and also to provide a screen surround with illumination which consistenlty changed with variation in *picture* brightness. This was called the "synchrofield" method of extending marginal illumination and consisted of a series of specially designed plaster coves behind the partly translucent screen.

These coves extended beyond the screen and formed the whole front portion of the theatre. The areas which surrounded the screen varied in brightness, according to the subject matter (density) of the adjacent portion of the screen, and gave the illusion of being actually a part of the picture.

The only objections to this method were the expense involved in the construction, the loss of light in the translucent portion of the screen, and the severity of the resulting architectural decor.

Mr. Schlanger and his associates, persevering in their efforts, ultimately devised a new method which has overcome the faults of the older method. The simplicity of the idea is one of the reasons which should assure its success.

A SIMPLER SOLUTION

The new screen consists of a standard screen with peripheral extensions which are designed to produce all the optical improvements cited above, and also to make possible more dramatic subject presentation. *Figure* 5 indicates a screen of this type. The screen surrounds *A-A-B-C* begin at the edge of the projected picture and extend to the audience at an angle of 45° to the plane (surface) of the screen. The sides have a slight concave curvature toward the audience in order to control the quantity of screen light reflection, which is thus automatically synchronized with the picture brightness.

The surface of these wings consists of the same material as the screen-proper, and the sizes vary somewhat with different theatres. In previous efforts of this type, there always existed the problem of masking out the fuzziness and motion of the edges of the picture. In this new screen assembly, that problem was solved very neatly by allowing the edges of the picture to be projected upon four strips of screen material about 10 inches wide, and setting these at a very sharp angle to the projected

(*Continued on page* 38)

ADVANCED METHODS OF SIZE CONTROL GUARANTEE *Perfection*

PROJECTOR PARTS
The most modern inspection devices guard the quality and precision of LaVezzi parts. Guaranteed interchangeable. Available through Independent Theatre Equipment Dealers everywhere.

SUPER LaVezzi SERVICE REG. U.S. PAT. OFF.

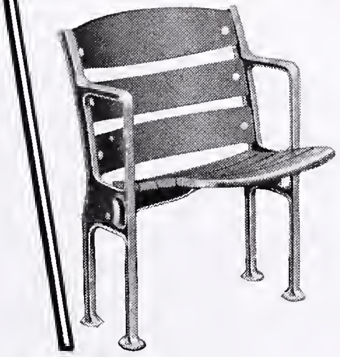
LAVEZZI MACHINE WORKS
4635 WEST LAKE STREET · CHICAGO 44, ILLINOIS

DRIVE-INS CASH IN ON WALK-INS for your May or June opening!

AMERICAN WALK-IN CHAIRS FOR COMFORT, CONVENIENCE, DURABILITY

More and more drive-ins are reaping handsome extra profits by installing 100 to 1000 American Walk-in chairs to accommodate pedestrian traffic. These are the same comfortable, durable, all-weather chairs used by 13 major-league baseball parks, and by many minor league clubs.

Heavy, steam-bent, solid-wood slats form the body-fitting cradleform seats and deep-curved backs in roomy 21″ width. Wood is treated with a wood-sealing preservative. Metal parts are protected with a special rust-inhibitor. Both wood and metal are finished with two coats of durable baked enamel. In beautiful sage-green-and-beige color combination.



WRITE TO US about the area available and let us recommend an installation for your May or June opening.

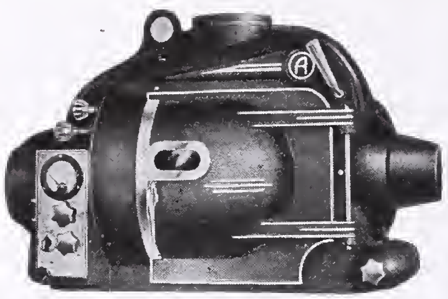
American Seating Company

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING • Manufacturers of Stadium, Theatre, Auditorium, School, Church, Transportation Seating, and Folding Chairs

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 19.

THE ASHCRAFT C-70
PROJECTION LAMP



Suprex Projection at its best is obtained with the Ashcraft C-70. Either 7mm carbons from 45-50 amperes or 8mm up to 68 amperes.

Precision operation at all currents. Ball and Roller bearings throughout — 14" high speed reflector.

THE ASHCRAFT SELENIUM RECTIFIER

50 to 110 Amps.
3 phase—190 to 240 Volts
Suitable for all types of lamps. Long life — high efficiency and smooth operation.

C. S. ASHCRAFT MANUFACTURING COMPANY
36-32 Thirty-Eighth Street Long Island City 1, N. Y.

YOUR CARBON DOLLARS
using
DROLL PROCESSED CARBONS

A continuous trim that burns the entire carbon and cuts your carbon costs 10% to 25%.

Available for these H.I. trims:

NEGATIVES	POSITIVES
6 mm. x 9"	7 mm. x 12" and 14"
7 mm. x 9"	8 mm. x 12" and 14"

and 13.6 mm. x 22" (machined for adapters) to provide twenty minutes more burning time.

Shipped prepaid at regular carbon list prices, plus $1.15 per hundred for milling, drilling and clips (on 13.6 mm. x 22", $1.50 per hundred), less 5% on carbons, 10 days.

Literature on request.

G. C. ANDERS COMPANY
(Formerly Droll Theatre Supply Company)
317 S. SANGAMON STREET
CHICAGO 7, ILLINOIS

OPERATION AND MAINTENANCE OF

Theatre TV Equipment

—explained for managers and projectionists in a series of articles

By AARON NADELL

8. Trad-Motiograph System

OF LATER development than the direct systems previously described in this series, Trad-Motiograph theatre television equipment has two receiver-projectors arranged on dual circuits for switch-over in case one fails, and is designed for complete use of a theatre sound system.

The equipment is divided into three units, which may be designated here as the receiver-monitor, the control cabinet, and the projection unit. The first two are always installed in the projection room. The third may also be located there (if the throw is not too great), or may be mounted on the balcony fascia, or suspended from the auditorium ceiling.

The receiver-monitor serves as a television receiver to take broadcasts from the air—Channels 2 to 13—and also as a monitor to control incoming programs received via telephone line or coaxial cable. Except for the monitoring feature and the provisions for wiring its output to the large-screen equipment, this unit might be regarded as a compact TV receiver.

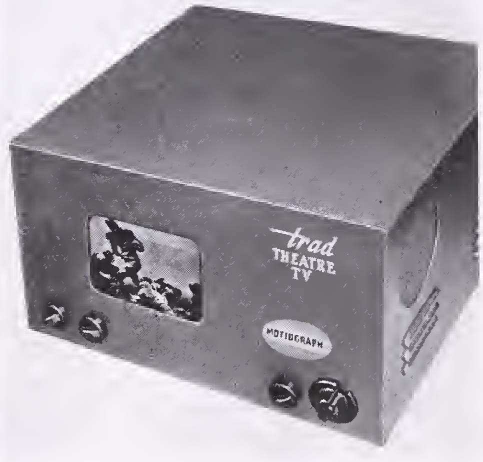


FIGURE 1: The Trad-Motiograph receiver-monitor. This unit accepts and controls TV broadcasts on all channels from Channel 2 to 13. Alternatively, it can be used to control TV programs received over telephone or coaxial lines. It presents a small picture that guides the projectionist in making adjustments prior to switching on the large-screen image. This unit may be mounted anywhere in the projection room but is preferably located on the front wall within reach of a viewing port.

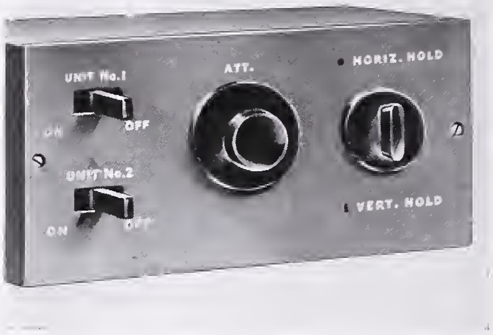


FIGURE 2: This is the Trad-Motiograph control cabinet through which the TV projector is remotely operated. It must be mounted on a projection room front wall, within reach of a viewing port, but such mounting is facilitated by the fact that the dimensions of this cabinet are only 8x4x3 inches. At center and right are the controls governing the performance of the projection tube; at left, the two switches that permit substitution of an emergency channel in event of equipment difficulty.

Locating the monitor-receiver in the projection room presents little difficulty. Almost any location is suitable. It can be mounted on any wall, so long as its small viewing screen is reasonably in line with the eyes of a projectionist of average height. It does not need front wall space, although this is highly desirable.

In operation, the projectionist tunes in his program, and adjusts picture and sound, exactly as in tuning any television receiver. Thereafter he is in a position to control the performance, not by means of the receiver monitor, but through the control cabinet. However, there may be some need to readjust the controls during the course of the show, and for that reason it is preferable to mount the receiver-monitor on the front wall within reach of a viewing port so that the projectionist can manipulate its dials if need arises while simultaneously watching his large screen.

The control cabinet should be located within reach of a viewing port, for its dials control the performance of the projection tube circuits. To facilitate such mounting this cabinet is made very small—only 8x4x3 inches. Any theatre can find space enough for a unit that small on the front wall of its projection room.

From the control cabinet, two ¾-inch conduits run to the projection unit. This might be located in the projection room itself if throw and wall space permitted, and that, of course, would be the best location for it. Also, placing this unit in the projection room minimizes installation costs.

One of the two conduits carries the 110-volt a.c. supply and, in addition, the wires leading from the switches ("Unit No. 1" and "Unit No. 2") on the front panel of the control cabinet. These switches provide for changing over from one channel to another in event of equipment failure. The other conduit carries the TV picture and synchronizing information.

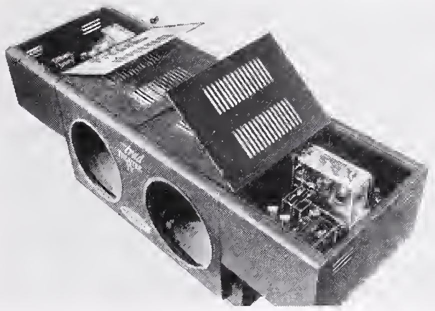


FIGURE 3: This twin-channel Trad-Motiograph projector may be mounted on the balcony fascia or suspended from the auditorium ceiling, or (in certain cases) installed in the projection room. It contains two TV projection tubes and optical systems, each with its own high-voltage and low-voltage supply circuits and vertical and horizontal sweep circuits. Blowers cool the projection tubes and the high tension circuits. Automatic provisions govern picture brightness and contrast independently of the projectionist, and also limit the high voltage to a safe level during intervals of no beam current (dark screen).

The emergency provisions are confined to the projection unit. There is no provision for failure in the receiver-monitor or in the control cabinet, since breakdown there is less likely than in the high-voltage circuits of the projector.

The projection apparatus consists in two units, either of which can be switched on or off separately. Warm-up time is 20 seconds (in case of an actual failure, the screen would be dark only that long).

Each of the two units of the projection cabinet consists of one cathode-ray tube operated at an accelerating potential of 30,000 volts; one Schmidt optical system

The FIRST solid-plastic
SCREENS
THE ONLY SEAMLESS
PLASTIC SCREENS

WILLIAMS
Tear-Proof
SCREENS

Permanently flexible. Super-reflective. Assure sharp, brilliant pictures with vivid contrast. Clean-cut perforations. No projecting fibres to impede sound or collect dirt. Stay white longer. Unaffected by moisture. Fungus-proof. Delivered with protective coating.
ONLY $1.50 PER SQUARE FOOT.
Write for free samples, silver or white

WILLIAMS SCREEN COMPANY
1675 Summit Lake Boulevard Akron 7, Ohio

Let us put NEW LIFE
into your OLD CHAIRS

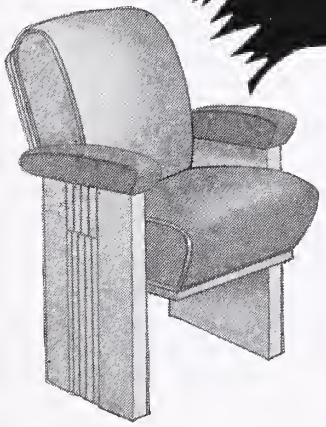
We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.
160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE



make the Theatre
BETTER THAN EVER
for movies

. . . with *highest*
possible *standards*
of PRESENTATION
SERVICE
COMFORT

utilizing a mirror 14 inches in diameter; vertical and horizontal sweep circuits controlling the projection tube; and low-voltage and high-voltage supply circuits.

The optical cabinet containing these twin facilities weighs a total of 250 pounds. The electrical circuits are readily available for servicing (*see Figure* 3). If the cabinet is mounted on the balcony fascia (a suitable and easily installed bracket is supplied for that purpose), the electrical components can be exposed by reaching down approximately 10 inches over the balcony rail and hinging back the protecting hoods. The optical adjustments (normally needed only during initial installation and occasionally in course of maintenance) are similarly accessible.

By proper use of the optical adjustments provided, need for tilting either the projection unit or the theatre screen is eliminated. The electronic focusing having been completed, the picture is next centered vertically and horizontally, and then optically focused to provide a sharp image at the center of the screen. Then the top and bottom of the picture, and its left and right side, are all brought into optical focus independently by means of controls provided.

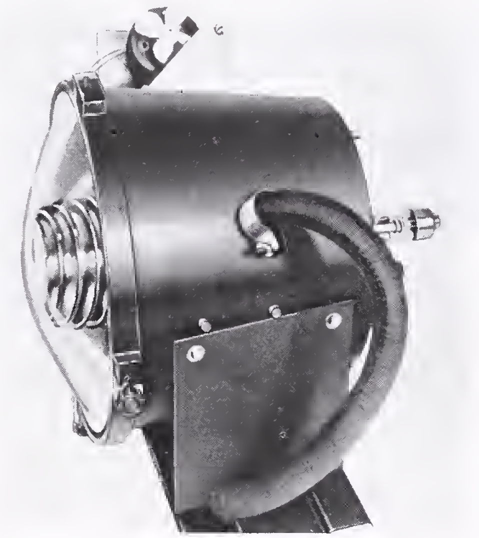


FIGURE 4: This is one of the two optical systems that are mounted in the unit shown in Figure 3. The face of the cathode ray tube looks toward a spherical mirror. The image is reflected from the mirror through a correcting plate to the theatre screen. By means of adjustments built into this unit, the screen image is centered vertically and horizontally without need for tilting either the theatre screen or the projector unit of Figure 3. Both electronic and optical provisions for focussing are part of this equipment.

Special features of the projection unit include blowers that cool the cathode ray tubes and the high voltage supply circuits, thus reducing possibility of equipment breakdown; and a special circuit which performs the double function of minimizing chance of breakdown and of automatically maintaining picture quality (details of this circuit are for the present veiled in patent office secrecy). It provides automatic brightness control, freeing the projectionist from the need to watch and re-adjust picture brightness or contrast. It thus represents an effort to guard against "blooming" of highlights.

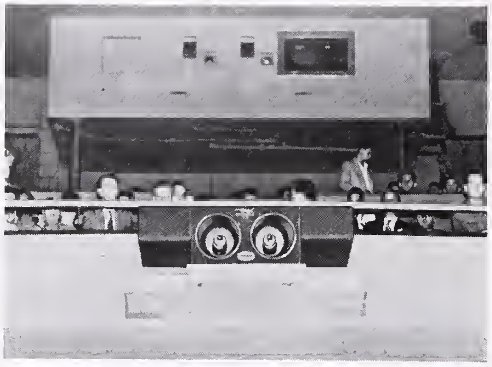


FIGURE 5: The projector unit of Figure 3 is here shown as installed in the Walter Reade Circuit's St. James theatre in Asbury Park, N. J.

The same circuit simultaneously controls the anode voltage of the CR tube, holding this down to safe limits, particularly during dark sequences when the voltage tends to rise because the beam current is cut off. The automatic voltage regulation controls this tendency and thus operates to protect the equipment against arc-over and possible damage.

The system does not include theatre sound components in presumption that this already exists. The TV sound is wired to the regular amplifiers, the receiver-monitor being designed to match the input circuits of a modern sound installation.

Among other features of this equipment is extensive use of multi-prong plug-in connectors to reduce the labor and therefore the cost of installation, and in addition to facilitate servicing.

An installation of Trad-Motiograph equipment examined by the writer in the Walter Reade circuit's St. James theatre in Asbury Park, N. J., is regarded by manager and projectionists alike as just another item of the theatre's fittings. The manager, Miss Helen Colocousis, thinks theatre TV is now a problem of program material rather than of equipment. When she has suitable—*exclusive*—program material, she can fill her large theatre at advanced prices, she said. The regular theatre screen is used, and TV screen brightness is estimated by manager and projectionists at between ⅔s and ¾s that of motion picture projection.

Standard equipment provides a screen image 20 feet wide, with a throw limited to a range of 35 to 90 feet. For a screen image 24 feet wide, and a projection throw 90 to 150 feet, special equipment is available.

[Aaron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to Better Theatres *on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."*—Ed.]

Working Toward A Better Image

(*Continued from page* 35)

light. The images of the edges of the picture produced on these strips are reflected away from the audience and therefore are not visible to them. The picture area thus terminates without impression of an "edge."

This new type of screen lends itself specifically to the newer style of auditorium architecture, where the screen wings can be blended into the side wall surfaces, thus helping to achieve in a simple way the unification of the viewing area and the screen. It may also be adapted to many older theatres without going into elaborate construction and decorative modifications.

Elimination of screen masking, combined with the large screen trend and a self-illuminating picture surround, provides means of presenting motion pictures in theatres far more effectively. When a motion picture performance dominating the front end of the auditorium, practically filling the spectators' field of vision, making its illusion intimate, can be made the usual thing, we shall have good grounds for expecting new, more convincing effects in cinematography, to the end that motion pictures, as presented in a theatre, will far surpass themselves.

[Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.—Ed.]

•

Mr. Schlanger Takes a Trip

(*Continued from page* 11)

screen performance are distractions to be got rid of. They are such as painted decorations, drapes and lighting fixtures which reveal themselves by contrast in color and intensity against the background of the walls, and exposed light sources must be eliminated.

Painted decorations should be completely painted over to blend with the main wall color. Where it is absolutely necessary to retain draperies, they should be of a color least in contrast to the background.

Another form of distraction consists in deep niches, panels and bold ornamental projections. It is advisable to fill such recesses and make them flush with the main wall surface, and to reduce bold projections to a flush effect. Where projections are part of the structural supports, the shadows thereby created can be eliminated by splay treatments (*see* 1952 Better Theatres Guide, *page* 12).

Where the auditorium walls are broken

up, in pattern, by columns, pilasters, panels, bands, etc., the new painting work should cover all of these parts *without* accentuating any of the detail in contrasting shades of color. The accenting of details, or repeated forms, tends to create a yardstick of distance measurement, thereby making the picture seem farther away from the viewer. When all of the side walls seen in conjunction with the picture are neutralized into one overall tone, the viewer experiences a sense of "picture intimacy," or *presence*.

By eliminating dark surrounds from the picture, and by repainting the wall surfaces as herein recommended, a sufficient amount of ambient light is supplied to the auditorium during the picture projection period. However, during the darker sequences, additional secondary lighting is required. For this purpose, concealed light sources are recommended.

These light sources should be located so as to cast light only on the floor and seats, avoiding any spill of their light on critical areas of walls. They can also be used effectively for aisle lighting.

It is advisable to try the lowest wattage possible for the lamps because of the long operating period required, and the warmer tint which is characteristic of low wattage white lamps. The use of tinted or otherwise colored lamps is not advisable because of the additional current required due to the relative inefficiency of such lamps. In any case, colored lighting loses its emphasis when concealed light sources are used.

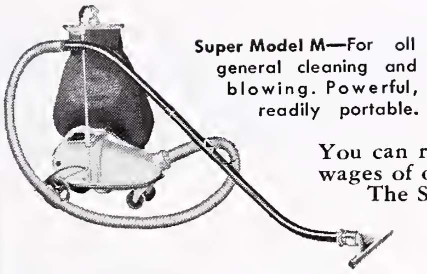
CEILING LIGHT SOURCES

The ceiling is the best location for these units, especially where there is an attic catwalk which permits access from above for relamping. These fixtures are usually recessed into the ceiling, the bottom of the fixture flush with the ceiling. It is important to have top access built into these fixtures. Where attic access does not exist, it may be possible to suspend these fixtures on stems for relamping from below, provided that the fixtures do not obstruct the projection beam or invade vision of the picture. The length of the stems of these fixtures will thus vary with the distance from floor to ceiling, and spacing of the fixtures is determined by their light spreading characteristics.

The diameter of the opening at the bottom of these fixtures should be no larger than required for relamping. The lamp should set far enough into the fixture so that the light source is not visible from any normal screen viewing angle.

Internal surfaces of the fixture which reveal reflections of the light source produce an objectionable glare; this is usually remedied by the use of two or more hori-

(*Continued on page* 44)



Super Model M—For all general cleaning and blowing. Powerful, readily portable.

How Much Of Your Payroll Is Cleaning Cost?

You can reduce the labor cost of cleaning your theatre to the wages of one operator and a Super.

The Specialized Super Heavy Duty Cleaner is designed and built to clean everything in the modern theatre. Versatile tool equipment makes difficult cleaning jobs easy for one operator—from screen to lobby.

● No "doing it over" to get the dirt. The Super gets it the first time. Leading equipment wholesalers and supply houses sell and service the Super. Ask your supply dealer or write.

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th St. Toledo 2, Ohio
In Canada: Plant Maintenance Equipment Co.
Toronto and Vancouver

National Sanitary Supply Association

Super Model BP — A quiet double - duty cleaner for both wet and dry pick-up.

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

EASY IN! EASY OUT!

Easy sitting comfort that pays off at your box office!

KROEHLER Push-Back* THEATRE SEATS

* "Push-Back" is a trade-mark owned and registered by the Kroehler Mfg. Co., Naperville, Illinois.

Seventh Edition—

Bluebook of Projection

By F. H. RICHARDSON $7.25 Postpaid

The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-minute guidance. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** Send your order to—

QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20

about Products . .

★ news and views of the market and its sources of supply

Screen Surface of Vitreous Enamel For New or Present Drive-In Towers

STEEL PLATES with a screen surface of vitreous enamel fused on at a temperature of 1700° Fahrenheit, for mounting on existing or new drive-in screen towers, have been announced by Poblocki & Sons, Milwaukee. The material is marketed as "Permascreen."

The announcement states that the enamel surface on steel for drive-in screen purposes was developed to eliminate paint as the light reflecting material. The manufacturer asserts:

Pictured above is a 13-year-old drive-in screen with "Kicked-up" spots which can get larger each year, and then have to be scraped or burned off before repainting. This screen has regularly been repainted once each year.

"It is false economy to scrape off kicked-up spots so as to bare the under surface, then apply two or more coats of paint. What actually should be done, about July 1st, is to burn off all paint to the bare surface and apply one coat of primer and two coats of paint."

The surface of the "Permascreen" is not subject to yellowing, the announcement indicates, and it therefore retains its original characteristics of reflection without periodic refinishing.

ADAPTATION TO PRESENT TOWERS

It is pointed out that the "Permascreen" plates can be installed directly on the screen surface of existing structures, while on new towers they are fastened to the frame to form the entire surface structure of the screen area.

The announcement further declares that the material can be installed on existing towers as a repair item and need not be capitalized.

Shortage Precautions Added to Sound Service

IN A PROGRAM to assist service contract exhibitors in taking precautions against possible sound equipment parts shortages later on, the RCA Service Company, Camden, N. J., has supplied its field technicians a comprehensive checklist. The program features a four-point questionnaire covering scores of separate checkpoints on amplifiers, stage speaker equipment, motors, soundheads, and sound control units, and a guide for emergency procedures. These comprehensive checks will be completed by RCA technicians during their calls on theatres having service contracts.

In commenting on the sound check-up program, W. L. Jones, vice-president in charge of the technical products division, said:

"New equipment shortages, scarcity of raw material and replacement parts, and a decrease in available skilled manpower, make it more important now than ever before to keep theatre equipment in top-notch condition while men and material to do the job are still available. We want to give maximum satisfaction to the exhibitor by furnishing the best sound reproduction for his patrons."

Slide Attachment for Strong H. I. Spotlamp

AN ATTACHMENT for projection of song and advertising slides has been developed by the Strong Electric Corporation, Toledo, for use with the company's "Trouper" high-intensity arc spotlamp, which is designed to project a sharp image up to 22 feet wide.

The "Trouper" plugs into any 110-volt outlet, with an adjustable, self-regulating transformer as part of the base. The arc is rated to burn 80 minutes without retrimming, and is automatically controlled.

Descriptive literature is available from the company (44 City Park Avenue).

Improved In-Car Speakers Featured in New Catalog

NEW DRIVE-IN speakers, and a variety of directional signs for drive-ins, are announced by the Dawo Corporation, Toledo, in a brochure which describes and pictures models available in each classification.

The in-car speaker equipment has speaker case and junction box made of sand-cast aluminum with baked-on hammerloid finish. The speaker contains a press fit ground magnet and sets in a special mount designed to prevent warping of the cone. The cone itself is weather-treated, while the case has full water drainage both at the cone level and also at the case bottom.

Speakers are available with or without a built-in ramp light in the junction box. The light has waterproof, nylon-enveloped sockets. The junction box has a heavy-duty matching transformer and is equipped with an enclosed terminal strip for connecting and disconnecting speakers. It is designed

sell every show

WITH
wagner
ATTRACTION PANELS
AND
wagner
COLORED PLASTIC LETTERS
Write today for big free catalog on changeable copy display equipment.

Wagner
SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.

FOR THEATRES OUTSIDE U. S. A. AND CANADA—FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation
formerly
WESTERN ELECTRIC EXPORT CORPORATION
111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION:
6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FREE AND EASY

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. You'll save time—be able to detail your requirements — by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience. This department appears at page 19.

to fit any pipe from 1½ to 2⅜ inches in outside diameter without adaptors.

It is stated that this speaker can be purchased through dealers of The Ballantyne Company, Omaha, manufacturers of the "Soundmaster" line of sound equipment.

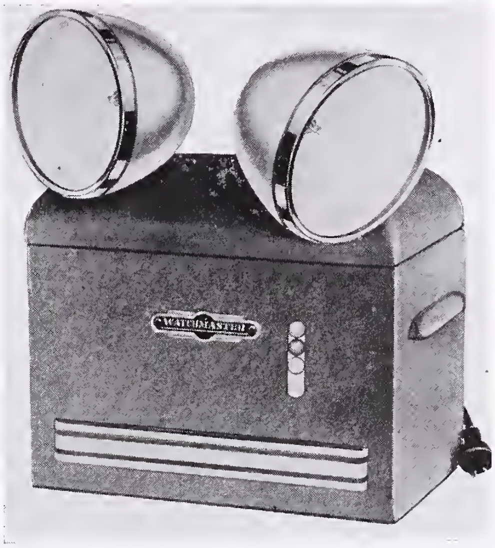
In addition, the speaker line includes a model for car-side post mounting, or attachment to a wall, as in the refreshment building.

The directional signs, which are designed for mounting on posts, fences or walls, are available to indicate entrance and exits, designate restrooms, show ramp number and whether ramp is full, and for other similar purposes.

Light boxes are made of sand-cast aluminum with brown hamerloid finish, measure 14x9x5 inches, and are designed to fit standard piping. Light sockets are waterproof. Glass sign inserts can be had to extend in either a horizontal or vertical direction. Apertures at the bottom of the light box provide for illumination of ground beneath.

Emergency Light Powered By a Glass Jar Battery

A SELF-CHARGING battery emergency floodlight with lamps removable for remote use, has been announced by the Carpenter Manufacturing Company, Boston. Marketed as the "Watchmaster," the equipment employs a glass jar battery made with heavy lead plates, hard rubber separators, and patented leakproof terminals, with automatic filling control. A built-in trickle charger maintains specific gravity between emergencies, and the built-in charger restores the battery for the next emergency.

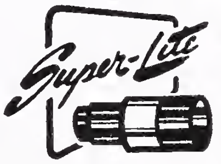


There is a choice of floodlights or sealed beam lamp heads, and also of condulet connection for permanent wiring, or cord and plug attachment for semi-portable installation.

It takes **DEPENDABILITY**
to build **REPUTATION**
PANTEX SCREENS
NOW IN USE AT 80% OF THE THEATRES ON TIMES SQ. AND ON 42nd ST!

DRIVE-IN SCREEN PAINT
PROJECTION EXCELLENCE!
WEATHERING ABILITY!
A NATURAL QUALITY!

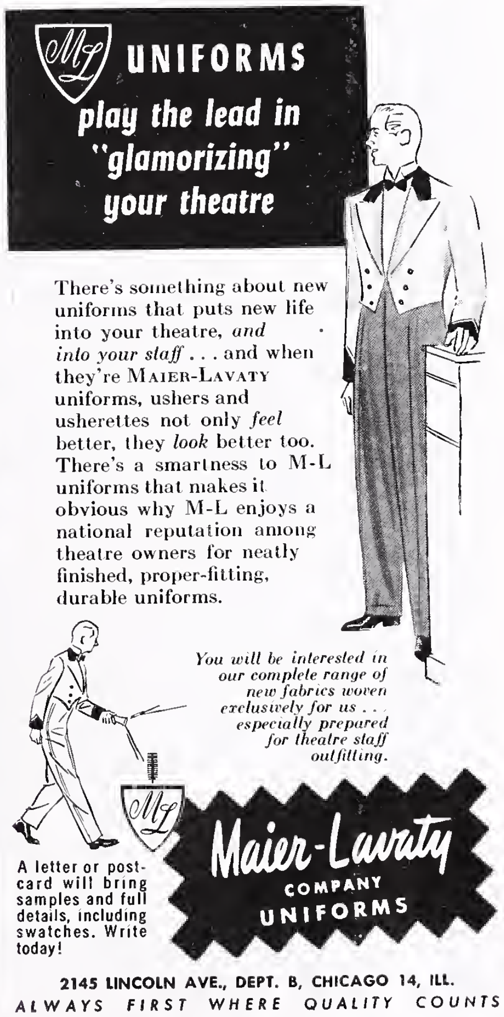
RAYTONE
SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5 NEW YORK



FOR GREATER LIGHT TRANSMISSION

Lenses of Superlative Quality at Reasonable Cost!

Projection Optics
COMPANY, INC.
330 LYELL AVENUE • ROCHESTER NEW YORK


ML UNIFORMS
play the lead in "glamorizing" your theatre

There's something about new uniforms that puts new life into your theatre, *and into your staff* . . . and when they're MAIER-LAVATY uniforms, ushers and usherettes not only *feel* better, they *look* better too. There's a smartness to M-L uniforms that makes it obvious why M-L enjoys a national reputation among theatre owners for neatly finished, proper-fitting, durable uniforms.

You will be interested in our complete range of new fabrics woven exclusively for us . . . especially prepared for theatre staff outfitting.

A letter or post-card will bring samples and full details, including swatches. Write today!

Maier-Lavaty
COMPANY
UNIFORMS
2145 LINCOLN AVE., DEPT. B, CHICAGO 14, ILL.
ALWAYS FIRST WHERE QUALITY COUNTS

Invisible Hand Stamp To Prevent Gate-Crashing

A LUMINOUS stamp for identifying paid patrons when they leave the theatre temporarily, has been added to the black-light products line of the Stroblite Company, New York, N. Y., suppliers of both luminescent paints and black-light fixtures.

In application of the device, the hand of an outgoing patron is stamped with ink invisible under ordinary light; upon returning, the patron places his hand under an "ultra-blue" lamp, which brings out the stamp mark. The ink itself is harmless to the skin and will not stain clothing, the manufacturer points out.

A complete Stroblite "Identifier Kit" contains a 15-watt "ultra-blue" lamp in a metal housing, with special tube light and "ultra-blue" filter glass; a metal stand for mounting lamp, an extra 15-watt replacement tube, one quart of invisible body-stamping ink, one stamp pad, and one rubber stamp with the word *Pass.* A brochure on the method is available from the company (35 West 52nd Street).

•

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct — or use the Theatre Supply Mart Postcard (page 19) with reference numbers as given in Index of Advertisers on same page.

Adler Silhouette Letter Company: Catalog on Sectioned displays and Glass-in-Frame equipment.

Anders Company, G. C.: Literature on carbon savers.

Ballantyne Company: Catalog on packaged equipment for drive-in theatres.

Breuer Electric Manufacturing Company: Bulletin #597 on vacuum cleaning equipment.

Coca-Cola Company, The: Literature on vending methods and money-making details.

Cretors & Company: Information on popcorn machines.

General Electric Company: Folder on aluminum voice-coils for in-car speakers.

GoldE Manufacturing Company: Bulletin #467 on ticket dispensers.

Griggs Equipment Company: Catalog on new models of auditorium chairs.

Kollmorgen Optical Corporation: Bulletins Nos. 207 and 209 on projection lenses.

Manley, Inc.: Booklet on "How to Make Big Profits from Popcorn."

Poblocki & Sons: Literature on drive-in traffic control signs and debris cart.

RCA Service Company: Information on repair and replacement parts service.

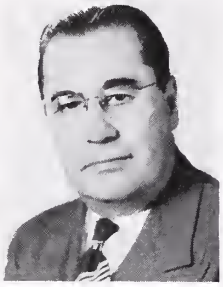
Robin, Inc., J. E.: Bulletin on motor-generators.

Strong Electric Corporation: Literature or free demonstration of rectifiers.

Wagner Sign Service, Inc.: Catalog on changeable copy display equipment.

Walky-Service Company: Literature on portable vending equipment for drive-ins.

IN PUBLIC RELATIONS POST



William J. Duchaine

Appointment of William J. Duchaine, former editor of the Escanaba (Mich.) *Daily Press,* to the position of public relations director of the American Playground Device Company, Anderson, Ind., has been announced by Norman R. Miller, vice-president. Mr. Duchaine was closely identified with the Nahma, Mich., community which the playground equipment manufacturer purchased last year to save the town from extinction due to removal of its main industry. The company, makers of many types of playground devices installed at drive-ins, is constructing a plant at Nahma for manufacturing operations there as well as at Anderson.

•

ELECTRIC SOLDERING "GUN"

A new soldering gun has been marketed by Wen Products, Inc., Chicago. A transformer type, the device is said to heat in 3 to 5 seconds when the trigger is pressed, and to cool promptly upon release of the trigger. A built-in spotlight illuminates the work. The gun is rated to operate at 250 watts, on 110-120 volt a. c. current.

•

FABRIC MENDER OFFERED

As a means of patching torn or worn upholstery, draperies, clothing, etc., Johnson Products Co. of 5350 Broadway, Chicago 40, Ill., is offering a new material called "Magic Fabric Mender." Packaged in tubes, the product is said to make "invisible" mends on wool, silk, cotton, etc.

•

NEW 43-FOOT SCREEN . . .

New 43 x 31-foot screen installed in the New York Paramount theatre on Broadway. The Raytone Pantex all-vinyl screen is of this size to provide for occasional increase of the picture size with the theatre's Magnascope equipment.

NEW LITERATURE

Dimming Equipment: Two new bulletins featuring their line of Powerstat light dimming equipment have just been released by the Superior Electric Company, Bristol, Conn. Bulletin D851N deals with standard non-interlocking dimmers; Bulletin D651P describes the line of redesigned packaged dimmers. Both releases picture the equipment and supply circuit diagrams. There are also charts to help in the selection of the types and sizes.

Air Diffusers: A new, 64-page selection manual to simplify choice of proper air diffusers in air conditioning systems has been announced by Anemostat Corporation of America, 10 East 39th Street, New York, N. Y. Photographs, data tables and case examples are included.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Atla.

Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond couver, B. C.; 712 Eighth Avenue, West, Calgary, Ala.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.

Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.

General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vaucouver, B.C.; 185 Portage, Winnipeg, Man.

Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.

LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury St., Montreal, Que.; 277 Victoria Street, Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.

Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Atla.

Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street, Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.

Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.

Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.

Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.

S O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.

K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.

Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

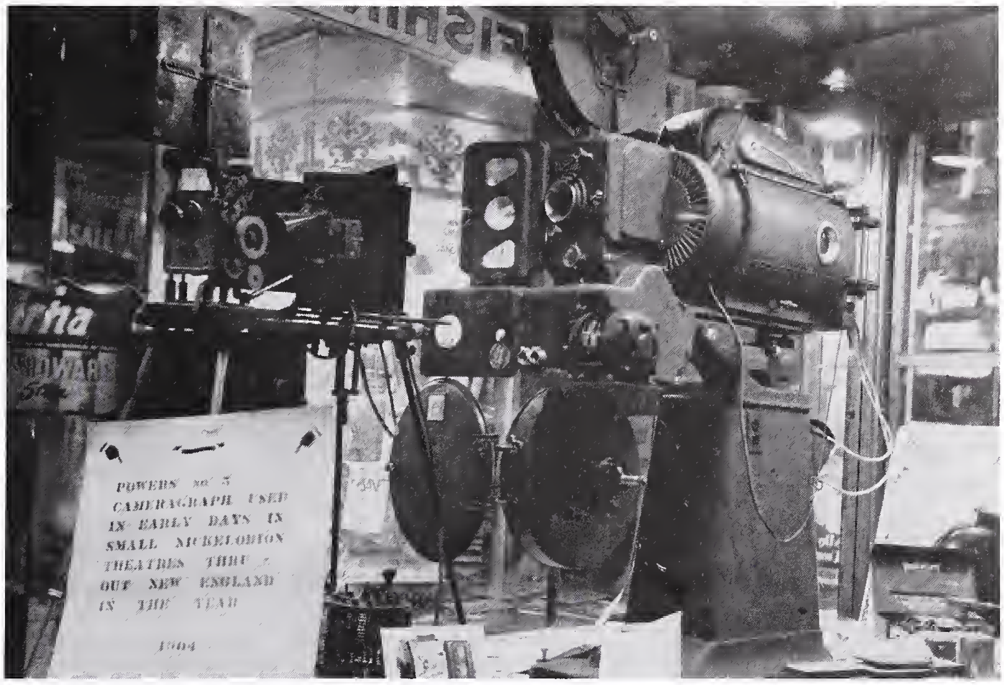
U. S. dealers appear on page 20.

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

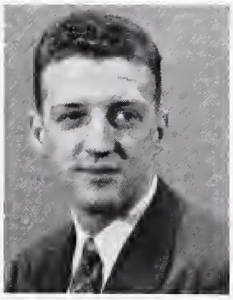
•



While the theatre in Claremont, N. H., was getting a new projection and sound installation, manager Perley Lavell, himself a projectionist, arranged this exhibit of modern and early pictures for a prominent store window. It contrasts the Magnet's new Century projectors with the earliest models of Nicholas Power projectors. Mr. Lavell operated such a Power mechanism in a nickelodeon in the early days of motion pictures. The Magnet's new equipment includes a Century sound system. The equipment was installed by Massachusetts Theatre Equipment Co. of Boston.

Two new executive appointments have been announced for the American Seating Company, Grand Rapids, Mich., by James M. VerMeulen, vice president and general sales manager. Henry F. Schaefer has been promoted to branch manager at San Francisco, and also assigned to the newly created post of assistant divisional manager of the company's West Coast Division. Succeeding Mr. Schaefer as manager of the Empire State Branch organization is Edward H. Heneveld. Mr. Schaefer has been with the company eighteen years, beginning in the Research and Traffic Department. Mr. Heneveld came to the company in 1942, starting in the Industrial Relations Division.

Henry F. Schaefer


Edward H. Heneveld

E. J. Baughman has been named West Coast representative of General Precision Laboratory, Pleasantville, N. Y., for television equipment sales. Mr. Baughman has been in electrical engineering and sales in the Far West for over 30 years. He will handle sales of GPL image orthicon camera chains, television recorders, switching and control units, projectors and various specialized TV components.

Thirty-two salesmen of the RCA Engineering Products Department have been named members of the department's Sales Leaders Club for exceeding quotas during 1951. Nineteen field sales appointments were also announced and included: *Visual equipment*—R. L. Donahue, Cleveland, and E. M. Keating, New York; *Film recording*—J. V. Leahy, New York.

Local 439, Projectionists Union, IATSE, New London, Conn., has elected the following officers: president, James B. McClellan; vice president and recording secretary, Robert H. Hyde; financial secretary, John Kane; business agent, Fred Nowell; board of trustees, Cleary Paterson, Leslie Nowell, Irwin Dawley; executive board, Leslie Nowell, Dawley and Paterson.

Rex Wooten has reopened his rebuilt Lantex theatre, Llano, Tex., which was gutted by fire last summer. The auditorium is 60 feet longer, and the lobby three times larger than those of the former Lantex. A 4-ton US Airco air conditioner has also been installed.

Everette Leon (Dink) Hurt, Sr., projectionist at Loew's State theatre, Memphis, Tenn., for many years, died recently of a heart ailment at the age of 56. He was for 12 years business agent of the Memphis projectionists' local.

John M. Sims, sales manager of theatre television for General Precision Laboratory, has been named to the Federal Legislation Committee of the Theatre Equipment and Supply Manufacturers' Association, according to an announcement by J. R. Hoff, TESMA president. The committee was formed to study and report on proposed legislative measures affecting the trade, and also to analyze the effects of approved legislation.

Charles H. Rukas, sales representative in the New England territory, for the Heywood-Wakefield Company, Gardner, Mass., has been appointed regional sales manager of the Central District of the Public Seating Division, with headquarters at 666 Lake Shore Drive, Chicago. Mr. Rukas has been succeeded by A. Wallace Chesley, Jr., since 1947 a salesman for the company in the New York area.

Frank Kinsora of the Palms State theatre, Detroit, has been re-elected president of IATSE Local 199. Roger M. Kennedy was re-elected business agent; Gil Light, vice president; Thomas O'Toole, recording secretary; J. Sullivan, treasurer; Roy Ruben, financial secretary and Samuel J. Comella, sergeant-at-arms.

Ben L. Rosenberg, formerly with New England Theatres, is the new head of Penn Paramount Theatres in Northeastern Pennsylvania, succeeding Louis J. Finske, who has left that post to go with Florida State Theatres, Jacksonville.

In managerial changes at Warner Bros. theatres in Philadelphia, Elmer Risley moves from the 60th Street Imperial to the Keystone, replacing Dick Brown, who has left the company; William Ryder goes from the 2nd Street Imperial to the Imperial on 60th Street, with Jim Howe, assistant manager of the Astor, moving to the 2nd Street House as manager.

The Compass (Wolfberg) drive-ins in Denver, Colo., have opened for the season with these managers: L. J. Albertini and Jack Wodell, back at the East and North, respectively; Gene Pedicino at the West after 18 months in the Navy; and ROBERT LOTITO, former Aladdin manger, returning to the South.

LEWIS G. YOST, projectionist and acting president of the Central Labor Union in Reading, Pa., has been elected treasurer of the board of trustees of the Community General Hospital there.

The Moonlight Open-Air drive-in, owned by JAMES RIZZO at West Wyoming, Pa., was scheduled for opening April 5, with Milgram Theatres, Inc., Philadelphia, handling the booking and buying for the 432-car operation.

SID STANLEY, who managed the Fays theatre in Philadelphia when the house was operated by SAM STIEFEL, has returned to the industry to manage the Uptown, taken over recently by Mr. Stiefel.

After many years as assistant manager at the Art Cinema, Pittsburgh, JOE MAZZI has been named manager of Stern Brothers' modernized Grant theatre at Millvale.

DON HASSAD, assistant manager of the Oriental, Portland, Oregon, is now in a similar capacity at the Paramount. He replaces JERRY PROCTOR, now manager of the Kiggins in Vancouver, Wash.

DAVE WILLIG, former owner of the Auto-Vision, East Greenbush, Mass., and now operating a drive-in at Springfield, is booking this season for the Sara-Pla drive-in, between Saranac Lake and Lake Placid, N. Y.

GEORGE SEED, manager of the Fabian circuit's Cohoes theatre, has been appointed supervisor for the three Fabian drive-ins in the Albany, N. Y., area, succeeding LEO ROSEN, who has gone to the home office in New York.

The 400-car Look-Out drive-in has been opened at Chattanooga, Tenn.

The Fairfax Theatre, Jacksonville, has reopened after undergoing improvements, including installation of an RCA plastic screen and booth equipment.

JOE DOBBS, former assistant manager of the Pasco, Dade City, Fla., is now manager of the Starlite drive-in, Wauchula, Fla.

LOUIS CRAIG has been named manager of the Park and Ocean drive-in at Crestview, Fla.

The Rifkin circuit has taken a lease on the Pike Drive-In, Johnston, R. I., marking the fourth drive-in under the Rifkin banner.

Getting into the Drive-In Business

(*Continued from page* 15)

pumped out every year. One never knows just how much sludge has collected, and it is better to get the tank clean at a convenient time than to have the system back up during operating hours. For a drive-in operating only seven or eight months a year, it should be necessary to have it pumped out only every other year.

•

¶ ELECTRIC SERVICE

At this point, electrical power requirements need be considered only to the extent of making sure that the right kind of service can be obtained, and of arranging for bringing it into the property. The other phases of it will be dealt with in their proper place later in the series.

A drive-in ought to have 220-volt service. Best of all, if available, is three-phase, four-wire service at 208 volts, from transformer to main panel. This would mean savings in both wire and motor-generator cost for projection, particularly if the larger reflector lamps were used, and with a picture well over 50 feet wide (and a 600-car drive-in should not have a smaller one), such projection light sources are urgently recommended, as will be seen when projection provisions are dealt with in a later article.

With this article we have covered the preliminary ground. In the next one we start on actual plot planning and the earth-moving job.

•

Mr. Schlanger Takes a Trip

(*Continued from page* 39)

zontal projecting rings attached to the internal wall of the fixture, near the bottom. Vertical louvres for this purpose are not effective since their surfaces are highlighted by the light source. Where bottom access fixtures are used, the clear opening between horizontal louvres should permit the insertion of a relamping pole device.

Existing lighting fixtures of the exposed lamp type on the main ceiling or balcony soffits should be removed, or at least discontinued except for *intermission* lighting.

All cove lighting in the auditorium ceiling or balcony soffits, or on auditorium walls, should not be used during the projection period. These light sources are very costly when kept in operation for long periods of time, and they reduce ability to concentrate on the screen performance. Although cove lighting is very effective for *intermission* lighting, a separate set of downlights of the concealed type is more economical in operation and maintenance.

During intermission, it is also desirable to use *accent* lighting, such as flood and spot lighting of stage and screen curtains, or other draped areas. It is also possible to project lighting effects by means of a stereopticon, using colored slides. Projected lighting effects supply both illumination and effects desirable for intermissions, especially when they can be accompanied by music, such as non-sync.

Accent lighting can be economically achieved by the use of lamps having the reflecting silvered surfaces as part of the lamp. These lamps do not require any special fixture housings; they can be readily concealed behind breaks in wall or ceiling surfaces. They are usually mounted on electric conduit strips, spaced as required. Colored light is easily obtained by the use of glass filter holders which snap directly on to the face of the lamp. A swivel socket fixture makes it possible to adjust the direction of the light beam conviently.

LIGHT LEAKAGE

Some other disturbing factors in auditorium lighting are "light leakages" on the projection screen, and aisle lighting fixtures which show the light source or reflections therefrom.

Light leakage may come from projection portholes, chair aisle lights, and wall and ceiling fixtures, as well as through openings from lobbies or foyers. Infiltration of daylight must be avoided.

A simple test to ascertain the sources of light leakage is to darken the auditorium completely, with the exception of all of the projection period light sources, including aisle lighting. The observer should stand on the stage or platform, with his back to the screen, moving from side to side for the full width of screen and carefully endeavoring to detect other sources of light. All stray light which falls upon the screen must be eliminated by shielding or discontinuing use of the sources.

The most penetrating light leakage is that of daylight. The usual remedy for this has been curtains. However, these are not desirable because of the maintenance and need of repeated adjustment. Opaque, permanent shielding partitions are a practical solution for the daylight problem.

Doors which are intended to close off the auditorium from adjoining spaces should not be kept open during the picture projection period; and all doors leading to the exterior should have astragals and weather stripping to seal off daylight.

"Want a light, mister?"

Want a really
good light on your screen—
regardless of how big it may be?
That's easy! Simply install the

NATIONAL EXCELITE

75 to 130 ampere high intensity reflector type

PROJECTION ARC LAMP

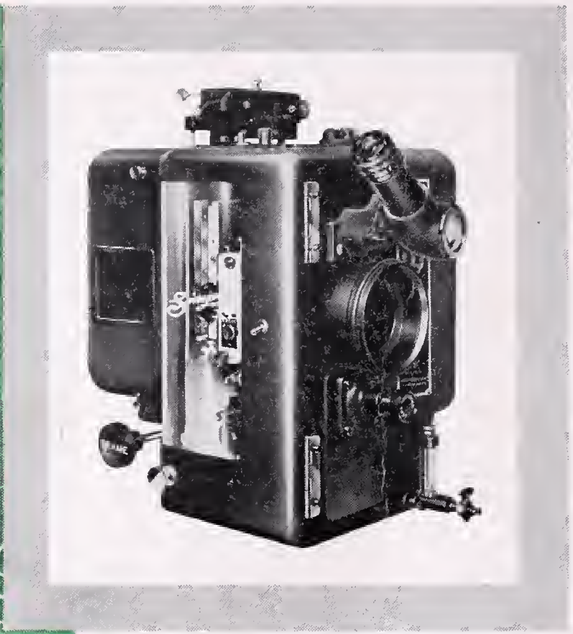
and you'll have the brightest big-screen
pictures and at lowest cost!

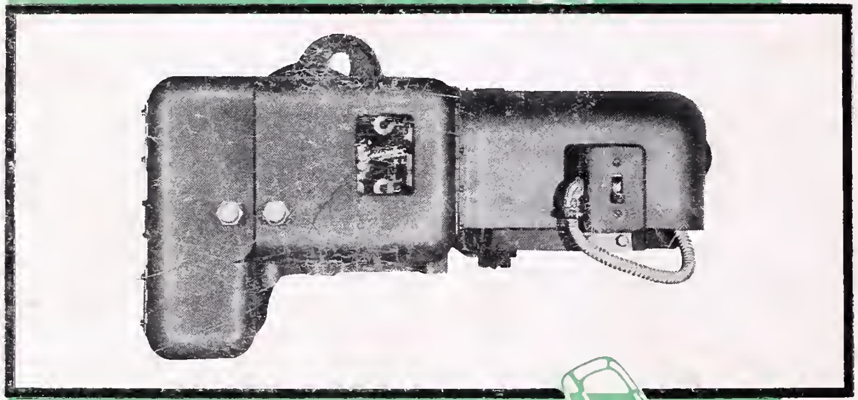
Distributed by

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

3 makes a crowd!





Your projectors . . . your sound systems . . . your in-a-car speakers.

These three, more than any other drive-in equipment, are what makes a crowd . . . A happy, satisfied crowd . . . A crowd that will return to your theatre time after time to enjoy fine motion picture entertainment.

The crowd-wise, profit-wise theatre owner will see to it, therefore, that his projector, soundhead and speakers are the finest! . . . And throughout the world, there is none finer than SIMPLEX!

SIMPLEX PROJECTORS for the thrillingly bright picture patrons demand . . . the steady, flicker-free picture patrons will return to see!

SIMPLEX SOUND SYSTEMS for the crystal-clear tone, the great frequency range that makes every picture more enjoyable, every theatre more popular!

SIMPLEX IN-A-CAR SPEAKERS for consistently superior performance under all weather conditions! Built to assure perfect, uninterrupted reception!

Simplex
T. M. REG. U. S. PAT. OFF.

PROJECTION and SOUND SYSTEMS

- Manufactured by International Projector Corporation
- Distributed by National Theatre Supply

APRIL 12, 1952

MOTION PICTURE HERALD

Hughes Studio Closing "to Screen Out Reds" Rouses Hollywood Fire

The HERALD INSTITUTE of Industry Opinion

Keep Theatrical Films for Theatrical Release, Not TV, Panels Advise

REVIEWS *(In Product Digest):* SKIRTS AHOY!, BRONCO BUSTER, ABOUT FACE, SOUND OFF, THE SAN FRANCISCO STORY, THE ATOMIC CITY, OKLAHOMA ANNIE, THE NARROW MARGIN, LARAMIE MOUNTAINS, STRANGE WORLD, A YANK IN INDO-CHINA

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

M-G-M's GIANT NEW AD CAMPAIGN BEGINS!

M-G-M has met the challenge of the times with ACTION—not words!

Here is the most exciting and effective advertising plan in 10 years! It's the talk of the industry!

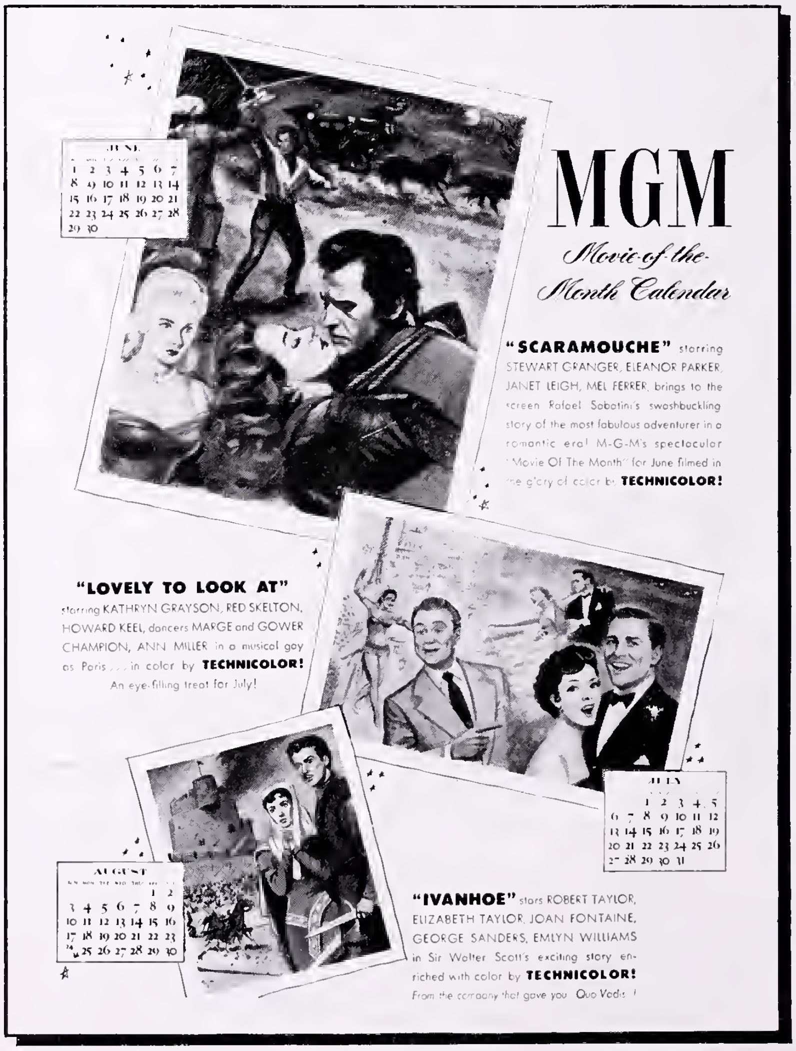
BIG pictures merit BIG promotion!

M-G-M is investing a fortune in the biggest nationwide saturation plan ever devised to help theatres everywhere.

M-G-M has launched its "Movie-of-the-Month Calendar" ads in leading national magazines with multi-million circulation.

Full-page ads in four colors are telling your patrons about M-G-M's great attractions.

(To the right is a small reproduction of a typical full-page, four-color M-G-M Calendar ad.)



MGM

Movie-of-the-Month Calendar

"SCARAMOUCHE" starring STEWART GRANGER, ELEANOR PARKER, JANET LEIGH, MEL FERRER, brings to the screen Rafael Sabatini's swashbuckling story of the most fabulous adventurer in a romantic era! M-G-M's spectacular "Movie Of The Month" for June filmed in the glory of color by **TECHNICOLOR!**

"LOVELY TO LOOK AT" starring KATHRYN GRAYSON, RED SKELTON, HOWARD KEEL, dancers MARGE and GOWER CHAMPION, ANN MILLER in a musical gay as Paris . . . in color by **TECHNICOLOR!** An eye-filling treat for July!

"IVANHOE" stars ROBERT TAYLOR, ELIZABETH TAYLOR, JOAN FONTAINE, GEORGE SANDERS, EMLYN WILLIAMS in Sir Walter Scott's exciting story enriched with color by **TECHNICOLOR!** From the company that gave you "Quo Vadis"!

APRIL MAGAZINES	MAY MAGAZINES	JUNE MAGAZINES	JULY MAGAZINES
"Singin' In The Rain"	"Skirts Ahoy!"	"Scaramouche"	"Lovely To Look At"
"Skirts Ahoy!"	"Scaramouche"	"Lovely To Look At"	"Ivanhoe"
"Scaramouche"	"Lovely To Look At"	"Ivanhoe"	"The Merry Widow"

M-G-M CALENDAR ADS PLUG EACH PICTURE FOR 3 MONTHS!

The ad page layouts above show the contents of "M-G-M Movie-of-the-Month Calendar" ads for four months. Study the titles and you will see how this unique rotating plan pre-sells three important M-G-M pictures at the same time, and finally during the month of release brings the picture of that month to a prominent spot at the top of the advertisement.

156,370,000 READERSHIP FOR EACH BIG M-G-M PICTURE ADVERTISED!

Here are the magazines that M-G-M is using to span the nation:

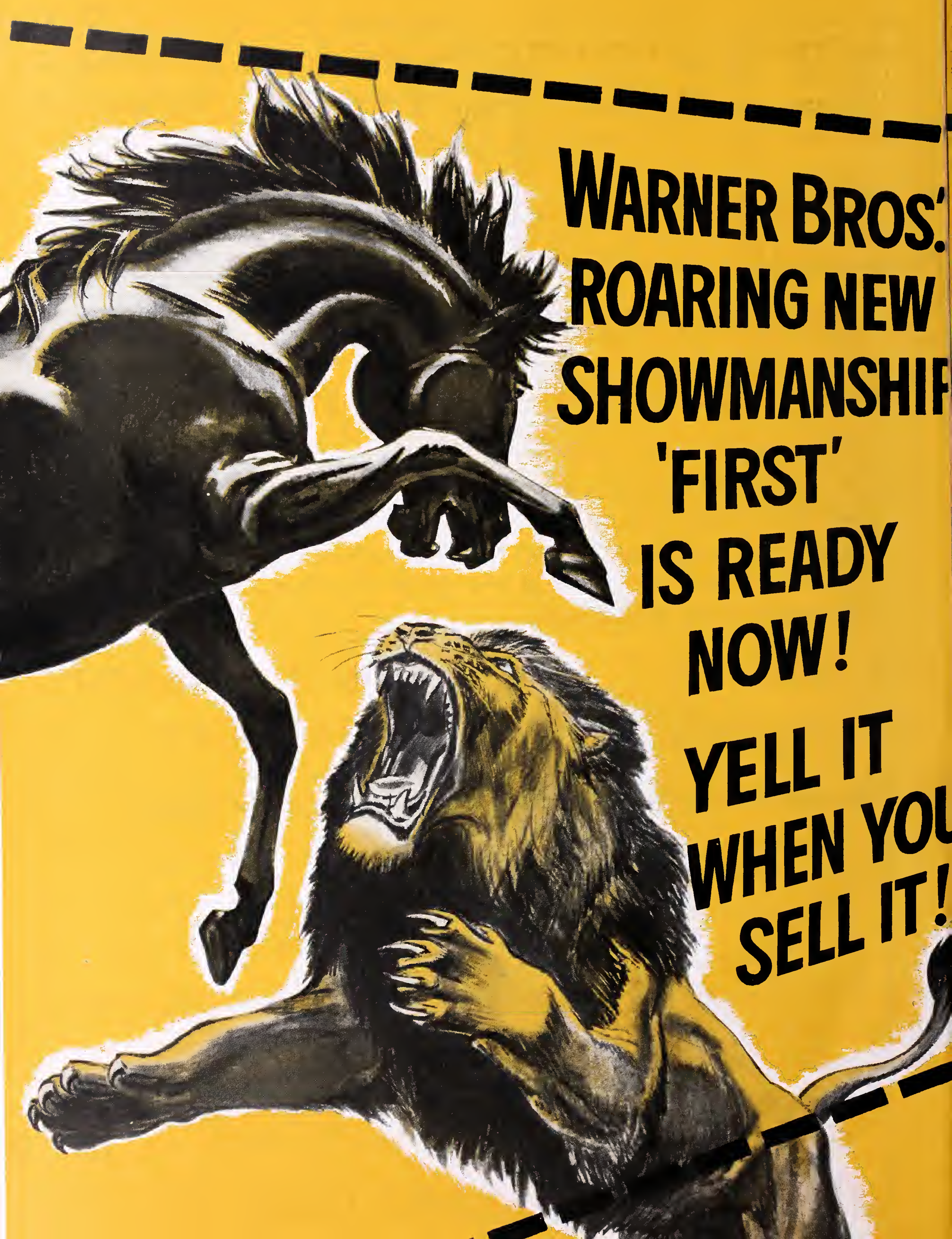
McCALL'S
WOMAN'S HOME COMPANION
LADIES' HOME JOURNAL
AMERICAN
GOOD HOUSEKEEPING
TRUE STORY

REDBOOK
COSMOPOLITAN
MODERN SCREEN
SCREEN STORIES
SCREENLAND
SILVER SCREEN

PHOTOPLAY
PARENTS' MAGAZINE
MOVIE LIFE
MOVIE STARS PARADE
MOTION PICTURE
MOVIELAND

P. S. And remember that M-G-M's new Calendar ads are *in addition* to our many other promotional activities: Picture-of-the-Month column (62 million readership), newspaper teaser ads, regular spot radio announcements in 33 cities, full-page color ads in American Weekly, Pictorial Review, Parade, This Week.

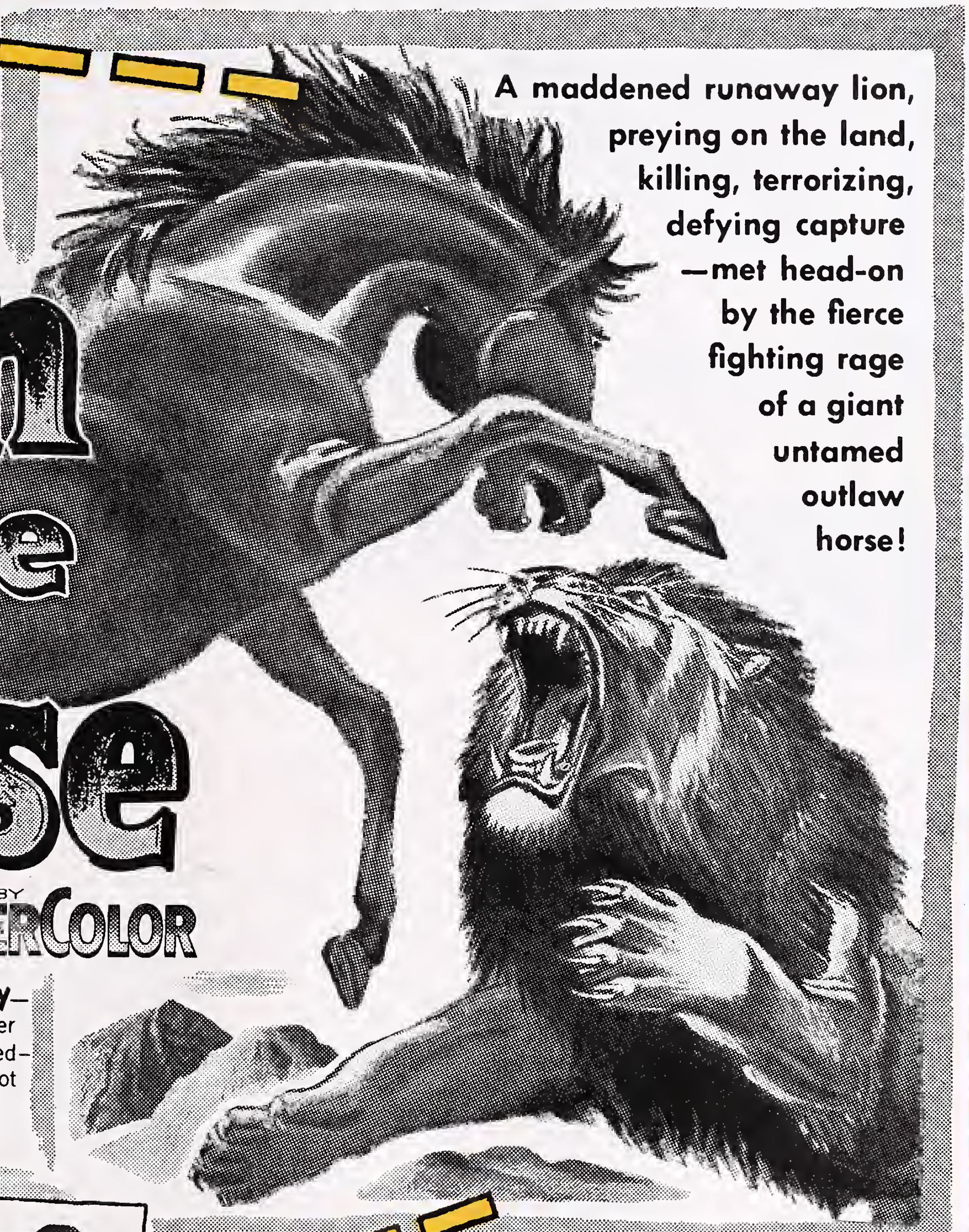
ONLY ONE COMPANY DOES IT!


WARNER BROS.'
ROARING NEW
SHOWMANSHIP
'FIRST'
IS READY
NOW!
YELL IT
WHEN YOU
SELL IT!

NO BEAST-BATTLE EVER LIKE IT! The clawing clash that shook the canyons! The hammering fury that rocked the range!

WARNER BROS. PRESENT

The Lion and the Horse



A maddened runaway lion,
preying on the land,
killing, terrorizing,
defying capture
—met head-on
by the fierce
fighting rage
of a giant
untamed
outlaw
horse!

COLOR BY WARNERCOLOR

'WRANGLER' KIRBY—rough as the killer horses he hunted—with a soft spot for a kid in pigtails!

STARRING **STEVE COCHRAN**

AND WILDFIRE, THE WONDER HORSE

WITH RAY TEAL · BOB STEELE · HARRY ANTRIM · GEORGE O'HANLON · SHERRY JACKSON · ED HINTON
WILLIAM FAWCETT · HOUSE PETERS, JR. WRITTEN BY CRANE WILBUR Music by Max Steiner PRODUCED BY BRYAN FOY DIRECTED BY LOUIS KING

Mr. Exhibitor:

***This is the picture that introduces the proud new Warner achievement developed after many years of research . . . . beautiful* WARNERCOLOR**

YOUR 4th of JULY ATTRACTION

WAIT 'TIL THE SUN SHINES, NELLIE

COLOR BY
TECHNICOLOR

IS READY TODAY! *See It Now...*

and start planning your happiest holiday celebration!

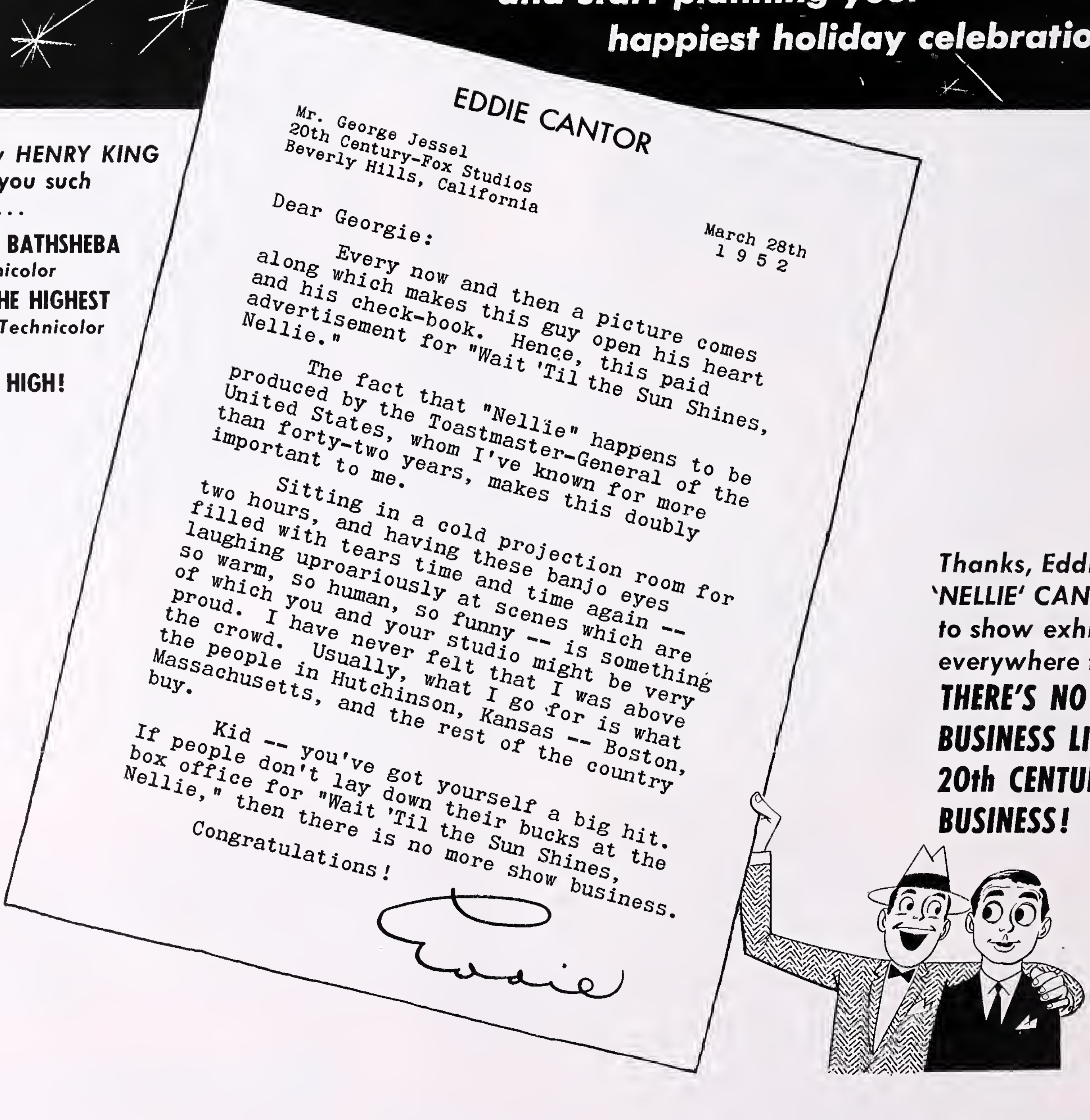
Directed by HENRY KING who gave you such toppers as...

DAVID AND BATHSHEBA *Technicolor*

I'D CLIMB THE HIGHEST MOUNTAIN *Technicolor*

and

12 O'CLOCK HIGH!



EDDIE CANTOR

Mr. George Jessel
20th Century-Fox Studios
Beverly Hills, California

March 28th
1 9 5 2

Dear Georgie:

Every now and then a picture comes along which makes this guy open his heart and his check-book. Hence, this paid advertisement for "Wait 'Til the Sun Shines, Nellie."

The fact that "Nellie" happens to be produced by the Toastmaster-General of the United States, whom I've known for more than forty-two years, makes this doubly important to me.

Sitting in a cold projection room for two hours, and having these banjo eyes filled with tears time and time again -- laughing uproariously at scenes which are so warm, so human, so funny -- is something of which you and your studio might be very proud. I have never felt that I was above the crowd. Usually, what I go for is what the people in Hutchinson, Kansas -- Boston, Massachusetts, and the rest of the country buy.

Kid -- you've got yourself a big hit. If people don't lay down their bucks at the box office for "Wait 'Til the Sun Shines, Nellie," then there is no more show business.

Congratulations!

Eddie

Thanks, Eddie. 'NELLIE' CAN'T WAIT to show exhibitors everywhere that **THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 187, No. 2 — April 12, 1952

Product Is Basic

UNFORTUNATELY what started out as a controversy over screen credit on an RKO picture for Mr. Paul Jarrico—an "unfriendly" witness before the House Un-American Activities Committee investigating alleged Communist activity in Hollywood—now has become a contributing factor in the decision of Mr. Howard Hughes temporarily to close the studio.

While Mr. Hughes' action with respect to Mr. Jarrico had a certain potentially beneficial public relations aspect, his announcement Saturday night that he was closing the studio to weed out Communist infiltration was ill-advised, not only because it inevitably will reflect—despite Mr. Hughes' expressed wish to the contrary—on some of the RKO employees, but also because it unfairly damns by implication the other studios that have not and will not adopt the extraordinary procedure of suspending production.

In the heat of zealous activity Mr. Hughes perhaps has forgotten that basic in the whole question of Communism and Hollywood is the film product. No one, within or outside the business, has been able to point out significant and specific instances of Communist influence on Hollywood product. The screen has been kept loyal to the ideals of the country notwithstanding what may have been the views of a small Hollywood minority.

It would have been much better for Mr. Hughes as managing director of RKO production and the firm's controlling stockholder, to take what action he wishes to determine present loyalty of the people directly or indirectly engaged at the studio without shutting down. While RKO does have a backlog of a dozen features, these will pass into release before a new flow of product is ready. For several months production activity at RKO has been at a minimum. Continuance of the policy outlined by Mr. Hughes through the summer will mean that RKO will have very few of its own productions to release during most of the calendar year 1953.

THE many individuals engaged in production and distribution of RKO product—and the thousands of exhibitors who show them—have rights that should not be jeopardized in any way on account of suspected subversive action or views of some individuals.

Mr. Roy Brewer, Hollywood representative of the International Alliance of Theatrical Stage and Screen Employees, and Mr. Gunther Lessing, president of the Motion Picture Industry Council, on Monday issued statements challenging Mr. Hughes' method of action. While agreeing with Mr. Hughes' expressed purposes, Mr. Brewer said he thought the action taken was a mistake "because it may create the impression across the country that there are not enough good Americans to make pictures. This is not true and never was." Mr. Lessing deplored the fact that the closing of the RKO studio and the statement issued may spread "the fallacious impression that Communists influence our industry."

Even before Mr. Hughes reached his decision Mr. Eric Johnston, president of the Motion Picture Association, and that organization's board of directors were seeking a way of dealing with the continuing attitude on the part of many potential theatre patrons that Communists and "fellow travelers" are still active in motion picture work. Mr. Hughes' statement has not made a sound public relations approach to the problem on the part of the industry any easier. However, it has underlined the importance of getting on with the job, promptly and effectively.

■ ■ ■

Command at COMPO

FOR many weeks now COMPO has been in a position similar to that of an army with its plans made all ready to take the field against enemies in action on many fronts but awaiting the arrival of its new commanding general.

That there is much work for COMPO to do can not be doubted. The reasons that prevailed over all objections against the establishment of such an all-industry organization are more valid now than ever. If business conditions within the industry were excellent and no special problems needed attention, COMPO might be a luxury that could be dispensed with. Although even in such a millenium COMPO could do a job on public relations. Now COMPO is a virtual necessity.

How COMPO got into the position of attempting to run as a headless horseman is well known. In that there is no cause for blame. However, just criticism now may be directed at the responsible leaders who have allowed the organization to be so long without a new president. Mr. Ned E. Depinet who did fine service as COMPO's first president was not a candidate for reelection. Mr. Spyros P. Skouras, who also would have made an excellent president, was forced to decline the post for business reasons. The next men on whom general agreement was reached—Mr. Robert J. O'Donnell and Mr. William F. Rodgers—had to decline for reasons of health and other responsibilities.

Perhaps the time has come to apply the conciliation or jury room technique of a continuous meeting of the COMPO board until the new president is selected. Many more weeks of drifting will lead to only one end, the demise of COMPO. Its tombstone might then read—"Here lies COMPO. It took so long getting off the ground that no one was left to be pilot."

■ ■ ■

¶ A unique attribute of the motion picture is its capacity to bring to theatre audiences attractions of an infinite variety of origin, character and flavor. A subject shortly to be released, entitled, "Never Take No for an Answer," is an interesting example of a picture that is far off the beaten track. Produced in Rome by a British group and distributed here by Souvaine Selective Pictures, it represents a signal departure from the accustomed movie formula. It has a freshness, warmth and humor, together with an extensive tour of the inner circle of the Vatican palace, which audiences will find an unusual experience.

■ ■ ■

¶ On the letters page in this issue of the *Herald* appears a timely appeal by Mr. Paul Ricketts, Charm Theatre, Holyrood, Kansas, for a letter-writing campaign to urge Congress to amend the new postal rates and continue the present local rate for mailing pieces weighing less than ½ ounce. Mr. Ricketts points out that unless action is taken the cost of mailing of theatre programs and heralds will be increased 50 per cent on July 1.

Letters to the Herald

Sell New Faces

To the Editor:

Exhibitors do nothing in the way of exploiting new faces as they did in the past. You can walk into lobby after lobby and see nothing, whereas, during our experience in past years in this business, aggressive exhibitors always used stills and photos to impress their value upon their public. These young people are the stars they must live with for years to come and they should help more in exploiting and making their faces known than merely putting their names on the marquee.—*Sales manager, New York.*

'GREATEST TRADE JOURNAL'

To the Editor:

I think it is time for a boost for the motion picture's greatest trade journal—*Motion Picture Herald.*

Stop guessing—Know your pictures and keep in touch with your industry. It's like running a meat market without scales, to try to manage a theatre without the *Motion Picture Herald.*—SAMUEL J. NEWMAN, *The Garden Theatre, Cumberland, Maryland.*

Cost of Mailing

To The Editor:

I wonder how many exhibitors are aware that their costs of mailing under the third class permits will take a 50% hike from 1c to 1½c per piece on July 1st. This is part of the postal increase bill which was passed by Congress last fall. This will mean a sharp increase in the cost of mailing theatre programs, heralds, etc.

Under this law matter weighing up to one ounce may be mailed anywhere in the country for the same price as it costs you to have your theatre program, which weighs about ⅓ ounce, dropped in a postoffice box or delivered on a local route. Every day you receive large mailing pieces that come from New York for the same price as it costs you to get one of your programs dropped in a postoffice box. This hardly seems fair. While an increase is undoubtedly justified on these heavier pieces and pieces that are sent long distances with consequent extra handling I do not feel that we should be penalized to this extent for local service. We also now pay a $10 annual fee for our permit which was originally $10 and was good forever.

Mr. Ed Rees, one of our Kansas Congressmen, is the ranking Republican member on the postoffice committee. It was he who introduced the bill which removed the 10% surcharge on large purchases of the new 2c postcards. I wrote to Mr. Rees some weeks ago suggesting that the committee consider an amendment that would continue the present 1c rate for mailing pieces weighing ½ ounce or less and delivered locally or perhaps in a 50 or 100 mile radius. This would leave the 1½c charge on the larger pieces and the ones mailed great distances where the extra handling undoubtedly justifies the extra charge.

I got a somewhat favorable reply from Mr. Rees saying he would present the matter to the committee. I haven't heard any more about it and probably won't unless there are more requests as Congress isn't going to act on the strength of a letter from one small exhibitor. However I feel that if we could get a lot of letters from a lot of exhibitors we might have a chance of getting something done. This is an election year and Congress is very receptive to the wishes of the people.

How about every exhibitor who is affected by this increase writing a letter to Mr. Ed Rees and one to his own Congressman and then sending copies of these letters to his two senators with a request for support in the Senate if the amendment did come through the house? It will only take a few minutes of your time and 12c postage and you can easily figure your savings if the increase could be stopped. Let's all get busy on this. It might also be advisable to ask other business men who hold mailing permits in your town to write similar letters. It's worth a try.—*PAUL RICKETTS, Charm Theatre, Holyrood, Kansas.*

Not All in Color

To the Editor:

I could not advocate all features being made in color; certain films are much better in black and white. I feel color would distract attention from a serious drama, filmed mostly on interior sets. Musicals and outdoor films, yes; but waste no footage on inferior color.—*ELAINE S. GEORGE, Star Theatre, Heppner, Ore.*

Introduction

To the Editor:

New talent is not presently given important introduction to the cash customers.—*CAREY WILSON, MGM producer, Hollywood.*

Distributors Should Help

To the Editor:

I believe new stars should be introduced and exploited by the distributors with the present sales policies of most companies. I do not think it is right that exhibitors should have to exploit any percentage picture with a new star without the help of the distributors.—*J. M. SUCKSTORFF, Center Theatre, Sidney, Mont.*

Primary Factor

To the Editors

There is no question that color is a primary factor with respect to those pictures that lend themselves to color production in combatting television. Color is something that is not available on television and so gives the potential theatre-goer a value he cannot secure any place else, plus the fact that color makes a good picture better.—*STEVE BROIDY, president of Monogram, Hollywood.*

Personality Important

To the Editor:

I believe that more opportunity should be given to people with real talent and ability. Personalities are important to the industry and it has depended on many of them for years to pull inferior quality product out the mire, but I believe there is a new trend and demand for quality of individual performance as well as product.—*Hollywood director.*

Color Must Improve

To the Editor:

I think it is significant that more of the fine pictures made this year were done in black and white. I am not for color until the quality of color improves or is handled more intelligently.—*Hollywood director.*

MOTION PICTURE HERALD

April 12, 1952

INSTITUTE panels urge theatre films be refused to TV Page 12

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 14

UNIVERSAL reports big quarter net profit of $411,435 Page 14

HUGHES' closing of RKO studio rouses ire of Hollywood Page 19

TRUST actions in unusual numbers flood Chicago courts Page 20

FCC postpones hearings on TV channels for film industry Page 22

BLACKLIST on radio and television programs brought before FCC Page 22

TICKET tax revenue for February is million over last year Page 23

ARBITRATION of rentals to be important issue in industry system Page 23

COMPO continues activity on promotions; still seeks president Page 26

BRITISH Government expected to defer talks on U. S. monetary pact Page 28

KENTUCKY showman asks distributor aid in combating television Page 34

TELEMETER TV home system is lauded in new brochure Page 36

FAME awards in the hands of the leaders in their divisions Page 39

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 42

SERVICE DEPARTMENTS

Film Buyer's Rating Page 58

Hollywood Scene Page 31

In the Newsreels Page 49

Managers' Round Table Page 51

People in the News Page 30

Short Product at First Runs Page 57

What the Picture Did for Me Page 56

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1313

Short Subjects Page 1315

The Release Chart Page 1315

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Indefinite postponement of the theatre television hearings before the Federal Communications Commission comes as a shock, but some exhibitors feel the delay can be put to good use. It is pointed out that autumn hearings will not be affected as severely by some of the adverse testimony given before the FCC during the Paramount hearings. Also, within another few months, the industry may see its way clearer on the problem of programs and costs.

▶ Look for a spurt in the use of theatre television for non-theatrical purposes. A number of the big companies with sales branches and personnel all over the country increasingly are using closed-circuit television transmissions to "bring in" the staff. The theatres are making a determined pitch for these clients and motion picture houses are by far the preferable means of putting the home office message across to the field.

▶ The American companies are shaping plans to step up their production activity in Britain with some surprise announcements expected. Metro already has boosted its schedule from two to seven pictures this year. Warners will follow soon. Such production will go a long way in convincing the British Government to keep dollar remittances at their present level in 1952-53 under a new remittance pact.

▶ So far nothing more than a paper organization, the International Association of Motion Picture Producers may swing into action after its May meeting in Cannes. High on its agenda are ways and means to eliminate government-imposed ceilings on rentals. Look for some lively disagreements on various issues, such as quotas and taxes, between the Motion Picture Association of America and other members.

▶ Growing evidence that the film industry provides excellent material for tie-in advertising is seen on every hand. Two perfect examples are the full-page ads in New York newspapers sponsored by Macy's department store, fifth in a series plugging important pictures, and the giving over by Eastman Kodak of its famous giant colorama in the Grand Central Station concourse to the film industry.

▶ It's now pretty definite that television will be started in Canada during August and September, with the area between Montreal and Toronto the first to have coverage. It will be interesting to see how Canadian exhibitors handle the situation there, now that they have had the benefit of the experience of their below-the-border colleagues in the United States.

▶ The Senate will restore some, but far from all, of the funds cut by the House from the 1952-53 appropriations for the State Department's International Motion Picture Division and other overseas information activities.

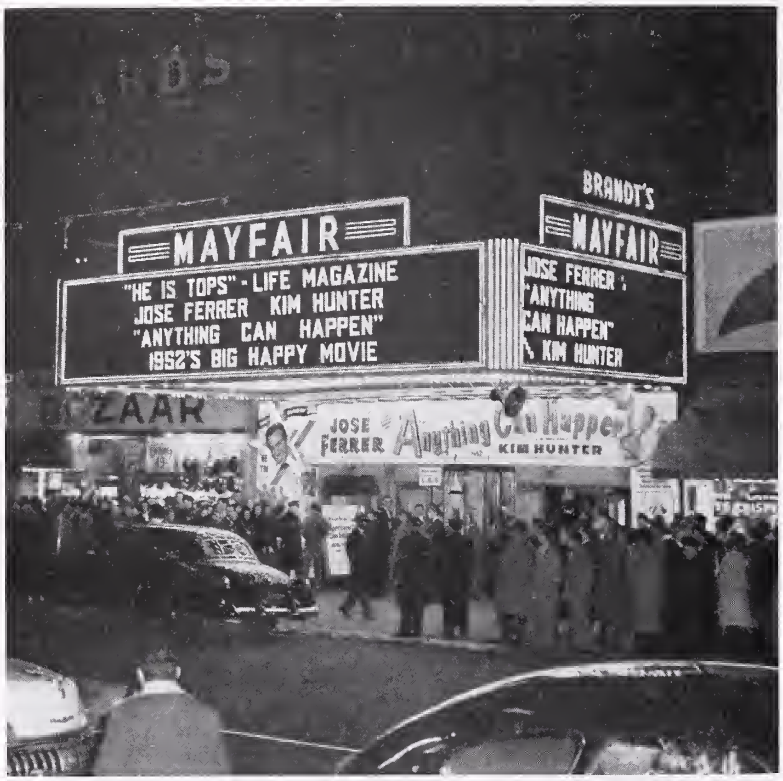
▶ This year, at their annual convention in Washington next week, the Daughters of the American Revolution will inaugurate what will be a yearly award to the film which does the best job of instilling American traditions in children. All state chapters are submitting nominations.

▶ Justice Department officials indicate they will follow up their anti-trust suit against Terre Haute, Ind., exhibitors with similar suits against any exhibitors who are believed to be operating pools covering everything from buying through profit-sharing.

▶ The season of international film festivals is close at hand and American companies can be expected again to participate in most of them. Partly this is due to pressure from the State Department, which has its political reasons and partly to the urging of foreign governments with an eye on the tourist trade. The MPAA would like to see one festival only, rotating around the various capitals.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures


BRANDT'S
MAYFAIR
"HE IS TOPS" - LIFE MAGAZINE
JOSE FERRER KIM HUNTER
"ANYTHING CAN HAPPEN"
1952'S BIG HAPPY MOVIE
MAYFAIR
JOSE FERRER
"ANYTHING CAN HAPPEN"
KIM HUNTER
ZAAR
JOSE FERRER
Anything Can Happen
KIM HUNTER

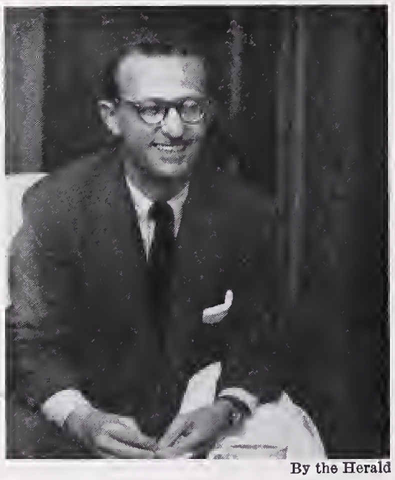
A MIDNIGHT PREMIERE, on Broadway, for Paramount's starring vehicle for prize winner Jose Ferrer and Kim Hunter, "Anything Can Happen." Some of the scene is shown above. There were stage ceremonies before a celebrity packed audience.

By the Herald

JANE FROMAN, above, right, in conversation with 20th-Fox vice-president Charles Einfeld, center, and exhibitor David Weinstock, at the ITOA luncheon in New York for her. Miss Froman, star of "With a Song in My Heart," received a citation.

By the Herald

G. AMATO, and Leonid Moguy, producer and director, respectively, of "Tomorrow Is Too Late," left, as they met trade and news writers in New York, where they arrived from Italy last week to participate in premiere ceremonies.



By the Herald

ALEX GOTTLIEB, producer, as he explained to trade writers in a New York interview Tuesday his motives for becoming an independent producer and coming up with "The Fighter," which United Artists will release in May. Mr. Gottlieb is tired of being typed as a musicals and comedy producer. His last, for Warners, have been Abbott and Costello comedies. Driving back to the Coast, he will take three to seven weeks showing "The Fighter" to exhibitors en route, he said.

By the Herald

AL TAMARIN, left, is United Artists' new assistant national director of advertising, publicity, and exploitation. He had been publicity manager at the New York home office the past five years. He first joined UA in 1942.

PRESS PREVIEW, in Hartford, of Paramount's "My Son, John." At the right are Martin Mullin, New England Theatres president; Frank Murphy, *Hartford Times* publisher; and Ted O'Shea, Paramount.

A VISITOR to Hollywood, and his hosts. Charles R. Gilmour, left, president of Gibraltar Enterprises, Rocky Mountain circuit, was the visitor. His hosts are producer of "The Denver and Rio Grande" Nat Holt, center, and Paramount western division manager George Smith, right. After the luncheon and screening, for which Mr. Gilmour came from Denver, he booked the picture.

DISCUSSING the Hutchinson, Kansas, world premiere of 20th-Fox's "Wait Till the Sun Shines, Nellie." It's Mayor William Shaw conferring in Hollywood with Darryl F. Zanuck, right, studio production chief. Mr. Shaw carried to Mr. Zanuck a petition with 35,000 signatures asking for the premiere.

NEW YORK, and world, opening for RKO's release, "The Faithful City," first English-language feature from Israel. At the Park Avenue Theatre, left, are Walter Reade, Jr., owner of the theatre; Robert Mochrie, RKO Radio sales vice-president; Abba Eban, Israeli Ambassador, and host at the opening and a reception; Josef Leytes, producer; and Leonard Gruenberg, RKO Radio metropolitan district manager.

HONOR TO MYRON GROSS, new Buffalo Cooperative Theatres manager, by Variety Tent 7. Among those present were, above: Milton Mooney, Cooperative Theatres; Dave Miller, chief barker; Mr. Gross; Rabbi Joseph Fink; Charles Kosco, 20th-Fox; Harry Berkson, Monogram.

COSTELLO PLAZA, right. It's actually the Patterson, New Jersey, City Hall Plaza, renamed for the festivities which accompanied opening of Warners' Abbott and Costello comedy, "Jack and the Beanstalk." At the right are the two zanies in the grasp of giant Dave Ballard. The spectator is Mayor Lester Titus.

COSTELLO PL.
COSTELLO PL.

The HERALD INSTITUTE of Industry Opinion

INDUSTRY PANELS URGE:

THEATRE FILMS BE REFUSED TO TV

The *Herald Institute of Industry Opinion* studying television problems:

Voted (53 per cent) against televising any films, produced for theatres, into the home. But if they are, not earlier than five and one-quarter years after theatre runs are completed for "A" product, three and three-quarter years for "B" product.

Voted (69 per cent) for TV-equipped theatres, under certain conditions.

Voted (90 per cent) for star appearances on TV, but also under certain conditions.

Voted (90 per cent) for extensive advertising of motion pictures over TV.

by RED KANN

Features played off in theatres cannot be televised into the home without leaving a deep scar on the box office, now—and apparently—ever. This is exhibition's approach to one of the knottiest problems in the entire galaxy of television issues currently facing the industry.

Production and distribution, however, take a contrary position although the viewpoints expressed by these two divisions of the industry to *The Herald Institute of Industry Opinion* do not lean overwhelmingly in the opposite direction.

Combined exhibition registers an impressive 70 per cent against the availability of features, produced for theatre showings, over home TV and fails to see the day ever arriving when there will be reason to reverse its judgment. Distribution tips the balance slightly the other way and, by a 55 per cent vote, thinks the time will come when features, washed out of the theatre market, can play home TV without affecting theatre business. Production is a bit more certain at 57 per cent.

Yet, with the full tide of exhibitor vote against the practice and the leaning of production and distribution toward it, combined industry opinion, nevertheless, is opposed with an over-all vote of 53 per cent.

HOW LONG?

For such features subsequently made available for home TV what should be the minimum time lapse between completion of theatrical exhibition and first television showing?

	For "A" Films In Years	For "B" Films In Years
Combined industry opinion	5¼	3¾
Exhibition (combined)	6½	4¾
0-7,500 Population	5¾	4½
7,500-30,000	7	5
30,000-100,000	6	4¾
Over 100,000	6¾	5
Distribution	4½	3
Production	4½	3¼

In every category of exhibition, the opposition is well nigh overwhelming. It is most pronounced among theatre men in the smaller situations—those in towns and cities up to 7,500 population—where 77 per cent of those who furnished data to *The Institute* record such reactions. Second highest percentage comes from exhibitors in cities over 100,000 in population; it's a strong 74 per cent against with this group.

In the two middle categories, which are the cities of 7,500-30,000 and those from 30,000-100,000, opinion on this question happens to run 65 per cent for each. A principal argument of the opposition is capsuled by a southwestern exhibitor who observes, "Any time a film plays on TV it affects our patronage. The effect is greater as more sets are installed in the homes."

Evidently less convinced that the issue is as immutable as the "antis" believe it to be is a "pro" group. Although substantially in the minority, there are some showmen who feel that there is a juncture somewhere along the line at which films, once their theatre life is finished, may join with a policy of releasing them for home TV without impinging on theatre grosses. Exhibitors in the 7,500-30,000 and the 30,000-100,000 population categories say so in identical equations of 35 per cent of the opinions received. The key city exhibitor in cities over 100,000 who agrees with such thinking does so by 26 per cent of the sampling.

Exhibitor Sees Good Pictures as Answer

Hopelessly outdistanced by those who assume the irrevocable "die-hard" attitude, nevertheless 23 per cent of exhibitors in the population group up to 7,500 think otherwise. The "pro" group moreover, appears to reflect the position of a Virginia exhibitor who states, "Let's face it. It's coming. It might hurt to a small degree, possibly temporarily, but people want new pictures. They'll still attend theatres if you give them what they want."

THEATRE TV?

Do you favor expansion of theatre television installations?

	Yes	No
Combined industry opinion	69%	31%
Exhibition (combined)	77	23
0-7,500 population	72	28
7,500-30,000	81	19
30,000-100,000	82	18
Over 100,000	74	26
Distribution	73	27
Production	56	44

DIFFER ON TIME

If and when the day arrives when features in greater volume are sold for televising into the home, how much time should there be between termination of general theatre exhibition and first availability for TV? This is the follow-up query put before *The Institute's* panelists. The replies indicated a wide divergence of opinion.

One theatre man set a minimum of 39 years, another 40, a third 100. Many suggested 15 or 20 years and there were a number of "nevers" although not enough to prove decisive. The majority voted anywhere from one to 10 years with substantial opinion for five years. A small percentage, insignificant in its influence on the findings, did not vote at all on this point.

Opposition provides such arguments as:

"A good picture can be shown to each new generation in the theatres....

IF EVER?

Will the time come when features which have been played off in theatres can be shown on home TV without seriously affecting theatre attendance?

	Yes	No
Combined industry opinion	47%	53%
Exhibition (combined)	30	70
0-7,500 Population	23	77
7,500-30,000	35	65
30,000-100,000	35	65
Over 100,000	26	74
Distribution	55	45
Production	57	43

The television public should not be encouraged to believe that, eventually, all good films will be given to them gratis. By nature of their star or subject values many pictures are highly profitable as re-releases as succeeding generations develop new markets.... Age does not determine the value of a picture. See what Disney did with 'Snow-White.' Intelligent producers should do as well without going over to TV. . . . Good 'A' attractions can be profitably shown every two years in theatres or drive-ins."

Therefore, it proves no surprise to find that exhibition, if it had its way, would be tougher than either distribution or production on the speed with which theatrical films are released for TV. Here, again, showmen at various population levels hold various viewpoints. The exhibitor in towns up to 7,500 would insist upon a hiatus of six years between completion of theatrical runs on "A" product and their first TV showings. The operator in the 7,500-30,000 towns and cities thinks it should be seven, the exhibitor in cities of 30,000-100,000 six and key city showmen six and three-quarter years. This places combined exhibition opinion at an average of six and three-quarter years.

Distribution, on the other hand, is not quite so severe; four and one-half years are enough, it maintains. Production assumes the same position so that the combined viewpoint of all three industry branches emerges at five and one-quarter years with respect to "A" films.

The case of the "B's" is different. And here is how it works out: Combined exhibition believes four and three-quarter years between termination of the theatre life of a "B" and its debut on TV as sufficient. This is the average derived from the judgments of panelists who register their views as follows: four and one-half years in the 0-7,500 group, five years in the 7,500-30,000 group, four and three-quarter years in the 30,000-100,000 group and five in cities over 100,000.

Distribution appears to think three years are sufficient and production three and one-quarter. The combination of these findings averages three and three-quarter years as representative of the combined opinion of the industry in the case of the "B's."

URGE THEATRE TV

With exhibition once again in the vanguard, *The Institute* finds industry-wide opinion is predominantly in favor of increasing installations of TV equipment in theatres. While many theatre men set up serious reservations over price and programming and emphasize the need for exclusive theatre channels, their overriding viewpoint stresses the inevitability of a coalition. They regard this as a mark of progress and as an extension of the entertainment facilities of the theatre in the light of the march of scientific advances and the cold facts.

Seventy-seven per cent of the exhibition panelists take this general position with distribution a close contender at 73 per cent and production trailing at 56 per cent. This places combined industry opinion on the plus side of the question by 69 per cent.

Middle Bracket Favors Theatre TV Installation

One of the many interesting facets of this phase of the study shows that showmen in the 30,000-100,000 population bracket are keenest for TV installations, their vote an emphatic 82 per cent. Solidly behind them at 81 per cent are exhibitors in the 7,500-30,000 group while third at 74 per cent are the showmen in cities over 100,000 and fourth at 72 per cent is the small man whose houses are located in towns up to 7,500 population.

The dissident 31 per cent, combined, offer many reasons to support their opinion that television-equipped theatres are no answer. A Virginia exhibitor, for instance, finds TV is no more harmful at this stage than radio was in 1921. A Pennsylvania showman is on the opposition side because "television is a separate industry, not a blood brother." Many evidently are opposed because there is no guaranteed continuity of programs. "The less we help TV, the better for us," remarks another. A Miami theatreman thinks the answer, at least in part, is in third dimensional films which cannot be shown on TV "for the time being anyway." From St. Louis comes the opinion such a move will "invite controversial and competitive repercussions which may be helpful."

Hollywood Producer Takes Dismal View of Situation

A Hollywood producer takes a dismal view on his argument, "This would tend to prove TV is the best medium of entertainment which it is not." A Hollywood director is fearful such a development would "give away our showcase—the theatre—to TV." A writer observes, "The vast TV audience will attend in their parlors. They will not go out to the theatre to see that which is available at home." Another Hollywood producer asks, "If there is trouble getting people into theatres to see a different medium, why should they come to see something they already own and can enjoy in their homes?"

ASK TV FILM ADS

Despite differing approaches to various elements of the television situation, practically everyone agrees quickly that motion pictures ought to be far more extensively advertised on TV. The "ayes" have it by a combined 90 per cent, representing an average struck from a 94 per cent vote from production, 89 from all areas in exhibition and 87 per cent from distribution. Insofar as theatremen are concerned, exhibitors in situations up to 7,500 population apparently want it most as reflected by a 93 per cent vote. Others in the theatre field snap at the heels of this group. Theatre men in towns and cities of 7,500-30,000 vote 90 per cent in favor, those in the 100,000 and over group 89 per cent and those in the 30,000-100,000 group 82 per cent.

What About Star Appearances?

Whether or not Hollywood players, and particularly those appearing in current or impending releases, ought to appear on television offers a wide area of discussion. *The Institute* set forth to find out, and did.

Overwhelming opinion favors such a plan. The preponderant vote goes to star appearances especially if mention is made of the players' current or forthcoming attractions. All panelists agree that this is the most effective method of linking personality values with TV for the broadest good.

Favored without reservation, but in a lesser percentage of the total opinion expressed, is a general policy of encouraging Hollywood personalities to appear on television on a completely free-wheeling basis and as opportunity arises. Others believe it advisable to encourage occasional, but not too frequent, appearances.

In one form or another and in varying degree, all of the panelist groups see benefits in the idea. In fact, only 10 per cent of the combined voting completely disapproves and, if it had its way, would slam the door on cooperation of any nature involving the appearance of Hollywood players in television productions.

16,535,000 SETS

There were 16,535,000 TV sets in 64 national markets in the United States as of March 1, according to NBC. The 10 largest markets and the number of sets in each follow:

New York	***2,890,000***
Los Angeles	***1,125,000***
Chicago	***1,100,000***
Boston	***874,000***
Detroit	***634,000***
Cleveland	***595,000***
Pittsburgh	***385,000***
St. Louis	***382,000***
Baltimore	***373,000***

Pittsburgh and St. Louis have one TV broadcasting station each.

Terry Ramsaye Says

ON FEATURES FOR TV. Some considerably cogent observations concerning recent tentative proposals within the industry about the exploitation of new, first release, productions for Television have been made by Robert B. Wilby of Atlanta in a communication shared with this observer. He remarks:

"There is a lot of loose thinking going on about this question of feature films (new) on television. In a community the size of Atlanta an "A" picture has its first run in one of the downtown theatres and is shown continuously from either eleven or one o'clock until something after eleven at night, so that any patron who wishes to see the picture during that week can do so by going to the theatre at any time between eleven (or one) and about nine-thirty, for a period of seven days. The picture is then shown for perhaps fifty days in the various neighborhood theatres and drive-ins, where the patron again has the choice of seeing it during many hours of the day. The prospective patron then can see it practically at his own convenience for a period of approximately sixty days.

"When they talk of taking this picture and playing it on television for one performance, they are certainly talking about taking this rather great convenience away from the patron and forcing him to see it only at one specific time. Or, if they get around to subsequent runs in television, at perhaps some three specific times. If the television station undertakes to give to the patron that same wide choice of seeing the picture at any time during eight or ten hours of any day for perhaps sixty, then television obviously cannot meet the cost. Nor could it do so if it did half as much, or perhaps a fourth, or maybe not even a tenth. So to continue to talk about feature motion pictures on television in terms of public convenience or a public service, without any consideration to this quite important factor, simply is not telling the whole story. Yet I have heard no one give any consideration to this.

"I think it is true too that if television undertakes through a pay-as-you-see plan to induce people to see a given picture, they must either run it quite a few times, in which case the vaunted lesser cost of television disappears, or again they must concentrate this attendance into a very short period of time. In the case of the pay-as-you-see, this will not only be a distinct inconvenience to the person viewing, but in my judgment will also entail a rather considerable selling job to assemble such an audience for one or a few specific periods. This particularly becomes true if you consider it as a policy rather than as one rare and occasional program."

You can read that twice.

* * *

A LAMENT.—Bock beer on draught is no more on the Island of Manhattan. The art of brewing for the great world metropolis has broken with a seven-hundred-year tradition. It is a ruthless demonstration of cruel impersonal dictatorialism and domination by the majority. It is recorded that there was a conspiratorial meeting of the brewers last autumn agreeing on the elimination of bock. That might well be a subject of special governmental investigation with respect to the infringement of human rights by restraint of trade. The contention is made that the trend of taste has been to light beers and that the making of bock took up facilities that could be more profitably used. Who made the "trend"? Who keeps hollering from printed page and radio about "the light beer." When drinking was a man's business we had none of that!

The development has gone to the absurd extreme which gives opportunity to a famed Irish brewer of honest stout with 300 years of tradition, Guinness, to establish a New York plant and sell the product for mixing with beer to make it taste like something.

This bock debacle continues the invasion of tradition that began when it was federally decided that it was illegal for a bar to collect its own sweet herbs and strawberries and therewith infuse those charming bowls of May Wine.

Also among trade practices of annoyance; it takes something close to violence to get Angustora bitters put in a Manhattan cocktail, and, as research has found, few bartenders of the day ever heard of Nicholson's orange bitters, without which no proper Martini can be prepared. Jock Whitney meets that by requiring the freshly expressed oil of orange peel, which of course calls for special facilities. He has 'em.

Minorities ought to have some rights and recognition of same.

* * *

ANACHRONISTICS — That distinguished "Movie Memo" published by Ernie Emerling for Loew's, records the plaint of a studio art director that: "Not one single blueprint exists of the many famous buildings of the 18th Century France." This pertains to settings for "Scaramouche." That same sort of problem would arise if he were in pursuit of candid camera shots of Helen of Troy, Sappho, Cleopatra and even Marie Antoinette—and for the same reasons, but more important.

* * *

COMPLAINT and criticism for "A Place in the Sun" comes from an exhibitor in a New England factory town. "Why didn't they have him murder the society girl instead of the working girl. It would have gone better here." The more you take that one apart the more painful it becomes. With that for a specimen it is easier to understand what Hollywood sometimes decides to do in translating reading into looking.

U-I Quarter Net Profit at Big $411,435

Universal Pictures Company, Inc., and subsidiary companies this week reported for the 13 weeks ended February 2, 1952, consolidated earnings of $411,435, after provision of $280,000 for estimated Federal taxes on income. This compares with consolidated earnings for the 13 weeks ended January 27, 1951, of $107,130, after provision of $55,000 for estimated Federal taxes on income.

After deducting dividends on the preferred stock, consolidated earnings for the 13 weeks ended February 2, 1952, are equivalent to 37 cents per share on the 960,498 shares of common stock outstanding. For the corresponding period of the previous fiscal year, consolidated earnings were the equivalent of five cents per share on the common stock.

The above figures are preliminary and subject to verification by independent auditors and to year-end adjustments.

The annual stockholders' meeting has been set for Tuesday, July 8, in Wilmington, Delaware.

Industry Leaders Attend Georgia Theatre Meeting

Theatre owners from all over Georgia will converge on Atlanta next week for the fifth annual convention of Motion Picture Theatre Owners and Operators of Georgia at the Biltmore Hotel April 13-15. The first day will be taken up with registration. Speakers the following day, which has been designated "Industry Day," will include Mitchell Wolfson, president of the Theatre Owners of America; Al Lichtman, vice-president in charge of distribution for 20th Century-Fox, and A. E. Chaddick, vice-president of MPA Service Company. A highlight of the day will be the appearance of six Hollywood personalities in town to begin their Movietime U.S.A. tour of the southern states. The final day of the meeting has been set aside as "Exhibitors' Day" and will feature an address by Herman Levy, general counsel for TOA, and a grievance panel discussion.

Kansas City Considers New Censorship Bill

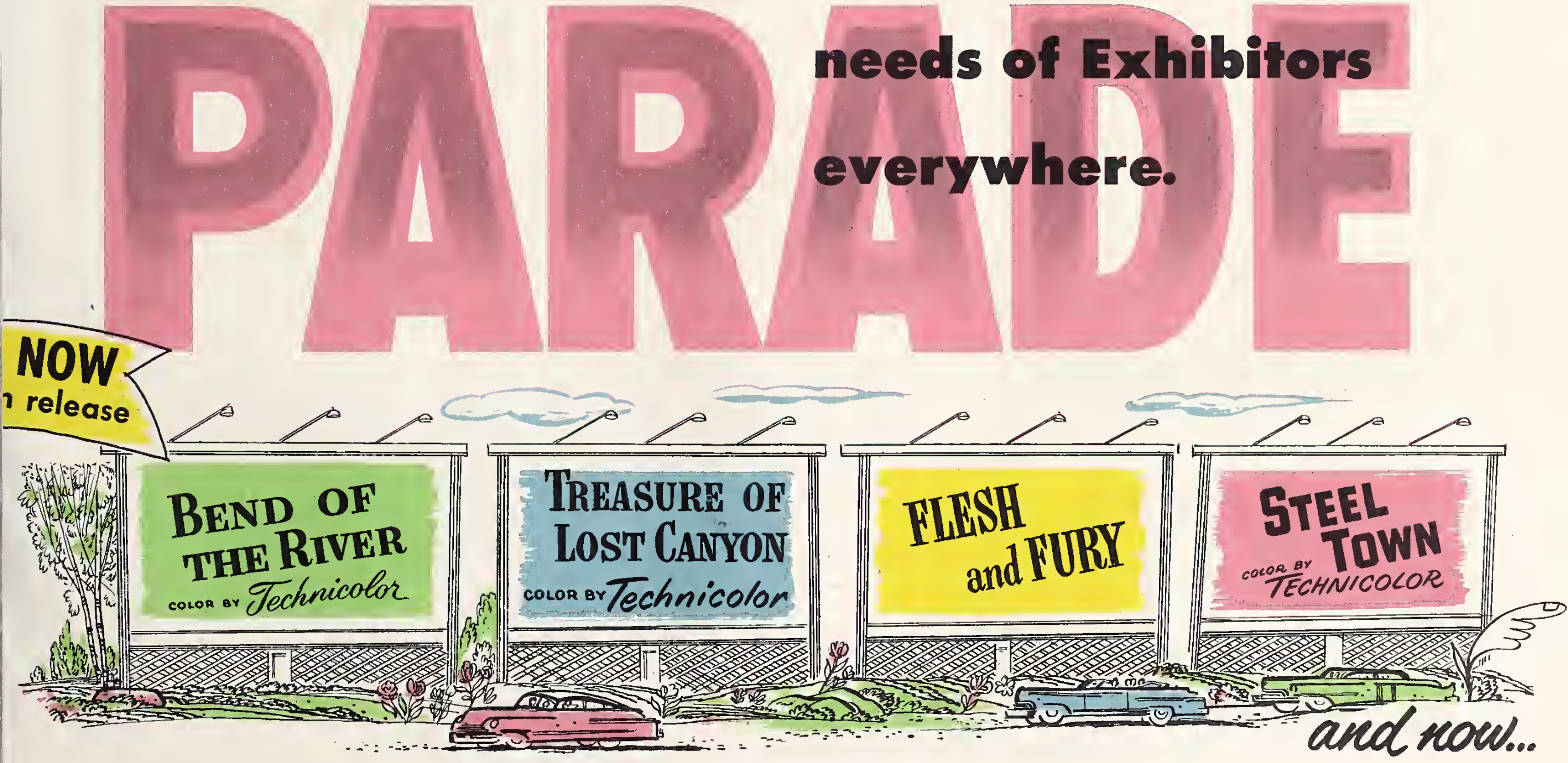
A Kansas City legislative committee has taken under consideration a bill which would abolish the office of film censor in the city, provide for revocable permits without review and review in advance pictures about which questions are raised. The present system of censorship is said to place unnecessary expense and trouble on distributors of pictures which already have been reviewed by other agencies. The Director of Welfare, under the new bill, would be charged with the prevention or stopping of showings of immoral or obscene pictures.

U-I'S SPRING PROFIT PARADE

IT'S A GOOD OLD U·I TRADITION . . .

Top box-office product when *you* want it . . . when you *need* it . . . and SPRING 1952 is *NO* exception . . .

All year . . . every year . . . Universal-International heeds the needs of Exhibitors everywhere.


NOW
n release
BEND OF THE RIVER
COLOR BY Technicolor
TREASURE OF LOST CANYON
COLOR BY Technicolor
FLESH and FURY
STEEL TOWN
COLOR BY TECHNICOLOR

and now...

U-I BIG* ones...

Ready to give your Box-Office that BIG Spring Clean-Up!

FOR APRIL

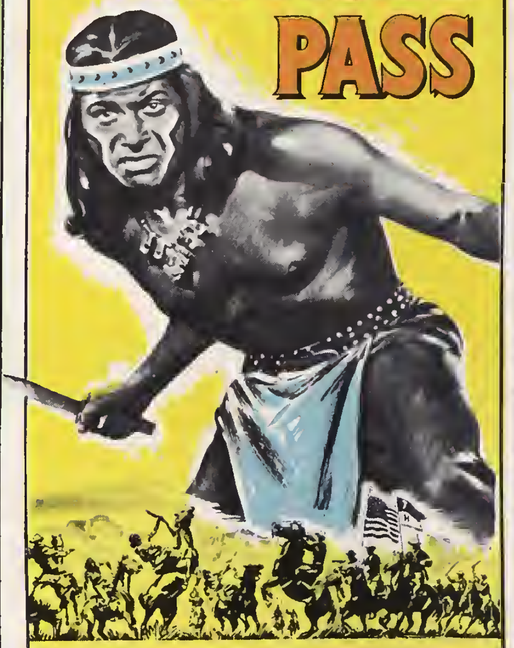
MA and PA KETTLE AT THE FAIR

Starring

MARJORIE MAIN
PERCY KILBRIDE
with LORI NELSON • JAMES BEST

COLOR BY Technicolor

The BATTLE AT APACHE PASS



Starring

JOHN LUND
JEFF CHANDLER
AS THE GREAT APACHE CHIEF... COCHISE!

with SUSAN CABOT

*A BIG picture is one that makes BIG PROFITS!

FOR MAY

The Never-Before-Told Story of the Army's Devil Drivers!

RED BALL EXPRESS

Starring

JEFF CHANDLER

ALEX NICOL

JUDITH BRAUN • CHARLES DRAKE

The Thrill Story of America's Fastest Growing Sport!

Bronco Buster

COLOR BY *Technicolor*

Starring

JOHN LUND

SCOTT BRADY

JOYCE HOLDEN

CHILL WILLS

Filmed at the 4 Great Rodeos
with CASEY TIBBS
World's Champion Cowboy!

TONY CURTIS

PIPER LAURIE

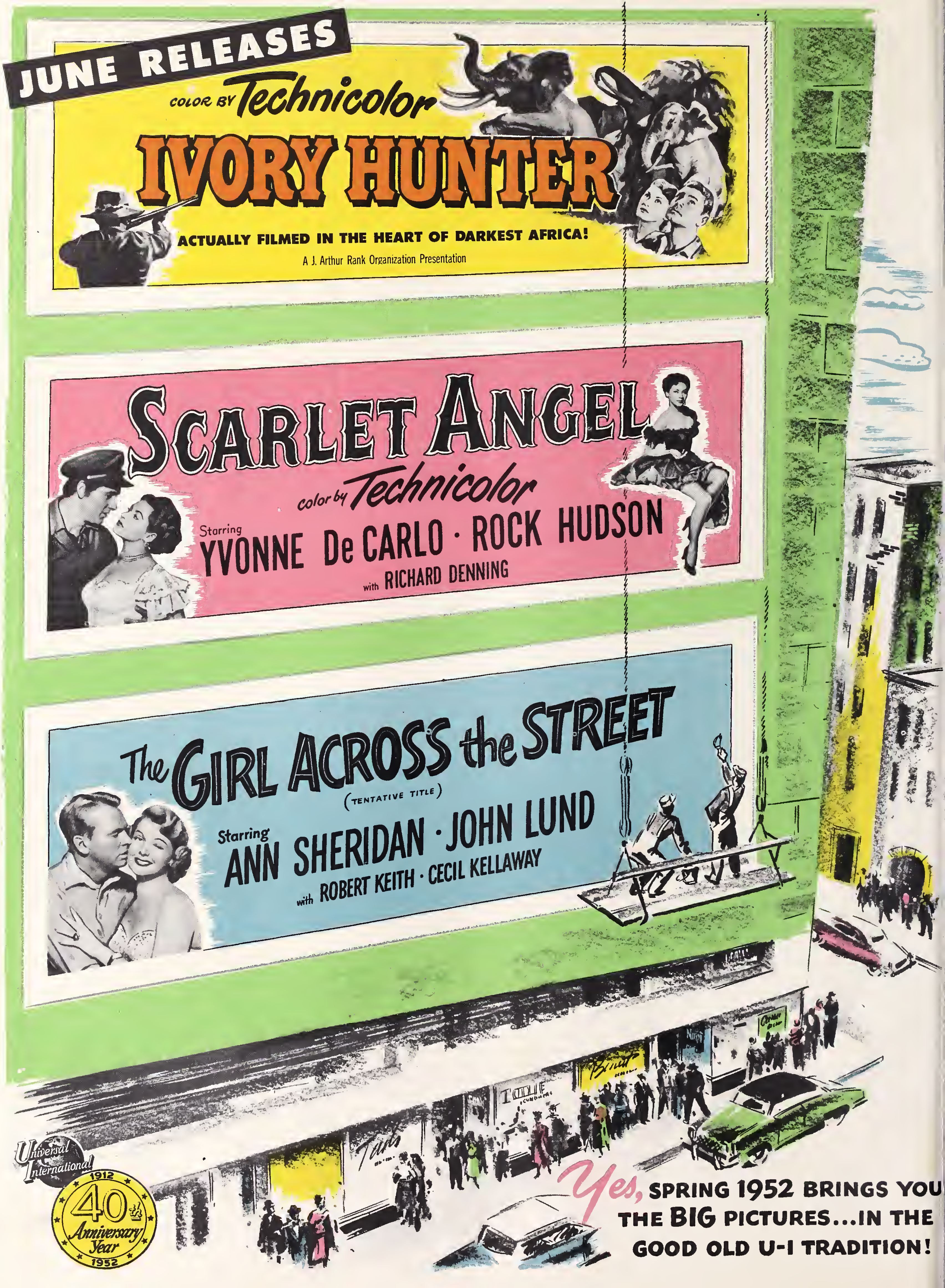
Terrific Together!

NO ROOM for the GROOM

with

DON DeFORE

Spring Byington


JUNE RELEASES
COLOR BY Technicolor
IVORY HUNTER
ACTUALLY FILMED IN THE HEART OF DARKEST AFRICA!
A J. Arthur Rank Organization Presentation
SCARLET ANGEL
color by Technicolor
Starring
YVONNE De CARLO · ROCK HUDSON
with RICHARD DENNING
The GIRL ACROSS the STREET
(TENTATIVE TITLE)
Starring
ANN SHERIDAN · JOHN LUND
with ROBERT KEITH · CECIL KELLAWAY

Universal International
1912 40th Anniversary Year 1952

Yes, **SPRING 1952 BRINGS YOU THE BIG PICTURES...IN THE GOOD OLD U-I TRADITION!**

HUGHES STUDIO CLOSING ROUSES HOLLYWOOD IRE

Seen Blow to Relations in Carrying His Anti-Red Crusade Too Far

While the studios maintained a wall of silence this week in the wake of Howard Hughes' closing of the RKO studio because of Communist infiltration in Hollywood, the impression was abroad in the film community that he had gone too far in his anti-Red crusade and had in fact dealt a blow to the public relations of the industry.

The few quotable reactions obtainable criticized Mr. Hughes. Gunther Lessing, president of the Motion Picture Industry Council, said he could not agree with Mr. Hughes that Communist influence was sufficiently advanced to warrant closing down the studio.

Brewer Calls Hughes' Move "Serious Mistake"

Roy Brewer, IATSE international representative and chairman of the AFL Film Council, called the Hughes action "a serious mistake, because it may create the impression across the country that there are not enough good Americans to make pictures." He added that "this is not true and never was."

The announcement by Mr. Hughes, studio managing director of RKO, was made over the weekend and climaxed his prolonged fight with the Screen Writers Guild over the dismissal of writer Paul Jarrico, one of the Unfriendly Ten witnesses before the House Un-American Activities Committee.

In his statement, Mr. Hughes said it was "my determination to make RKO one studio where the work of Communist sympathizers will not be used. For this reason, I have found it necessary to reduce production temporarily. Unfortunately this dictates a reduction in studio employment."

About 100 studio employees, including laborers, policemen, truck drivers, secretaries, clerks and publicity workers, have been placed on a leave of absence status starting April 4 with RKO paying additional compensation and vacation pay to these employees.

Calls Employees Let Out Only "Innocent Victims"

"I want to emphasize that the employees given leave of absence are loyal Americans, in no way involved in any Communist situation," Mr. Hughes said. "The plain fact is that they are innocent victims of the Communist problem in Hollywood."

He said that it was "through a desire not to work a hardship on any loyal RKO employee" that he had continued full employment at the studio for more than three months beyond the date when it could have been reduced but that "in deference to the rights of the other stockholders of RKO" he could continue to do so no longer.

MPAA BOARD MEETS TO DISCUSS STRATEGY

In Washington, members of the Motion Picture Association of America this week met for the second time with Eric Johnston, president. While there was no statement on the topics under discussion, reports had it that the session was devoted to the Communist problem. There were indications that the meeting had concerned itself with the possibility of inaugurating moves that would bring about amendment or correction of the recent House Un-American Activities report criticizing the industry for laxity in the drive to comb the Reds out of its ranks. Mr. Johnston was to leave for Hollywood this weekend to discuss this and other matters with production executives.

In his statement, the RKO head avoided use of the word "shut-down." "I am determined," he declared, "that RKO will perfect a plan and system of operation which will eliminate Red participation and still permit production at a steady and reasonable rate. This is going to take a certain amount of time to work out. For that reason, RKO will operate through the summer of this year on a basis of reduced production.

"RKO has a large inventory of completed motion pictures, and is well able during this period to supply the theatres which look to this company for pictures. I am confident that before these pictures are consumed this company will be back in production at an ample rate to meet the needs of our customers."

Says 11 Suitable Scripts Had to Be Discarded

Illustrative of the difficulties facing his studio, Mr. Hughes cited the fact that, during the past six months, RKO had looked for scripts for two stars and had considered 11 of 150 stories suitable. "An investigation of these 11 scripts disqualified every one of them because of information concerning one or more persons involved in the past writing of the script or original story.

"I do not mean to imply that it is impossible to make pictures under these circumstances, but it certainly is not easy," Mr. Hughes commented.

Mr. Gunther's statement, like that of Mr. Brewer, recognized the need for eliminating the Communists from Hollywood ranks, but he said: "I believe Mr. Hughes is doing the motion picture industry a distinct disservice in spreading an impression that it is infiltrated with Communists. This is just the sort of thing we seek to combat in MPIC, the falacious impression that Communists influence our industry. I cannot agree with Mr. Hughes that Communist influence is so great it could actually contribute to the closing of a studio."

Mr. Brewer said he "admired" Mr. Hughes and what he was trying to accomplish but observed that the Red problem could be dealt with "rather simply if people in control of the industry face up to it, deal squarely with it and meet it head on."

Hughes Says Studios in A Peculiar Dilemma

Mr. Hughes' statement said the studios found themselves in a peculiar dilemma. "A studio doesn't want to discriminate against such people who are no longer followers of the party line," he wrote. "At the same time, the studio doesn't want to employ one of the many who are not openly connected with any Red activities but who are stronger Communists than the ones you hear about.

"The studio is caught between the desire not to hurt anyone who is a loyal citizen of this country, and, on the other hand, the desire not to wind up with a very costly picture and suddenly discover that somebody prominently identified with the picture is a Communist or Communist sympathizer.

"It is not too difficult to operate under these conditions if a certain amount of compromise can be tolerated. However, I have decided that RKO will not compromise."

Prior to Mr. Hughes' announcement, there had been considerable reaction to his dispute with Mr. Jarrico, an issue over which Mr. Hughes had challenged the SWG to call a strike. The Los Angeles City Council commended the Hughes stand and so did American Legion department commander John D. Home. On the latter occasion, Mr. Hughes, in one of his rare personal appearances, told the Legion's Hollywood Post No. 43 that the Communists' influence in the film industry was "substantial."

Two Congressmen Voice Opinions on Issue

In Washington, Senator Richard M. Nixon (R., Cal.) said "the demonstrated activity of Communists within the motion picture industry is a matter of concern to members of Congress and loyal Americans everywhere." He declared that Mr. Hughes' stand "is deserving of approval."

Rep. Donald L. Jackson (R., Cal.), a member of the Un-American Activities Committee, declared the morals clause in players contracts "was never intended to give authority for treason or shelter to those who commit it." Like Rep. Nixon, he commended Mr. Hughes for his stand on Mr. Jarrico.

TRUST ACTIONS FLOOD CHICAGO

Eleven New Cases Filed in "Chaos" Area; Damages Asked Total $3,690,000

A new epidemic of industry anti-trust suits has broken out in the area around Chicago, pointing up the territory as a source of continuing and persistent trade practice snarls.

At least 11 suits were filed in the Chicago exchange district within the last 10 days, and the total of damages being sought is well over $3,690,000. The eight major distributors are involved, as are a number of circuits. And much of the litigation concerns alleged discrimination against certain theatres in the matter of runs. Six of the cases involved theatres located in the Chicago area.

One Theatre in Two Suits

Two of the cases in Chicago, where the Jackson Park decree and general booking situation have created great instability in the general releasing pattern of pictures, involve the Music Box theatre, which has charged the eight distributors, Balaban and Katz, Warner Bros. Theatres, and Warner Bros. Circuit Management, with conspiracy to hold the Music Box back to the first week of general release, preventing the theatre from playing pictures until 66 days after the Chicago first-run.

One of the suits, filed by Ben Lasker and the Southport Amusement Co., which operated the theatre from 1929 through April 1, 1945, asks $510,000 damages for the 1937-1945 period; and the other is on behalf of Milton Levy and Bess Hesser, who took over the management on April 1, 1945 and seeks $150,000 damages from then until January 1, 1948.

Another two cases are in Hammond, Ind., both on behalf of Jerry Shinbach and the Granada theatre of South Bend, Ind., covering a similar damages period—April, 1935, through October, 1940—but listing separate complaints against two different sets of defendants.

Granada Asks $700,000

One, against United Artists, Warners, Manta and Rose and Indiana-Illinois Theatres, asks $250,000 because Warner and UA would allegedly sell the Granada first run pictures only on condition that the Granada charge as much admission as the Manta and Rose theatres in Elkhart.

The other Granada case is against Loew's, Twentieth Century-Fox, Columbia and Universal. The charge here is that these distributors refused to give the theatre an opportunity to show pictures first or second-run in South Bend, but licensed them to Balaban and Katz. The damages sought here are $450,000.

The other suits are on behalf of:

The State theatre in Sycamore, Ill., operated by John J. McFarland, charging that the Anderson theatre was given clearance by the eight distributors over the State. The Anderson is named in the suit which claims the State had no opportunity to bid for pictures between August 1, 1944, and September 1, 1947. Damages sought are $135,000.

The Glen theatre at Glen Ellen, Ill., operated by Mrs. Phyllis Seymour and her husband from 1937 to 1948, charging that films were held back from the theatre for 66 days after the first Loop run, and asking $600,000 in damages.

Tivoli Asks $330,000

The Tivoli theatre at Downer's Grove, Ill., operated by the Downer's Theatre Corp., claiming films were held back unduly after first run between August, 1944, and January, 1948, and asking $330,000.

The Harvard theatre in Chicago, operated by the Ellemo Theatre Corp., from 1937 to 1948, charges it was held back in the first week of general release, and claims $390,000 in damages.

The East Side theatre in Chicago, operated by the East Side Theatre Corp., from September, 1937, to January, 1948, asserting it was held back the first week of general release to favor Warner and Balaban and Katz on the South Side, and Commercial Theatres, operated by Manta and Rose, James C. Coston, H. and E. Balaban partnership. Damages amounting to $630,000 are asked in the suit.

The Lindy theatre in Chicago, operated by Elmer and Beatruce Benesh, charging a three-week hold back in general release, 80 days after first Loop run from 1930 to 1943, and asking $330,000 damages.

The new Strand theatre, operated by Charles and Abraham Auerbach, seeking an injunction to change the present booking system, and seeking an unspecified amount for past damages.

U. S. and United Paramount Agree on Decree Changes

The Government has agreed to certain changes in the anti-trust consent decree governing theatres affected in the Paramount case. The amendment was filed this week in the New York Statutory Court. The revision gives United Paramount Theatres a choice of acquiring ownership of the Paramount and Richmond theatres in North Adams, Mass., or the Broadway and Paramount in Springfield, Mass. If the circuit buys out its partners in Springfield, the amendment assures first-run films for competitive Springfield theatres. Under present terms of the decree, United Paramount may acquire the two theatres in North Adams only.

Foreign Film Approval Up

More foreign films were approved by the American industry's Production Code Administration in 1951 than in any previous year.

This was disclosed last week in an annual report to Eric Johnston, president of the Motion Picture Association of America, from Joseph I. Breen, administrator of the industry's voluntary system of self-regulation. The report showed that of 432 feature films which received Code seals last year, a record number of 63 were of foreign origin. This is an increase of 13 over the number of films imported the preceding year and almost double the 33-picture average for foreign product during the last decade.

The Code Administration examined 426 new feature scripts and story treatments in 1951, in addition to 894 completed features and short subjects. A total of 452 short subjects received the Code seal in 1951, an increase of five over the previous year.

U. A. Not Releasing Any Films to Television

Clarifying reports regarding the distribution of a group of 18 features for television, William J. Heineman, vice-president in charge of distribution for United Artists, emphasized this week that "United Artists has not released and is not releasing any pictures for distribution on television." Mr. Heineman said neither UA nor Eagle Lion Classics, Inc., is a party to the reported deal and that "neither company has given the producer of any of the films involved permission to release the pictures for television distribution prior to the dates specified in the distribution agreements."

Trust Suit Hearing April 21

An anti-trust suit seeking $160,887 treble damages, filed by the Bordonaro Bros. Theatres Inc., operators of the Palace at Olean, N. Y., will be heard April 21 in the Buffalo District Court. Named in the suit are Paramount and Warner Bros. Circuit Management Corp.

Astor Plans Anti-Red Film

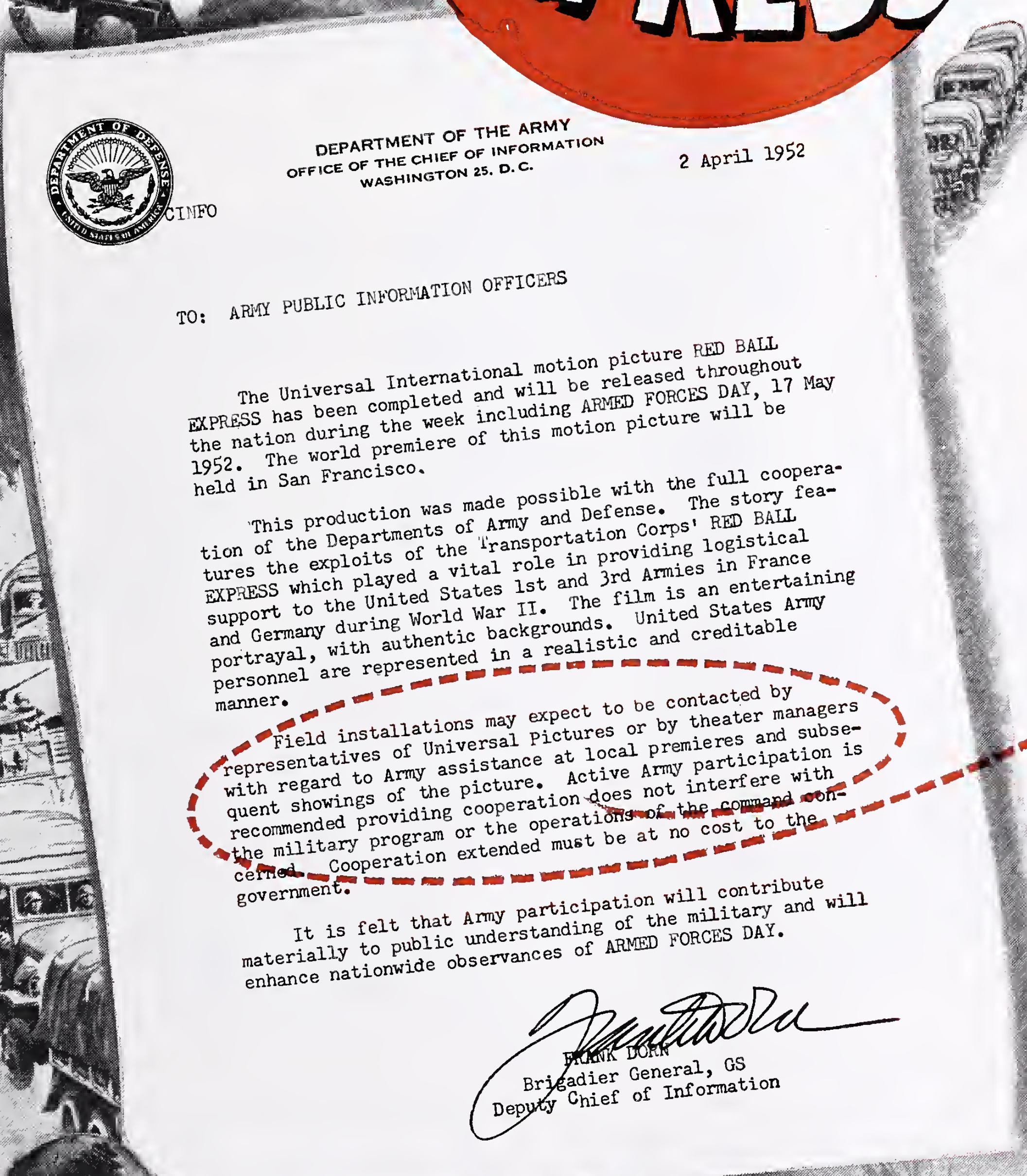
Astor Pictures Corporation has announced the preparation of a new picture, tentatively titled "Seeds of Destruction," depicting the Communist method of infiltrating into the American way of life. The film stars Kent Taylor and Gene Lockhart and is being produced by Roland Reed.

Visits 81 Cities in Year

Margaret Sheridan, RKO Radio actress, has made 648 personal appearances in 81 cities in the last year in behalf of charities, public relations for the industry and picture openings. Hollywood's new "goodwill ambassador," Miss Sheridan currently is seen in Edmund Grainger's "The Korean Story," an RKO release.

DATE... RED BALL EXPRESS for ARMED FORCES DAY (MAY 17) and JOIN THE ARMY

in setting up a rousing local premiere!



DEPARTMENT OF THE ARMY
OFFICE OF THE CHIEF OF INFORMATION
WASHINGTON 25, D. C.

CINFO

2 April 1952

TO: ARMY PUBLIC INFORMATION OFFICERS

The Universal International motion picture RED BALL EXPRESS has been completed and will be released throughout the nation during the week including ARMED FORCES DAY, 17 May 1952. The world premiere of this motion picture will be held in San Francisco.

This production was made possible with the full cooperation of the Departments of Army and Defense. The story features the exploits of the Transportation Corps' RED BALL EXPRESS which played a vital role in providing logistical support to the United States 1st and 3rd Armies in France and Germany during World War II. The film is an entertaining portrayal, with authentic backgrounds. United States Army personnel are represented in a realistic and creditable manner.

Field installations may expect to be contacted by representatives of Universal Pictures or by theater managers with regard to Army assistance at local premieres and subsequent showings of the picture. Active Army participation is recommended providing cooperation does not interfere with the military program or the operations of the command concerned. Cooperation extended must be at no cost to the government.

It is felt that Army participation will contribute materially to public understanding of the military and will enhance nationwide observances of ARMED FORCES DAY.

Frank Dorn
FRANK DORN
Brigadier General, GS
Deputy Chief of Information

If you play the picture after Armed Forces Day you can still expect full cooperation from your local Army Post

BOOK RED BALL EXPRESS AND START THE BALL ROLLING NOW!!!

THE RED BALL EXPRESS

Starring
JEFF CHANDLER
ALEX NICOL
JUDITH BRAUN
CHARLES DRAKE

with **JACQUELINE DUVAL · SIDNEY POITIER · HUGH O'BRIAN**

Directed by BUDD BOETTICHER · Screenplay by JOHN MICHAEL HAYES · Produced by AARON ROSENBERG · A Universal-International Picture

FCC POSTPONES FILM HEARING

Explains Indefinite Delay As Due to "Pressures" of Other Business

WASHINGTON: The Federal Communiciations Commission has postponed to an indefinite date its hearings on the allocation of exclusive channels for theatre television purposes.

The commission's announcement said a new date for the motion picture industry hearings would be set "as soon as possible." Its explanation for the newest and, presumably, lengthy delay was that it is occasioned by the "pressure of other business."

The hearings had been set for May 5 after several previous postponements. It is now believed that the commission will not get around to the film industry's bid for channels until next fall.

Merits Not Affected

James Fly, television attorney for the Motion Picture Association of America, who helped draw up the industry brief, this week described the postponement as "a procedural necessity." He said the delay did not affect the merits of the motion picture industry's case.

FCC spokesmen emphasized that the new delay should not be interpreted as "killing" the film and theatre industry hearings on exclusive channels or as any reflection whatever on the merits of the industry's case. They insisted that the only reason for the delay is that the commission is far behind in its work and is anxious to get caught up before going ahead with the extended and important motion picture hearings for which many parties have indicated they wish to appear in person as witnesses and furnish testimony.

Paul Porter, FCC chairman, said in Chicago last week in a speech before the National Association of Radio and Television Broadcasters that he hoped the freeze on new television stations would be lifted within two weeks, but he warned not to expect quick action after that. He said the FCC would allow three months for the filing of additional applications for stations and said that this would bring the FCC up to mid-July. At that point, he explained, lengthy hearings would be necessary and the commission, short-staffed as is, will not be able to proceed with any speed. "The FCC seems destined to be a bottleneck," he told the association.

Speculate on Reasons

There was some conjecture here that the postponement might have been occasioned by the impending lifting of the FCC's freeze. Others speculated that a considerable volume of work involving radio and common-carriers is pending before the commission and that it may wish to clear up those and other matters before embarking on the lengthy film and theatre hearings.

In any event, it was apparent that the decision to delay the hearings indefinitely was arrived at only after bitter opposition within the Commission.

The Paramount hearings, which have dragged on for 11 weeks, are now recessed. In the course of testimony given, several statements damaging to the interests of theatre television were made.

TV NOW FACING ECONOMIC CRISIS

With costs rising steadily and sponsor cancellations mounting, television today finds itself at the edge of economic crisis and is taking stringent measures to meet the emergency. A network survey undertaken last week by *The Wall Street Journal* says the situation can be blamed partly on advertiser doubts that the living room is the best place to sell their products. A number of big and important sponsors, like Esso, Toni and Admiral, are dropping shows, and others are debating whether to continue on an every-week basis. Network service to affiliates is being cut also.

---

96 British Films to TV

Atlantic Television Corporation has acquired 96 British pictures for release to television. None of them have ever been released in this country. Negatives of the first 13 films are now in this country and will be rented as a series. The entire package will be available June 1.

CIVIL DEFENSE SHOW FOR THEATRE TV

The Civil Defense Authority will launch the first series of off-hour "non-entertainment" theatre television programs in late May or early June in the midwest, it was learned this week. The deal, initiated by United Paramount Theatres, will be open to other TV-equipped houses, pending on the news of CD officials. Present plans call for the telecasts to be held once a month for a length of time yet to be agreed upon. The projected telecasts will be the first of their kind in the midwest. Two similar closed-circuit experiments were held by Civil Defense in the east last fall.

Blacklisting On Air Hit Before FCC

The controversial issue of blacklisting in radio and television broadcasting was placed before the Federal Communications Commission Wednesday by the American Civil Liberties Union, which filed a complaint against four major networks and two individual stations.

The ACLU asserted that blacklisting of writers, artists and performers is against the public interest and that radio-TV broadcasters who exercise or condone it should be disqualified as licensees of stations. The Union demanded a general investigation of the practice and regulations to end it.

Named as defendants were the National Broadcasting Company, the American Broadcasting Company, the DuMont Television Network, the Columbia Broadcasting Co., station WPIX in New York and radio station KOWL of Santa Monica, Cal. ABC was cited for possibly barring two outspoken anti-Communists from a radio show and a specific investigation was urged in this case. Other defendants were accused of refusing to give employment to persons allegedly pro-Communist.

The complaint was prepared by James Lawrence Fly, former FCC chairman and member of the ACLU board of directors, John F. Finerty, ACLU board member, and Herbert Monte Levy, ACLU staff counsel. The action was based on an exhaustive report made for ACLU by Merle Miller, author of the book "The Judges and the Judged" and a board member of the organization.

The ACLU action said blacklisting was against the public interest because it "denied the public the right to see or hear artists or their work-products because of irrelevant consideration."

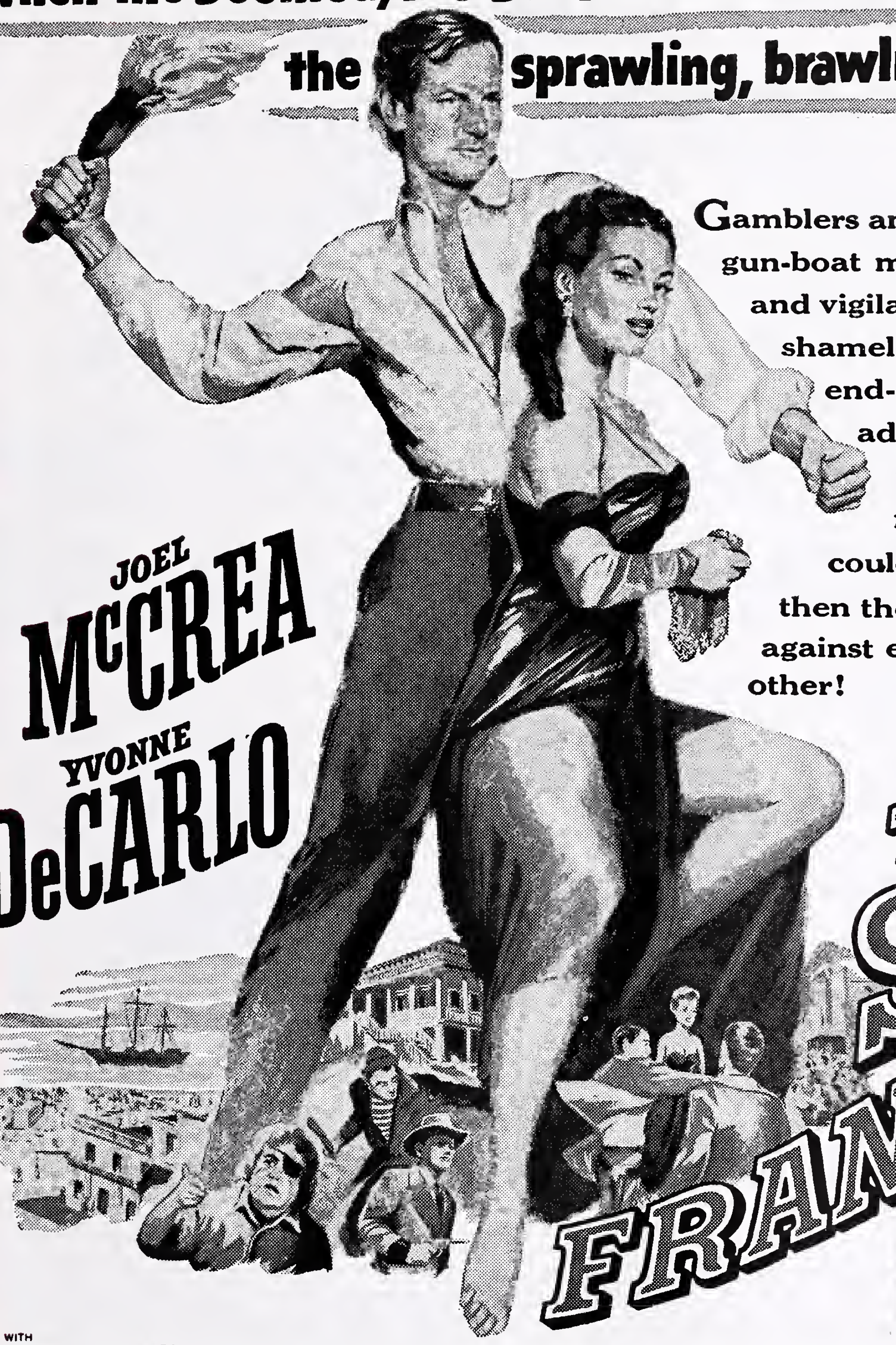
Propose House Committee To Study Radio-TV Morals

WASHINGTON: The House Rules Committee has approved a resolution to set up a special 15-man House Committee to investigate whether radio and television programs contain "immoral or otherwise offensive matter or place improper emphasis on crime, violence and corruption." The resolution, which still must pass the House, would direct the committee to determine the adequacy of existing legislation to handle any problem and to recommend any additional legislation needed. Books, especially pocket-sized, also would be included in the scope of the committee's investigation.

Delay Freeze Lifting

WASHINGTON: The Federal Communications Commission has delayed lifting of the television station freeze until mid-April. Originally it had been hoped the freeze could be lifted by the end of March.

When the Doomed, the Damned and the Daring poured through the sprawling, brawling Gateway to Gold!



Gamblers and gold-rushers... gun-boat mutineers and vigilantes... shanghai-ers, shameless women and end-of-the-line adventurers... they went as far as they could go—and then they went against each other!

"LADY, I GOT A FEELING YOU'RE TRYING TO BRIBE ME!"

JOEL
McCREA
YVONNE
DeCARLO

THE SAN FRANCISCO STORY

PRESENTED BY
WARNER BROS.

WITH
SIDNEY BLACKMER RICHARD ERDMAN · FLORENCE BATES and ONSLOW STEVENS · JOHN RAVEN · O. S. WHITEHEAD · RALPH E. DUMKE · ROBERT FOULK · LANE CHANDLER

SCREEN PLAY BY D. D. BEAUCHAMP · BASED ON A NOVEL BY RICHARD SUMMERS · PRODUCED BY HOWARD WELSCH · DIRECTED BY ROBERT PARRISH · A FIDELITY-VOGUE PICTURE · DISTRIBUTED BY WARNER BROS.

Big story to tell!

Big way to tell it!

WARNERS will release it May 17th!

DEFER BRITISH MONEY TALKS

Dollar Position Criterion in Review of American Monetary Agreement

by PETER BURNUP

LONDON: Treasury and Board of Trade officials show a disposition to defer formal talks with the Motion Picture Association of America concerned with a review of the existing Monetary Agreement until the last moment.

As previously reported, R. A. Butler told the House of Commons shortly after his appointment as Chancellor of the Exchequer that he proposed "reviewing" the Agreement before the expiration of its first year's term September 30, 1952. Formal notice of the statement was given Washington in a letter from Sir Frank Lee, permanent secretary of the Board of Trade.

Dollar Position Important

Consideration of the agreement is clearly conditioned by this country's dollar reserve position. Following the import cuts and other measures introduced in Mr. Butler's budget, a noticeable improvement in the reserve position of the sterling area has occurred during March. Mr. Butler announced last week that the dollar deficit amounted to $71,000,000 in March against $299,000,000 in January.

None can forecast at this moment the future turn of the country's balance-of-payments; whether, in other words, the Butler proposals will enable Britain to turn her financial corner. But the picture in relation to several matters, in which film-hire remittances play a relatively minor part, it is hoped, will become much clearer in the course of the next six months.

It is understood that John G. McCarthy will be here in May and that he will then have informal talks with Whitehall officials. Feeling of the latter now is, however, that both parties may find it advisable to defer formal talks until some time in August.

Relations "Cordial"

Relations between Whitehall and American interests (including, presumably, MPAA) are authoritatively described here as "cordial"; which may be taken to imply —subject to a favorable turn in the old balance-of-payments problem—that remittances in the second year of the agreement will be permitted to run at the present level provided American production suitably increases here.

▽

A provisional agreement has been negotiated between the British Film Producers Association and Italian producers which, it is claimed, will lead to a wider showing of British films in Italy and of Italian films here. The Italian delegation, led by Dr. R. Gualino, president of the Italian Film Producers' Union, has returned to Rome. The agreement requires ratification by the Italian Government's Consultative Commission and the Producers' Union. Ratification, it is hoped, will occur in a month's time.

Principal provision in the new agreement enables one British film to enter Italy free of the present two and a half million lira tax for every Italian film dubbed and distributed here. The suggestion now is that the sterling equivalent of the tax be paid into a fund here for the support of Italian film distribution in this country. The employment thus of sterling in lieu of lire is the point which requires governmental sanction in Rome, but it is understood that approval in principle already has been obtained.

Called Better Market

Producers here claim that Italy is a much better market for their output than France. Relations wih the Italians are stated to be extremely friendly and during the recent negotiations considerable attention was paid to mutual production problems. During the last year 23 British films were sent to Italy against nine Italian pictures in distribution here. But BFPA is reluctant to disclose details of income from Italian showings. British film earnings are not blocked in Italy.

▽

Warner Brothers here announces the signing of a contract under which Warner Bros. First National Productions' studio at Teddington is let to Hawker Aircraft, Ltd., a company engaged in the production of swept-wing jet fighters. Length of the lease is not disclosed.

The Warner statement adds that its production company will use the Associated British Picture Corporation studios at Elstree as a base for its production activities "about which an important announcement will be made shortly."

Miss Hayes Gets Tribute At "My Son" Premiere

Paramount's "My Son John," written, directed and produced by Leo McCarey and starring Helen Hayes, was greeted by an audience of some 5,000 celebrities of the entertainment world at its world premiere April 8 at the Capitol theatre in New York. The premiere was staged as a tribute to Miss Hayes, who has been a part of the American entertainment scene for 47 years. Stage, screen, radio and television personalities, as well as prominent Government officials, were in attendance. Also starred in the film are the late Robert Walker, Van Heflin and Dean Jagger.

Sponsored TV Rouses British Ire

LONDON: The thorny question of the BBC's future — whether in particular the Corporation's monopoly shall continue or whether a door be made ajar for the much-feared sponsored-TV — threatens to turn into a state occasion for Britain.

A thinly-disguised governmental kite has been flying for the last three weeks in the correspondence columns of *The Times.* That is a familiar device this side for the ascertainment of public views of a nominally non-political question. But the forcefulness of opinions expressed, not to speak of the acrimonious divergence of views, clearly startled the kite-flyers.

Noble Lords came forward with condemnation of the alleged vulgarity of American "commercials." But now and again in the lofty discussions were to be heard pleas in behalf of Mr. and Mrs. Public and their rights to the sort of entertainment they desire.

Emerging from the discussions not only in *The Times* but in humbler places is the plain fact that this question of sponsored TV cuts clear across accepted party lines. A senior member of the Cabinet, Minister of State Selwyn Lloyd, is known to be in favor of sponsored TV during the hours when the BBC through lack of funds cannot operate. Tory back-bench M.P.'s have been urging with some vehemence the view that, if the BBC can't keep its own programs going, then programs must be found elsewhere.

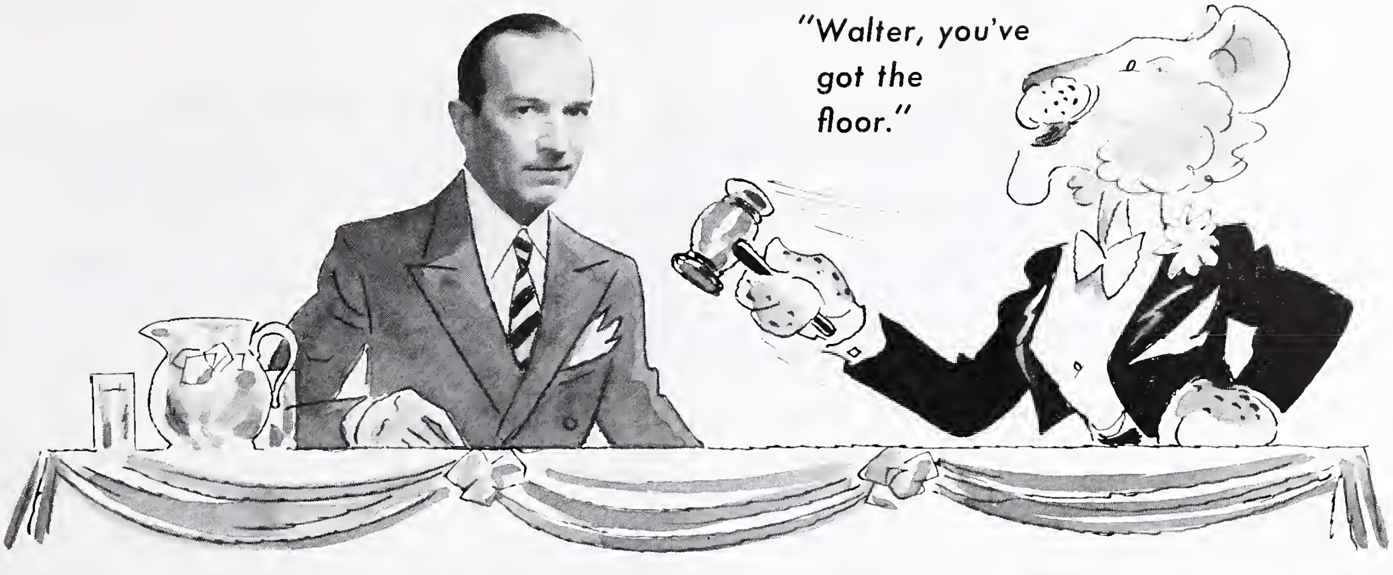
They claim that there is no reason to anticipate that "debasing vulgarity" which the holier-than-holier-thou's so fear. The BBC, urge the advocates of change, can still supervise the text and form of sponsors' announcements.

RKO Office Workers Get Retroactive Pay Rise

RKO Service Corporation last week distributed among its 175 home office "white collar" employees retroactive pay checks totaling some $20,000 under a new union contract announced by Russell M. Moss, executive vice-president of IATSE Motion Picture Home Office Employees Local No. H-63. Mr. Moss said the retroactivity covers a period of four-and-a-half months and that the new contract calls for a general wage increase averaging 10½ per cent. Expiration date of the new contract is November, 1953.

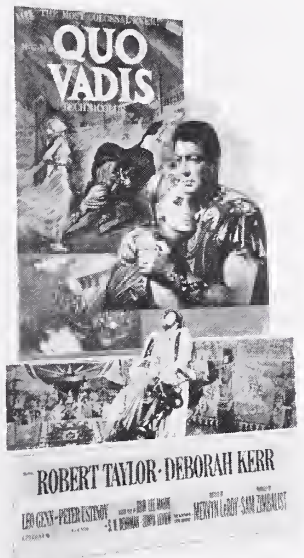
Rejects Drive-in Bill

The Massachusetts Senate this week rejected for the second time a House bill which would prohibit the construction of drive-in theatres within 2,000 feet of schools, churches or hospitals. The bill had been passed by the Joint Legislation Committee on Mercantile Affairs and by the House.

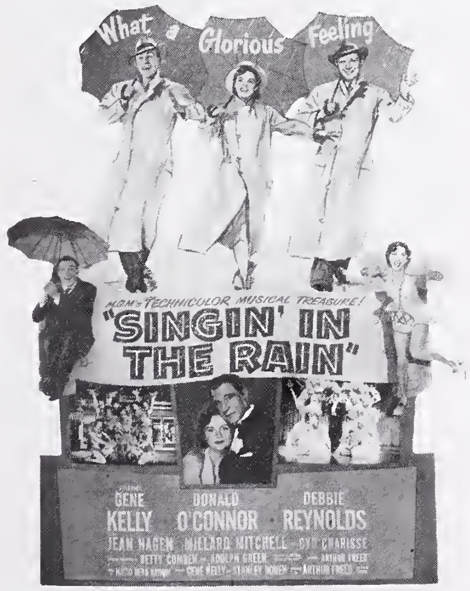

"Walter, you've got the floor."

WE ASKED WALTER BROOKS TO MAKE A SPEECH!

And here's what the Editor of Managers' Round Table said:


QUO VADIS
ROBERT TAYLOR · DEBORAH KERR
LEO GENN · PETER USTINOV
MERVYN LeROY · SAM ZIMBALIST

7-FOOT STANDEES (*above, below*) for sidewalk and co-op window displays, 3-dimensional, die-cut, easel-backed, lithographed in 5 glowing colors. Eye-popping ticket-sellers. Use several.


What a Glorious Feeling
M-G-M's TECHNICOLOR MUSICAL TREASURE!
"SINGIN' IN THE RAIN"
GENE KELLY
DONALD O'CONNOR
DEBBIE REYNOLDS
JEAN HAGEN · MILLARD MITCHELL · CYD CHARISSE

"I urge every exhibitor to familiarize himself with the special accessories that M-G-M is making today. There are plenty of customers for your theatre if you let 'em know you've got exciting entertainment on your screen. Let's get noisy! Mr. Barnum never had the kind of attractions we've got today, but he sold his shows with circus methods. Take a look at those big 7-foot standees for your lobby—and the wonderful 11 x 14 colored scene stills—and the cut-out parasols for 'Singin' In The Rain'—and the wealth of M-G-M's Showmanship materials (*All at National Screen Service*). M-G-M gives you the big shows and the tools to exploit them. Let's dig, gentlemen!"

People in The News

Jacob Wilk, eastern story editor for Warner Brothers for many years, has resigned, effective April 12. After a Florida vacation, Mr. Wilk plans to devote himself to a theatrical and picture project which he will manage for a newly formed syndicate.

John G. McCarthy, international vice-president of the Motion Picture Association of America, was to leave this week on the *Queen Elizabeth* for Europe where he will spend about six weeks, it has been announced by Eric Johnston, MPAA president. Mr. McCarthy will visit Spain, Italy, Austria, Germany, Holland, Norway, Belgium and France.

Joseph H. Moskowitz, 20th Century-Fox vice-president and eastern studio representative, left this week for Hollywood and conferences with Darryl F. Zanuck, production chief.

Harry K. McWilliams, exploitation chief of Columbia Pictures, has been nominated to succeed himself as president of the Associated Motion Picture Advertisers for another one-year term, it was announced by Ray Gallagher, nominating committee chairman and advertising manager of Motion Picture Herald.

Montague Salmon, managing director of the Rivoli theatre in New York, led all other local theatres in the fund-raising campaign for the National Conference of Christians and Jews with a contribution of $1,000, according to initial returns.

Mickey Gross, chief of field exploitation for Republic Pictures for the last three years, has been appointed publicity director of the company's studio, succeeding Mort Goodman, resigned, it was announced last week.

David A. Bader, film industry publicist, has been appointed national publicity director of the Motion Picture Pioneers, Inc. and the Foundation of the Motion Picture Pioneers, Jack Cohn, president, has announced.

Henry Anderson, manager of the insurance department of United Paramount Theatres, has been named to the Board of Insurance Advisers in the Office of the Secretary of Defense in Washington, it is announced.

Joe Marks, of Toronto, has resigned as Canadian general sales manager for Selznick Releasing Organization.

Joseph Oupcher, formerly United Artists sales representative in Montreal, has been appointed Montreal branch manager for International Film Distributors, Ltd., according to an announcement from Douglas Rosen, general manager.

Eugene Tunick has been appointed midwestern sales manager for Souvaine Selective Pictures with headquarters in Cincinnati. He formerly was New York City sales manager for Eagle-Lion and most recently branch manager for Lippert Productions in Cincinnati.

On the desks of the "Pace-Makers" of this industry ...
The Herald is "part of the picture"
HERALD

Gaston J. Dureau, Jr., president and general manager, Paramount Gulf Theatres, New Orleans, right, with Maurice F. Barr, secretary and public relations head.

MGM Plans 18 in Work In 3 Months

HOLLYWOOD: MGM will put 18 productions before the cameras within the next three and a half months, including two in Ansco color and nine in Technicolor, Dore Schary, vice-president in charge of production, announced this week.

Productions to be made in Ansco color are "Sombrero," to be produced by Jack Cummings and directed by Norman Foster, and "The Making of a Marine," which Mr. Schary will produce with William A. Wellman directing.

Color by Technicolor productions will include "Prisoner of Zenda," with Pandro S. Berman producing and Richard Thorpe directing; "I Love Melvin," produced by George Wells with Don Weis directing; "The Naked Spur," produced by William H. Wright, directed by Anthony Mann; "The Student Prince," produced by Joe Pasternak, directed by Robert Z. Leonard; "Vaquero," produced by George Wells; "Dangerous When Wet," also produced by Mr. Wells, directed by Charles Walters; "Interrupted Melody," produced by Mr. Cummings; "Small Town Girl," produced by Mr. Pasternak, directed by Leslie Kardos, and "Equilibrium," one of the sequences of "The Story of Three Loves," produced by Sidney Franklin and directed by Gottfried Reinhardt.

Increased laboratory facilities at the MGM studios make possible the production of the two major Ansco color productions simultaneously, both starting early in June.

Schwalberg Sees "Story" A Top 1951-52 Grosser

William Wyler's "Detective Story" will be one of Paramount's top-grossing pictures of the 1951-52 season, A. W. Schwalberg, president of Paramount Film Distributing Corporation, predicted this week. He said the prediction was based "on the remarkable box office performance of the film in the smaller situations." In many of the sub-run situations, "Detective Story" out-grossed "That's My Boy," "Here Comes the Groom" and "Fancy Pants." In addition, he said, the picture racked up a record number of holdover engagements, with hundreds of theatres doubling and tripling their usual playing time. The film also scored long runs in the big cities: 13 weeks in New York; 20 in Philadelphia; nine in Beverly Hills, and five each in Washington, Baltimore, Chicago and San Francisco.

Columbia Votes Dividend

The board of directors of Columbia Pictures Corporation last week declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable May 15, 1952, to stockholders of record May 1, 1952.

The Hollywood Scene

Studios' Activity Light, But Upturn Due Soon

by WILLIAM R. WEAVER
Hollywood Editor

Only four pictures were started during the week, as in the two weeks preceding, and the completion of 10 others brought the number of pictures in camera stage down to 25, which is a bit low for this time of the year. Precedent suggests an early upsurge in production activity.

"City Beneath the Sea," Technicolor, was started by Albert J. Cohen for Universal-International, with Budd Boetticher directing Robert Ryan, Mala Powers, Anthony Quinn and Susan Ball.

Henry Berman launched "You for Me," MGM, with Don Weis directing Peter Lawford, Jane Greer, Gig Young and Barbara Ruick.

George Montgomery, Helene Carter and Elena Verdugo are principals in "The Pathfinder," which Sam Katzman began shooting for Columbia with Sid Salkow directing.

"The Kid from Broken Gun," Columbia, is a Charles Starrett-Smiley Burnette Western produced by Colbert Clark and directed by Ray Nazarro.

There is no special reason for the present letdown in production activity, nor is it a thing for a showman to worry about. There is always a dip toward March, which has to do with the annual visit of the state tax assessor, and there is usually a quick rebound, which seems a little delayed this year.

That could have some connection, possibly, with the new wage scales which, approved late in 1951, are now pretty generally operative, although not totally so, and which are being reflected in the over-all costs of production quite noticeably. It may be that studio heads are doing a bit of re-tooling, so to speak, as a means of offsetting the effect of the wage increases, perhaps by cutting shooting schedules some more, an unlikelihood, or by some other means not yet made known.

RKO Closing Leaves Output Unaffected

It is not likely that the shuttering of RKO Pictures' studio for the summer will figure importantly in the year's output of Hollywood product. RKO product has been coming from its independent producing affiliations in greater supply than from its own forces for quite some time. Although the Howard Hughes-Paul Jarrico controversy conceivably could widen out to affect those sources of supply, in case the Screen Writers Guild membership were to vote a strike against the company, this is not regarded as probable.

The Screen Writers Guild is not in what can be called a popular position, from the viewpoint of the other guilds and unions, and there has been no rash of pledgings of support by them. Neither has there been condemnation, as it is generally understood by them that SWG has found itself stuck with some contractual procedures and processes it didn't know were loaded, but it appears certain that such a strike as the SWG membership might vote would not be backed up by other labor organizations. Experienced opinion is that none will be voted.

Studio Worker Wages Show New Increase

HOLLYWOOD: Average weekly earnings of studio craft union workers increased in February, for the second successive month, reflecting revisions in basic contracts late in 1951, according to the monthly bulletin issued by the California Department of Industrial Relations. Average weekly earnings in February were $112.19, for an average work week of 41.6 hours. Figures for January were $110.90 for a 42-hour week. In February of 1951 workers averaged $99.69 for a 40.5-hour week.

Coast Operators Get New Theatre Pact

LOS ANGELES: Contract negotiations spearheaded by IATSE president Richard F. Walsh terminated last week in an agreement among five principal theatre circuits and IATSE Projectionists Local 150, covering a five-year period from last June 30, expiration date of the previous pact. Terms, withheld pending ratification by Local 150, are understood to provide wage increases within Government limitations, while relaxing certain union requirements as to preparation time and vacations.

THIS WEEK IN PRODUCTION:

STARTED

COLUMBIA
The Kid From Broken Gun
The Pathfinder

MGM
You For Me

UNIVERSAL-INT'L
City Beneath the Sea (Technicolor)

COMPLETED

COLUMBIA
The Dirty Dozen (Kramer Company)

INDEPENDENT
Port Sinister (America Pic. Prods.-RKO Release)
Abbott & Costello Meet Captain Kidd (Woodley Prod.-W. B. Release)

MGM
Eagle On His Cap
One Piece Bathing Suit (Technicolor)

PARAMOUNT
Stalag 17

REPUBLIC
Thundering Caravans
Toughest Man in Tombstone (Trucolor)

UNIVERSAL-INT'L
The Black Cattle
The Riding Kid (Technicolor)

SHOOTING

COLUMBIA
Strange Fascination (H. H. Prod.)
The 5,000 Fingers of Dr. T. (Kramer Co.-Technicolor)

INDEPENDENT
Hellgate (Commander Films Prod.-Lippert Re-

MGM
Letter From the President
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours
The Devil Makes Three (Munich, Germany)

MONOGRAM
The Rose Bowl Story (Cinecolor)
Arctic Flight (Lindsley Parsons Prod.)

PARAMOUNT
Tropic Zone (Technicolor)

RKO RADIO
Sudden Fear (Joseph Kaufman Prod.)
Hans Christian Andersen (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX
Darling I Am Growing Younger
Pony Soldier (Technicolor)
The Snows of Kilimanjaro (Technicolor)

UNIVERSAL-INT'L
It Grows on Trees

WARNER BROS.
April In Paris (Technicolor)
Danger Forward
The Story of Will Rogers (Technicolor)
The Miracle of Our Lady of Fatima

BLOCK BOOK

MY SIX CONVICTS
ASTOR
MY SIX CONVICTS
CONVICTS

A SOLID BLOCK
SUCCESS ON

ING IS BACK!

THAT "BORN YESTERDAY" BABE IS BACK!
JUDY HOLLIDAY
The MARRYING KIND
ALDO RAY
Victoria
JUDY HOLLIDAY
The MARRYING KIND
BROOKS

OF COLUMBIA

BROADWAY!

ASKS COMPANY AID TO MEET TV CHALLENGE

Mrs. Anna Bell Ward, theatre owner and manager of Ward Enterprises, Lexington, Ky., in this article for Motion Picture Herald, pleads for greater distributor cooperation in showmanship at the local level to meet the TV challenge. Mrs. Ward has been named Kentucky's Number One Businesswoman by the state's Chamber of Commerce. Active in the entertainment industry since 1916, she also is a member of the Governor's Tourist Promotion Committee of Kentucky. In private life, she is Mrs. David Olson of Somerset, Ky.

by ANNA BELL WARD

Granting that it is true—as many claim—that television is responsible for most of the present woes of the motion picture industry, it seems to me that we have tried to ignore rather than to meet the challenge of our enemy. If home television ever replaces the motion picture theatre, it will be a direct result of a "fifth column" within our own ranks.

This trend of decline is not new to show business. The average exhibitor is not a close enough observer nor is his memory good. Most exhibitors also are too young, even in our youthful industry, to have a background of experience to enable them to cope with these trying times.

From the very beginning of the theatre business, the public has wanted good entertainment and the picture was the thing. I remember when the feature length picture, "The Great Train Robbery," came along and doomed the nickel theatre. Out of that picture, however, the theatre business began to flourish. The industry prospered and its growth was healthy until it was frightened by the radio booga-boo. Sane thinking and the advent of talking pictures then quieted our fears, and once again the industry continued on to become bigger and better than ever.

Could Not Show Profit

Now we are blaming television for our grave condition, but I'm inclined to think we are knocking ourselves out in the same fashion as the legitimate theatre when its demands at the box office became prohibitive. Theatre management was unable to show a profit on stage attractions costing as much as 70 per cent of the gross. The good shows made money while the bad shows—like poor pictures—lost money. But at the same time, good shows also folded because the theatre owner could not show a profit on his investment.

Today history is repeating itself. Certain pictures are singled out for tremendous advertising campaigns with the cost passed on to the exhibitor in the form of higher and higher percentages. Of course, the public wants to see a "Quo Vadis" and a "David and Bathsheba" with their advanced prices, but only a few can afford to pay those prices. While the picture is making money for the producer, the theatre is lucky to break even after giving up so large a proportion of the gross.

ANNA BELL WARD

Also, business is dead for two weeks after such an engagement since the patron's budget for entertainment has been spent on one picture. In addition, this influences the patron so that anyhing less than "Quo Vadis" is not worth his time. So he stops going to the theatre until "The Greatest Show on Earth" comes along.

Color Films Now "A"

The distributor, after such an engagement, figures the rental of his entire product on that basis and reminds the exhibitor that all pictures are "super" and fixes his rentals accordingly. It should be noted too that all color pictures have now become "A" pictures, regardless of the production and star values. Other handicaps are companion features, foreign films, art and class films, costume productions, and, last but not least, the rash of follow-ups to any type of hit film resulting in cycles of certain film types.

The following is an example of what happened to me on one of the "super" productions. The picture was bought at 70 per cent of the gross. We spent $250 advertising, which was to come out of the first money. If we reached a certain figure, the percentage would automatically be reduced, except that in no instance would the split be less than 50 per cent for the distributor. They guaranteed the house expense before the split, but this was finally broken down in tenths when the picture played three weekdays.

At advanced prices we grossed more in three days than we have ever done on any picture. When we got ready to settle, the house expense was deducted (in tenths) and also the advertising, with the result that the percentage for the film company was about 35 per cent of the gross. However, the contract called for the distributor to receive no less than 50 per cent, which they got. This left us to pay our own operating expense, overhead and advertising, with the result that we lost over $100 after the largest three-day gross in our history.

To top it all, our second theatre in the city lost money during the engagement and for two weeks after the playdate we still lost money because the $1 admission price took the community's budget for entertainment. Some time after we had played the "super," the opposition played it at 40 per cent at popular prices and grossed as much in two days as we did at advanced prices.

Appeal and Low Price

The exhibitor is at fault for paying as much as 70 per cent for the product, for no business such as ours can operate on 30 per cent of the gross. The producer is at fault too, for he cannot continue to excel in the market for "supers," or make enough to keep a theatre open 365 days a year.

Not only is TV hurting our business, but also basketball, football, wrestling matches, home talent and amateur productions, musicals, concerts, baseball and many other kindred attractions which offer continuous opposition. But let us remember at the same time that the theatre business in any situation, large or small, came to its success by appeal to the masses and low admission prices.

Pine Says Color Equals Stars at Box Office

Color in a motion picture means as much at the box office as any star in the business, according to William Pine of the producing team of Pine-Thomas, whose films are released through Paramount. Mr. Pine, who has just completed a 62-city tour during which he talked to film-goers, exhibitors and distributors across the nation, said he was convinced the most popular type of film today is the adventure drama that features action, romance and intrigue. In support of this, he pointed to the box office record of "Hong Kong," now in release, which is proving the biggest money maker to come from the Pine-Thomas team. He said the team selects stories for production only after getting the opinion of 20 or 30 theatre men around the country and thus "our boss is the public." All current and future Pine-Thomas productions, he added, will be filmed in color by Technicolor on the actual locations of the stories.

Buy TV Rights to 17 Films

George Bagnall and associates, Hollywood, have purchased the television rights to 17 feature films from Jack Schwartz. Included are 10 films made since August 1, 1948, the cut-off date in the Screen Actors' Guild contract clause requiring producers selling such films to arrange with SAG for additional payment to actors. SAG, however, cancelled its contract with Mr. Schwartz two weeks ago.

A SPECIAL
SERVICE FOR
EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUC

JUNGLE JIM IN THE FORBIDDEN LAND

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Jungle Terror

CAST:
Johnny Weissmuller

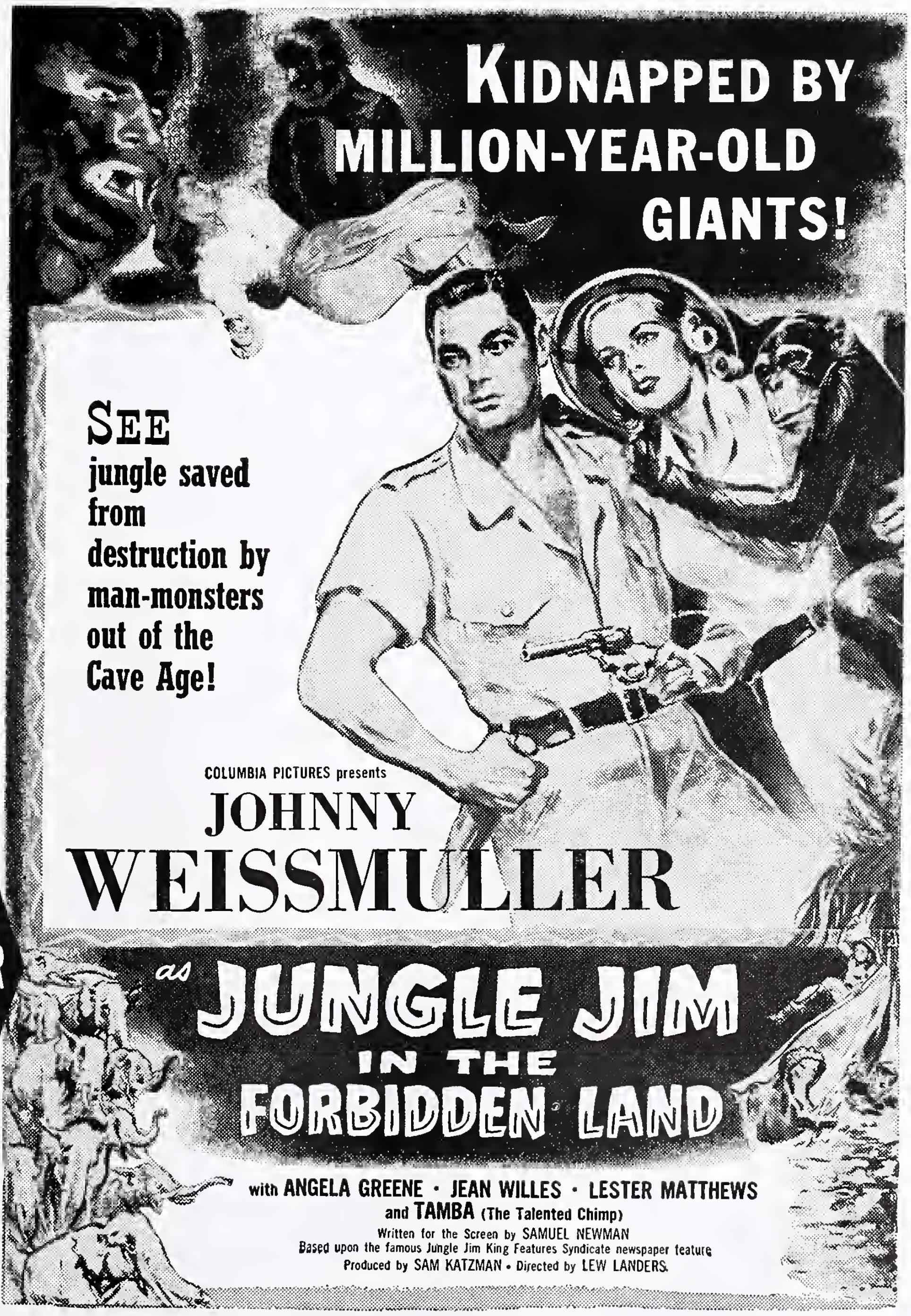
RUNNING TIME:
64 minutes

HIGHLIGHTS:
Giants stampede out of jungle! Million-year-old man-monsters run amok! Cave-age savagery rages in new adventures of famous newspaper cartoon hero. Missing-link beasts kidnap Angela Greene. Stampeding rogue elephants trample villages. Ivory syndicate enslaves natives...drugs Johnny Weissmuller to find elephant hunting grounds. Giant-killer Weissmuller drives killer-ogres back into pre-historic caves! "Okay Jungle Jim adventure!" (Variety) "Jungle excitements!" (M. P. Daily) "Will please action fans!" (M. P. Herald)

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE
NEWSPAPER
AD



KIDNAPPED BY MILLION-YEAR-OLD GIANTS!

SEE jungle saved from destruction by man-monsters out of the Cave Age!

COLUMBIA PICTURES presents
JOHNNY
WEISSMULLER
as JUNGLE JIM
IN THE
FORBIDDEN LAND

with ANGELA GREENE · JEAN WILLES · LESTER MATTHEWS
and TAMBA (The Talented Chimp)
Written for the Screen by SAMUEL NEWMAN
Based upon the famous Jungle Jim King Features Syndicate newspaper feature
Produced by SAM KATZMAN · Directed by LEW LANDERS

Greene Adds To Holding in RKO Stock

WASHINGTON: David J. Greene increased his holdings of RKO Theatres Corp. common stock during February, he has reported to the Securities and Exchange Commission.

On February 1, he said, he sold 10,000 shares owned outright, leaving him 16,450 shares owned outright. On the same day, however, a partnership, composed of Mr. Greene and his associates, acquired 10,000 shares. There was nothing in the report to indicate whether or not the 10,000 shares which he sold were acquired by the partnership. The 10,000 shares represented the partnership's entire holdings at the end of February.

In addition to these transactions, a trust account controlled by Mr. Greene bought 2,000 shares February 26, making its total holdings 14,300 shares. Thus at the end of the month, Mr. Greene controlled 40,750 shares either outright or through the partnership or trust.

Only a few other minor film company transactions were reported to the SEC in February. William B. Hurlbut sold 400 shares of Monogram common stock in two lots of 200, leaving him 2,029 shares. Walter Bedell Smith sold his entire holdings of 500 shares of Trans-Lux Corp. common. Douglas T. Yates reported he bought 250 shares of Republic Pictures common during December 1951, while Tonrud, Inc., which he controls, sold 225 shares. At the end of the year, he said, he owned 2,110 common shares in his own name, while Tonrud owned 103,335 common shares and 12,200 preferred.

Telemeter Gets 50-Year Palm Springs Franchise

PALM SPRINGS: The City Council of Palm Springs, Cal., last week voted International Telemeter Corp. a 50-year exclusive franchise for the purpose of bringing television to this town. Work is to start at once on the installation of equipment to bring to Palm Springs the signal of the seven Los Angeles television stations. The Telemeter pay-as-you-see television system, in which Paramount has an interest, is to undergo its first test in Palm Springs. In addition to the seven Los Angeles channels to be made available there will be an eighth channel which will carry Telemeter programs of special high-quality entertainment to viewers.

14-Man Slate Offered to Trans-Lux Stockholders

The Trans-Lux Corporation last week notified its stockholders of a 14-man management slate for reelection as its board of directors. The notice also urged stockholders to vote against proposals by George G. Mason, leader of the group opposing management in the proxy battle now under way. The meeting will be held in New York April 24. Accompanying the notice and attached proxy was the firm's annual report for 1951, showing a loss of $30,648 after allowing $27,000 for Canadian taxes and a reserve of $78,507 for depreciation and amortization. This compares with a net profit for 1950 of $50,850, after allowing $17,639 for taxes and a reserve of $74,939 for depreciation and amortization. Directors nominated for reelection include: Harry Brandt, Chester Bland, Robert Daine, Jay Emmanuel, Percival E. Furber, Percy N. Furber, Aquilla C. Giles, Herbert E. Herrman, Edison Rice, Lee Shubert, Jacob Starr, Joseph Viertel, Ralph Wiener and Milton C. Weisman. William M. Girden, a present director, will not be up for reelection, it was stated.

BROCHURE EXTOLS VIRTUES OF TELEMETER TV SYSTEM

A second and revised version of a booklet entitled "The Story of Telemeter" is currently in distribution, giving details of the pay-as-you-see television system and claiming that its introduction "will affect the marketing of entertainment as drastically as it was the day that Thomas A. Edison introduced the first motion picture projector."

The Telemeter device is produced by International Telemeter Corporation of Los Angeles, in which Paramount Pictures has a controlling interest.

The booklet says subscription television does not call for as big a change in habit as some people may think—"the American public has always been accustomed to paying for good entertainment of their own choice whether it be theatre, motion pictures or sports. If the answer to the puzzling economic questions regarding TV in the future is to rely on some form of subscription television then the thing to know is which of the present approaches to subscription television is the best, the least expensive and the most practical."

The brochure says all aspects of Telemeter have been investigated down to the time consumed in servicing several Telemeters in an apartment house as compared with the time consumed in servicing Telemeters in a sparsely settled neighborhood. "It is estimated that within ninety days from the day Telemeter goes into its first market the Telemeter System can be in operation," the booklet says.

The booklet holds that neither radio and TV nor motion pictures "solved the tough problem that had to do with the distribution economics of the billion dollar entertainment business. Now, Telemeter . . . supplies a scientific solution to that baffling economic problem."

TESTING TELEMETER. ***Cecil B. DeMille is shown here putting a coin into the box which is part of the Telemeter subscription TV device. The box normally contains the mechanism shown in this picture to the left of it for purposes of inspection and demonstration. Mr. DeMille has long been interested in the possibilities of pay-as-you-see television.***

Under the Telemeter system, a station sends out a "scrambled" signal which appears as an unintelligible signal on the TV set. A small box is attached to the receiver. To get the signal cleared, coins must be inserted into the box. Programs seen and money received are recorded on an electronic tape. At the end of each month, a Telemeter serviceman comes to the house to collect tape and money.

Telemeter is to undergo its first field test in Palm Springs, Cal., this year, providing the necessary materials to conduct the experiment are available.

Kramer Reports on First Year of Columbia Pact

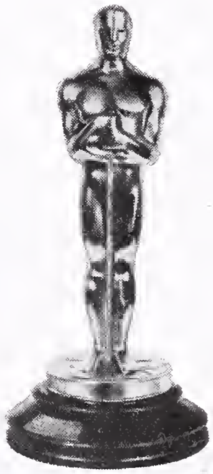
At the conclusion of the first year of its five-year, 30-picture contract with Columbia Pictures, the Stanley Kramer Company has completed five pictures, has two in production and 13 in preparation. The completed films include "Death of a Salesman," "My Six Convicts," "The Sniper," "The Four-poster" and "The Happy Time," with "The 5,000 Fingers of Dr. T" and "The Dirty Dozen" in production. With the 13 films in preparation, the company already owns properties amounting to two-thirds of its Columbia contract. These properties include "The Library," "The Member of the Wedding," "The Cyclists' Raid," "The Juggler" and "The Caine Mutiny." The number of personnel of the company has increased from 19 to 36 since the move to Columbia, plus six contract directors and 11 writers.

The Daiei Motion Picture Company, of Tokyo, Japan, producers of RASHO-MON, on behalf of all who had a part in the making of it, wish to express their appreciation to the Academy of Motion Picture Arts and Sciences for honoring RASHO-MON with the Special Academy Award as the best foreign language film of the year.

We, of Japan, who have respected and admired the fine artists and the great skills of the American Motion Picture industry, are proud of this great honor.

Our thanks also to the critics and organizations which have bestowed upon our picture high praise and awards. To RKO Radio Pictures, Inc., our appreciation for making RASHO-MON available to the generous welcome of the American people—to whom the Motion Picture, as an art form, is a universal meeting ground.

M. Nagata,
President
Daiei Motion Picture Co.



Rasho Mon

introducing
MACHIKO KYO
TOSHIRO MIFUNE
MASAYUKI MORI
A DAIEI PRODUCTION
Produced by JINGO MINOURA
Directed by AKIRA KUROSAWA
Based on a novel by
RYUNOSUKE AKUTAGAWA
Screenplay by AKIRA KUROSAWA
and SHINOBU HASHIMOTO
Photographed by KAZUO MIYAGAWA
Music by TAKASHI MATSUYAMA
Distributed by RKO Radio Pictures, Inc.

Metro Plans ExhibitorAid On "Vadis"

Assurances from MGM that it would pursue a sales policy for "Quo Vadis" that would help the exhibitors in every way possible, was relayed last week to members of Allied States Association in a special letter by Wilbur Snaper, president.

Mr. Snaper reported on his meeting with Charles Reagan, Ed Saunders and Jack Byrnes of MGM, and said: "The Metro sales policy, as pursued for many years of dealing fairly with individual exhibitors throughout the country, holds good for 'Quo Vadis' as it does for any other picture.

"I have the assurance of the three gentlemen . . . that they realize that subsequent theatres will have to be handled with understanding. I am writing this to relieve the thoughts of many independent theatre owners that it is Metro's intention to establish a confiscatory deal."

Mr. Snaper's letter outlined his discussions with the MGM officials and said it is the company's intention to use a policy of ". . . open door where exhibitors . . . have failed to realize and equitable conclusion at the end of the 'Quo Vadis' play."

No definite policy has been set for smaller theatres. Thus far, the following types of deals—depending upon the theatres involved—have been made: a straight 70/30 split; 70/30 with 10 per cent of the gross guarantee profit where overhead has been acceptable; 70/30 with a 40 per cent minimum; and a 90/10 split over the house overhead.

Last week, MGM ran trade paper ads on "Quo Vadis," stating that the film will now be exhibited in cities of less than 25,000 population. The ad said that it was necessary to "proceed carefully" with second run exhibition, and for this reason, a few "appropriate" cities had been picked for experimental runs. The MGM exchanges later will advise exhibitors "when we are ready to proceed with second and following run exhibitions in the various cities located in the respective exchange areas."

Milwaukee Towne Theatre Opposes Petition on Runs

The Towne theatre in Milwaukee, through its attorney, Thomas C. McConnell, is opposing a petition filed in the Chicago District Court by Standard Theatres to permit the latter's Riverside theatre in downtown Milwaukee to play films day and date with the Towne. Mr. McConnell claimed that under the recent Towne decree the Milwaukee release system was set up to give the Towne first crack at exclusive first runs in the city. "Affiliated" houses, he said, are relegated to a second run releasing position or taking films which the Towne has passed. The petition has been referred to Judge Albert E. Tehan in the Eastern Wisconsin District Court.

EITEL IS OPTIMISTIC ON CHICAGO BUSINESS

Otto K. Eitel, head of a syndicate which took over the lease of the Palace theatre in Chicago from RKO, last week expressed his faith in the future of the downtown Chicago film business. During an address to members of the press on the occasion of the reopening of the house, now called Eitel's Palace, Mr. Eitel also announced the theatre would have a single-feature policy, with films in color shown as much as possible.

Fitzgibbons Aids Toronto Jewish Appeal Drive

TORONTO: John J. Fitzgibbons, C.B.E., president of Famous Players Canadian Corp., was the special speaker at the annual dinner of the film division of the United Jewish Appeal here last week. In addition to giving an address which resulted in $40,000 being pledged—$10,000 more than last year—Mr. Fitzgibbons made a personal contribution apart from that of Famous Players.

Mr. Fitzgibbons said he was at the dinner because he believed "every man has a mission from God to help his fellow beings who are in distress. We of the motion picture industry stand united on that platform."

Describing himself as the son of an Irish-Catholic immigrant, Mr. Fitzgibbons said he sometimes thought he was discriminated against because of his religious beliefs. And so on through the circle, there are discriminations, he said, but "if there is more hatred in the world today perhaps it is because one man sees in another some of the things he dislikes in himself." He saw The United Jewish Appeal as a test "whether or not you truly believe in the brotherhood of man."

Legion Approves 11 New Productions

The National Legion of Decency this week reviewed 11 new productions, putting seven in Class A, Section I, morally unobjectionable for general patronage, and four in Class A, Section II, morally unobjectionable for adults. In Section I are "Abuna Messias," "Anthony of Padua," "Apache Country," "Belles on Their Toes," "Oklahoma Annie," "Red Ball Express" and "Walk East on Beacon." In Section II are "Captive City," "Diplomatic Courier," "Encore" and "Mara Maru."

NAM Has Inflation Film

The National Association of Manufacturers has announced that 300 prints of its new 16mm color film on inflation, "Your Money Is What You Make It," soon will be available for distribution through its national and 12 regional offices. The 36-minute film was made by Apex Film Corporation and produced by Jack Chertok.

House Cuts Overseas Program

WASHINGTON: The House has voted very deep cuts in the funds requested for the State Department's overseas information program in the 12 months starting July 1.

Should the cuts be sustained by the Senate, they undoubtedly would force substantial retrenchment in the program of the International Motion Picture Division, though how much would not be known for many months.

The Department requested $133,272,914 for the information program in the 1952-53 fiscal year. This included $10,600,000 for the regular film program, and $4,658,000 for a special film program of producing 18 feature films for theatrical distribution in the Near, Middle and Far East.

The House Appropriations Committee approved $111,066,000 of the total request. It specifically approved the full $10,600,000 for the regular film program but also specifically eliminated the entire $4,658,000 special film program.

On the House floor, an amendment was offered to cut the total still further, to $86,575,000—just a fraction below the $87,236,881 appropriated for the program this year. The cut carried by a one-sided 160 to 109 vote. However, it was not specified how much of the additional cut should come in the film program and how much in the radio, press and other programs. In the current year, the film program has $10,225,230.

The House also cut out the full $36,727,086 requested for acquisition and construction of radio facilities—a separate item from the operating programs cut earlier.

Jack Levin Associates Discuss Drive-in Study

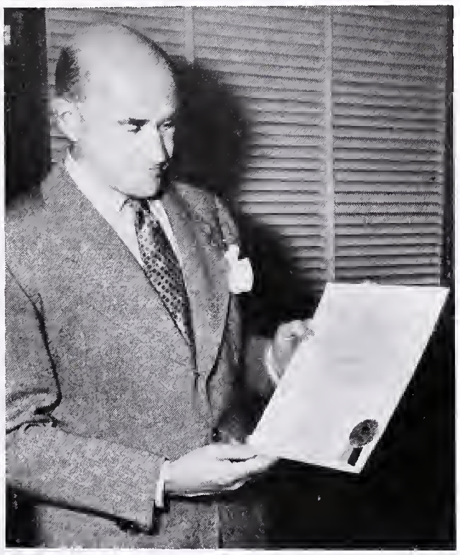
Southern and eastern executives of Jack H. Levin Associates this week concluded a three-day conference at the home offices in New York, following a similar three-day regional session in Chicago last week. The main topic of the meeting was the Associates' forthcoming analysis of drive-in theatres. Attending the New York meeting, headed by Jack H. Levin, were: Lewis B. Lawrence, director of the southern division; Frank Park, director, south-central division; George O'Heron, director, New England division; Nathan J. Morris, eastern division, and Richard Malkin, home office executive.

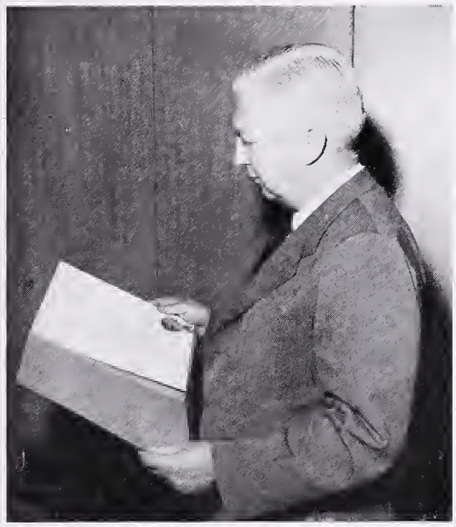
Forms Booking Service

E. L. Ornstein, head of E. L. Ornstein Theatres, Marengo, Ind., has formed a theatre buying and booking service, serving both indoor and outdoor theatres in Kentucky and Indiana. At present Ornstein Theatres is handling the service for about 15 houses, with more to be added in the near future.

IN DISTINGUISHED FILM COMPANY

WINNERS ALL, on this page. Here are some of the producers and directors who have been receiving their Awards of Achievement from the *Motion Picture Herald* and *Fame*, the latter just issued, for distinction in making features and short subjects which draw the customers, and make the money for the exhibitors.



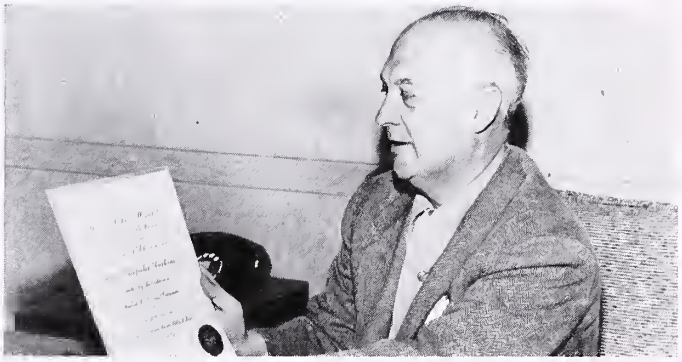


SAMUEL GOLDWYN, a Champion of Champion Producers, above.

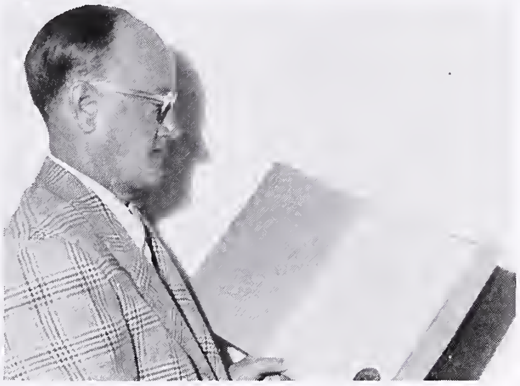
FRED QUIMBY, MGM shorts chief, at the right above.

AT THE RIGHT: Walter Lantz, Woody Woodpecker cartoons, U.I.

AT THE LEFT: Steve Broidy, Monogram-Allied Artists president.



LEONARD GOLDSTEIN, a Champion producer.

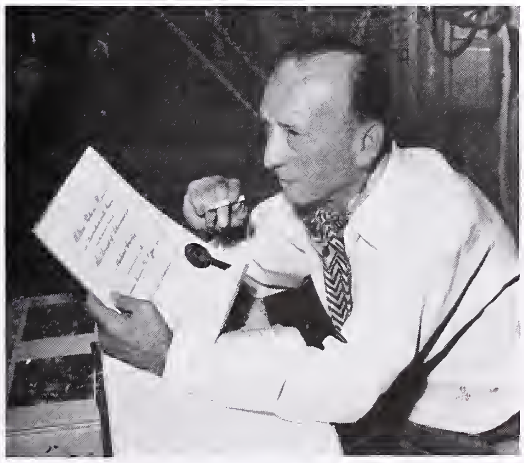


PETE SMITH, at the left, a consistent producer of money-making short subjects, examines his Award of Achievement for his Pete Smith Specialties, produced for MGM.

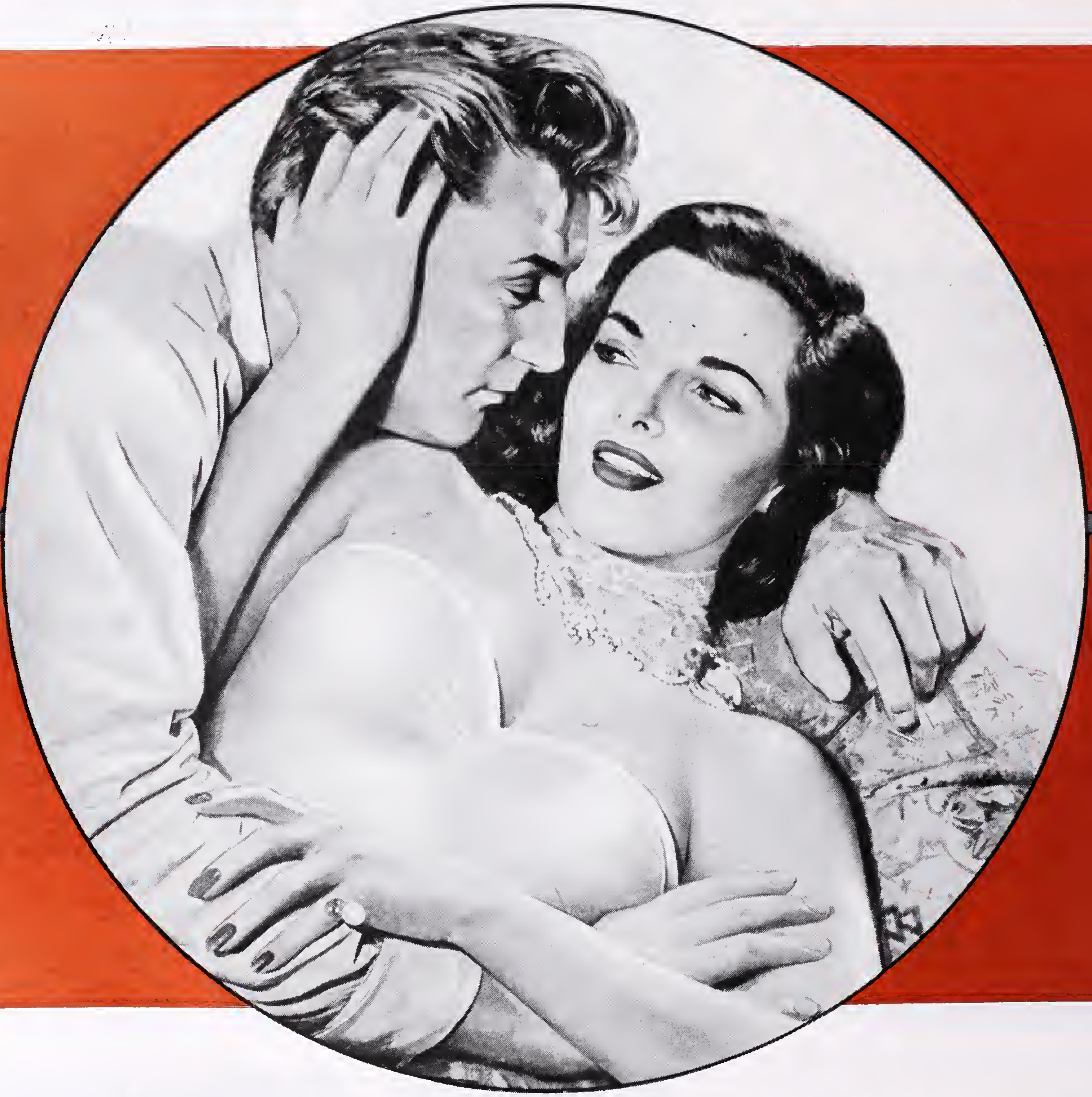
MICHAEL CURTIZ, below, is seen with his Award, naming him a Champion of Champions director.

HAL WALKER, a Champion director.

GORDON HOLLINGSHEAD, Warner shorts chief.



ON THE SPOT . . . *in the tough*



ROBERT MITCHUM · JANE RUSSELL
WILLIAM BENDIX

with THOMAS GOMEZ · GLORIA GRAHAME · Directed by JOSEF von STERNBERG · Screenplay by BERNARD C. SCHOENFELD & STANLEY RUBIN

est spot on earth!

A man from nowhere ... a woman with nowhere to go ... try to forget their pasts in exotic, exciting MACAO, port of sin ... and shady dealings!

JANE SINGS:

"One for My Baby"
"Ocean Breeze"
"You Kill Me"

IN

MACAO

FULL-PAGE NATIONAL ADS to 28,696,603 CIRCULATION
... In Life, Look, S.E.P., Collier's, Time, Newsweek and This Week Supplement in 31 Sunday newspapers in 31 cities.

RKO RADIO PICTURES

The National Spotlight

ALBANY

Fabian's Palace, in an advertisement announcing the holdover of "The Greatest Show on Earth" for a second week, disclosed that 41,576 saw the picture here the first week. The Palace, which seats 3,660, is not the only large upstate theatre to retain the Paramount release for another seven days. Warners' Stanley, Utica, with a capacity of approximately 2,800, and that circuit's Keeney, Elmira, accommodating about 2,900, ran it 14 days—at $1.25 top. . . . The Troy, Troy, held "Quo Vadis," at $1.25 top, for a second week. . . . Fabian theatres in Albany, Schenectady and Troy scheduled automobile giveaways for Holy Week. In each city, they were linked by telephone for the drawings. Managers promoted the cars. . . . Michael Zala, who assumed management of the Strand, Johnstown, after Clarence Dopp had darkened it for several months, is managing the Overlook drive-in at Poughkeepsie for Harry Lamont. . . . Howard Cammack is directing Lamont's Middletown drive-in; Robert Case, the Sunset drive-in, Kingston; Clifford Swick, the Vail Mills, near Gloversville; Gerald Schwartz, the Riverview, Rotterdam. . . . Nicholas A. Fasula, assistant manager of the Riverview drive-in last year, has been appointed Rotterdam building commissioner. . . . The Mohawk, Saratoga and Auto-Vision, Fabian-operated drive-ins, opened with all-Tchenicolor bills. . . . Bob Griffith, assistant manager of the Grand, Albany, was transferred to the Cohoes, Cohoes. George Seed, manager of the Cohoes, is supervising the area Fabian drive-ins.

ATLANTA

The following new drive-ins are under construction: J. R. Pierce, Kingsport, Tenn.; John E. Davis, Chattanooga, Tenn.; and Bob Davis, Rockood, Tenn. . . . Hugh Manning, former theatre owner in Tennessee, was in for a visit. . . . Mr. and Mrs. John Stillman, opened a new 300-car drive-in at Delray Beach, Fla. . . . Paul Hargette, branch manager for Columbia at Jacksonville, Fla., and Mrs. Hargette are parents of a baby son. . . . On the row booking: Bill and Frank Dowler, theatre owner in Chattanooga, Tenn.; Otis Hudgins, Thomaston, Ga.; E. J. Hunter, Colquit, Colquit, Ga.; John Hackney, Portedae, Ga.; Stanley Rosenbaum, Muscal Shoals Amusement Co., Florence, Ala.; Jay Soloman, Chattanooga, Tenn., and George Weeks, Decatur, Ga. . . . National Theatre Supply has installed a new screen in the Pal theatre, Lyons, Ga. . . . Dave Freidman, former office manager, Paramount exchange, transferred to the Chicago office.

BOSTON

Arthur Lockwood, chairman of the 1952 Jimmy Fund Drive has set up a 30-man advisory panel in an effort to interest other industries in backing the dirve. The campaign will take place September 1 to 14. . . . The Bellevue, St. Albans, Vt., has been sold to Mrs. Ernest Handy by Bedard and Carlisle who have owned and operated it for 30 years. The deal includes the sale of the property. Another sale reported is that of the Roxbury, Roxbury, by the Levin interests for alteration into commercial use. . . . Altec Service has moved its headquarters from the Statler building to an office on Isabella Street. . . . The Majestic theatre, Boston, long closed, reopens Easter Saturday with the Souvaine feature "Never Take No For An Answer" for an extended engagement with continuous performances. . . . The Catholic Motion Picture Guild conducted its annual weekend on religious retreat at Campion Hall, Andover, Mass., with 70 members attending. William A. Sullivan of Maine and New Hampshire Theatres is president. A plaque in memory of the founder of the Guild and former president, William Doyle was presented. . . . George Kirk of New York is coming on to manage the Translux theatre, Boston, replacing Louis Newman who resigned.

BUFFALO

The nine-week merger of the Cinema and Mercury theatres has ended. The corporation, formed to operate the houses jointly, has been dissolved. The Cinema is owned by Morris Slotnick and Phil Cohen of Rochester, who also operate the Cinema. The Mercury is owned by Dewey Michaels, whose son, James, had been acting as general manager of the merged houses. Now James Michaels is returning to the exclusive management of the Mercury and Milt Harris is managing the Cinema. . . . There was a big turnout for the Variety Club's "Night in Las Vegas." Chief Barker Dave Miller acted as MC. . . . Edward L. Hyman, vice-president, United Paramount Theatres and several members of his staff, will visit Buffalo Wednesday, April 16 for a conference with Arthur Krolick, general manager, Rochester and Buffalo UPT, and managers of UPT houses in both cities. . . . Arthur Copeland, owner of the State theatre in Caledonia, N. Y. and his wife are recovering from injuries suffered in an auto accident in Webster. . . . Mr. and Mrs. Ben Belinson, Little theatre, Rochester, are vacationing in Florida. . . . Norman Wolk has been named manager of the Arnett in Rochester, owned by Phil Cohen and Morris Slotnick. Mr. Wolk formerly was city manager for Schine Theatres. . . . Abbott & Costello will visit Buffalo on Friday, April 18. They will be interviewed by press and radio and make a personal appearance at the Center, where their newest starring vehicle, "Jack and the Beanstalk," will be showing. . . . The Star drive-in in Buffalo and the Starlite in Rochester were two of the first drive-ins to open for the season.

WHEN AND WHERE

April 13 - 15: Fifth annual convention Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta, Ga.

April 15, 16: Annual meeting, Iowa-Nebraska Allied, Fontenelle Hotel, Omaha, Neb.

April 21-25: 71st semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Drake, Chicago.

April 28-May 1: Variety International convention, Las Vegas, Nev.

May 1, 2: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis, Minn.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

CHICAGO

Highlight of the week's business here was the world premiere of "The Battle At Apache Pass," coupled with the personal appearance of Jeff Chandler and a band of full-blooded Indians on the State Lake stage. . . . "Sailor Beware" continued to do phenomenal business in its subsequent runs. . . . Virtually all the drive-ins in and around Chicago have opened for the summer. . . . For the first time in years a Walt Disney cartoon feature was set for its Loop run at a B. & K. house. "Snow White And The Seven Dwarfs," RKO-Disney reissue, has been booked into the United Artists, as a single feature, with Disney's latest True-Life Aventure short, "The Olympic Elk," as an added program attraction. . . . The Lee, Three Oaks, Mich., re-opened after being shuttered since last Fall. . . . The Phil Kron drive-in is set to open for the summer after repairing damage to its booth caused by a gas explosion. . . . Phil Worthen has taken over as manager of Arthur Wirtz' North Center, succeeding Rollin Stonebrook, now managing Eitel's Palace. . . . The downtown Monroe is installing new loge seats.

CINCINNATI

Practically all drive-ins in this area have opened for the season, although a few have remained open all winter through the use of in-a-car heaters. Business at most of the

(Continued on opposite page)

(Continued from opposite page)

outdoor spots has been fair, due to the inclement weather. . . . The Cincinnati Variety Club, Tent No. 3. will hold "A Night at Variety Club Downs." on Saturday night, April 12 in the club quarters. The Barney Rapp Revue will be one of the highlights of the affair. . . . Nate Wise, RKO divisional director of advertising, has moved his office from the RKO Albee to the RKO Palace theatre building, the location which he previously occupied. . . . John A. Schwal, veteran Hamilton, Ohio, exhibitor, now on the retired list, has returned with his wife from a Florida vacation. . . . Mat Turberg, manager of the Palace theatre, in Hamilton, Ohio, is on a trip to California, accompanied by his family. . . . The Kentucky theatre, at Whitesburg, Ky., which was closed soon after opening of the Alene theatre there, is being renovated, and will reopen with a summer policy, the nature of which has not yet been announced. Both houses are owned by Salene Thomas.

CLEVELAND

Roger Weaver succeeds Bob Lytel as manager of Warners' Sigma theatre, Lima. . . . In a last minute change, Schine booker Bennett Goldstein remains in Cleveland instead of going to Buffalo as announced. . . . Eddie Miller, longtime manager of the Hippodrome is ill in Lawson General Hospital, Chamblee, Ga. . . . Edward Raab has closed the Vogue theatre, Akron, for the summer while he concentrates on his outdoor theatres. . . . Herbert Ochs of the Ochs drive-ins held a meeting of the managers of his seven Canadian and two native drive-ins at the General Brock Hotel, Niagara Falls. . . . Max Lefkowich, Bert Lefkowich, Leo Greenberger, all of Community circuit and their families are back from Florida. . . . A section of the Stadium has been set aside for Independent Theatre Owners of Ohio members attending the annual convention here May 19-20, for a night baseball game on May 20. . . . Nat Freiberger and Gilbert Byron of Washington circuit, have exchanged managerial posts, with Mr. Frieberger now at the Plaza and Byron at the Astor. . . . Abe Kramer, Associated Circuit executive and Mrs. Kramer left for California. . . . Bill Biggio, owner of the Virginia theatre, Carrollton and family are in Florida. . . . Ezella Theatre, neighborhood house belonging to the Modern theatre circuit was the scene for a benefit performance resulting in $2,483 being turned over to a neighborhood youth, recovering from effects of a carbon monoxide accident in which his sister was killed. Theatre, booth service, top acts and unreleased feature film were donated for two performances. Jack Essick supervised the show. Ed Bangs, *News* sports editor, was master of ceremonies for the occasion.

COLUMBUS

Luncheon meeting of the board of directors of the Independent Theatre Owners of Ohio will be held here April 22 at the Deshler-Wallick. Plans for the ITOO convention May 19-21 at the Hotel Hollenden, Cleveland, will be discussed. . . . Susan Cabot, featured in "The Battle at Apache Pass," was a Columbus visitor last week. . . . Police crackdown is under way here on all Bingo games despite a court restraining order which permits some games to run. One woman has been arrested charged with promoting a game of chance. . . . Some members of the City Council are urging "fringe area" parking lots with shuttle bus service to the downtown area as a parking solution. The Farm Bureau Insurance Co. has indicated it is willing to participate in financing of parking garages in the downtown theatre area. . . . "The Greatest Show On Earth" went into a second week at Loew's Ohio, typical of its success in other situations.

DENVER

Tom Smiley, Wolfberg Theatres booker, is father to a new son. . . . Faye Patterson, Universal contract clerk, and Jack Hallingshead, were married. . . . Harold Wirthwein, Monogram district manager, was in and together with C. J. Duer, branch manager, went to Albuquerque, N. M., on a sales trip. . . . Russ Dauterman and Buzz Campbell

(Continued on following page)

RAWLEY WINS HEART AWARD OF TORONTO VARIETY CLUB

John J. Fitzgibbons hands Earnest M. Rawley the plaque, symbol of the Heart Award of Tent 28, Variety Club, Toronto, at the club's annual dinner. Chief Barker Rube Bolstad, right, looks on.

TORONTO: Earnest M. Rawley was named the fourth winner of Heart Award, presented by the local Variety Club.

The award was given Mr. Rawley for making the greatest contribution to the work of the club, particularly with his arrangement of the Tommy Trinder tour of Canada for the benefit of the club. Already nearly $30,000 has been collected for the benefit of Variety Village, Toronto.

J. J. Fitzgibbons, president, Famous Players Canadian Corp., and first winner of the Heart Award, made the presentation. No one in the club, outside of the Heart Award Committee, knew who was winner, until it was handed in a sealed envelope to Chief Barker Rube Bolstad.

In past years, winners have included John J. Fitzgibbons, who was the club's first chief barker and one of its founders, to James Cameron and to William Summerville, Jr.

"We all know the tremendous job Ernie Rawley has done for Variety," Mr. Fitzgibbons said. "He has been a driving force, and we are proud of him as a showman."

"It is a great honor to give him this memento, symbol of his devotion to the club," said Mr. Fitzgibbons in presenting Mr. Rawley the plaque.

"He has demonstrated his love for his fellow-men by his unstinting devotion to the welfare work undertaken by this organization."

Chairman of the Heart Award is Lou Davidson, and he was aided in the selection by Joe Bermack, Tom Daly, Hye Bossin, Russ Simpson, Ben Freedman, Lionel Lester, Walter Kennedy and Paul Johnston.

In addition to the Tommy Trinder tour, Mr. Rawley, who manages the only legitimate theatre in the city, organized a number of theatre benefits in aid of the Variety Village, as well as serving on a number of committees of the club.

As a theatrical producer, manager and promoter of legitimate shows, Rawley has been in the front rank of Canadian showmen for 25 years. A native of Montreal, where he was born in 1905, he came to Toronto to join Famous Players in 1925 as supervisor of roadshows for Trans-Canada Theatres.

(Continued from preceding page)

have taken over the Associated Film franchises for Denver and Salt Lake City, and have installed W. M. (Bill) Hugheart as branch manager. . . . Mr. and Mrs. Sam Bauguess have bought the Kiowa, Kiowa, Colo., from Lola Staley. . . . Joe LeVee, Warner Bros. salesman, back on job after an operation.

DES MOINES

Kenneth C. (Whack) Whetstone, veteran Keokuk showman and retired manager of the Koekuk Frisina theatres, died. He had been in failing health for four years and retired a year ago. He had been in show business since 1906 and was one of the most widely-known men in the Keokuk community. . . . Another Iowa showman who passed away was Earl G. Greene, Sr., 56, owner and operator of the New State theatre at Hedrick. His death occurred at Veterans hospital in Des Moines where he had undergone surgery. In addition to his theatre duties, Mr. Greene had served the last year as town clerk, in Hendrick. . . . George E. Mullare of Mason City is the new manager of the Strand theatre in Fort Dodge; the house is operated by Central States . . . Lyle Lauber of Waterloo has reopened his Iowa theatre at New Hartford following extensive improvements. . . . Nat Thon of Austin, Minn., has purchased the Lyric at Coon Rapids from Jack Kennedy of Des Moines. . . . Mr. and Mrs. Fred Gearheart have sold the Sun at Woodward to Mr. and Mrs. Fred Bullen of Des Moines. . . . Paul McCarthy, owner of the Starlight drive-in theatre east of Algona, has sold the business to two Kansas City men. . . . R. M. Bernau and R. L. Fridley, both of Lake City, have purchased the Empress theatre at Rockwell City from R. M. Phillips and Oky Goodman. Bernau and Fridley, who also own the Iowa in Lake City and the King at Ida Grove, say the Empress will be closed sometime during the summer for a complete overhauling. . . . Work is underway on the Twix Town drive-in theatre near Marion. It is expected the 600-car ozoner will be ready for business by May 1. . . . The operation of the Mayfair theatre at Shenadoah has been discontinued by Virgil Harbison, of Tarko, Mo. . . . George Berman of New York and Ben Marcus of Kansas City attended meetings at Columbia exchange. . . . New automatic patching equipment has been installed in the inspection department at Columbia—the first in a Des Moines exchange.

HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, has been appointed to the Mayor's Conference on Community Understanding in New Haven, with special emphasis on the city's recreation. . . . Sperie G. Perakos, district manager, Perakos Theatres, New Britain, Conn., has returned from a Washington, D. C., visit. . . . Nick Kounaris, partner in the Kounaris and Tolis Theatres, Meriden and Newington, Conn., is vacationing in Florida. . . . Clement L. McCann has been named manager of the Olympia theatre, Lynn, Mass. . . . Hy Levine, independent New Haven distributor, has become a grandfather for the ninth time. . . . A Hartford woman, Eileen Donahue, has brought suit for damages of $25,000 against the Torrington Drive-In Corp., charging that she was injured while walking on the drive-in theatre grounds in July, 1951. . . . Barbara Hale and Jeff Donnell, starring in "The First Time," concluded an extensive New England personal appearance tour, accompanied by Dick Stephens of the Columbia exploitation staff.

INDIANAPOLIS

Virgil Jones has been named head booker and office manager at the Warner Bros. exchange, succeeding Jane Beard, who resigned to go in business with her husband. . . . Robert L. Hudson, Sr., has leased his Indiana, 700-seat house, at Richmond to the Richmond Civic Theatre to use a week for each of its seven annual productions. . . . Ed Resener, manager of the Swan at Terre Haute, has received an award from Y & W for the greatest boxoffice increase over a comparative period last year. . . . Max Lofton, manager of the Swan at Terre Haute, also was a winner for the greatest increase in concession receipts. . . . Dave Cockrill, head of the Great Indianapolis group, came here from Denver to straighten out the personnel situation resulting from M. D. Brazee's resignation as general manager. Mr. Brazee, who quit to operate his own Greenwood Drive-in, is helping out until a replacement is named. . . . George Berman, chief of Columbia branch operations, and Ted Todd, 20th-Fox exploiteer, were film row visitors. . . . The Indianapolis Colosseum of Motion Picture Salesman is all set for its dinner dance April 19.

KANSAS CITY

Warwick, Fox Midwest neighborhood theatre, changed over from subsequent run to first run art. . . . The Vogue will play "Man in the White Suit," following "Little Ballerina" and "Pool of London." The Kimo brought back "Quartet," and is showing also "Salt to the Devil.". . . "A Street Car Named Desire," back at regular prices, had a good week at the Paramount. . . . The State, Kansas City, Kansas, has cut prices—now 25 cents any seat, any time. . . . The four Fox Midwest firstruns will have three actors on the stages a few days before "The Pride of St. Louis" opens—Joanne Dru, John Ireland and Constance Smith. . . . Charles Y. O. Pugh, 74, for 16 years maintenance man for Fox Midwest theatres, died April 4, at his home. . . . Robert Herrell, formerly manager for Realart at Kansas City, recently associated with Walter Lambader whose United Film Exchange had taken over Realart distribution, and associates, have bought the company. . . . A permit to erect a drive-in theatre in Johnson county was denied by the township zoning board.

LOUISVILLE

WAVE-TV has announced it has programmed 13 recent-vintage films produced by Sir Alexander Korda. Most of the films were turned out in 1950 and 1951. . . . Donald Young of Bardstown, Kentucky has announced he has purchased a part interest in the Gypsy drive-in theatre, Bardstown Kentucky. . . . Johnny Godfroy is managing the New Knox theatre, which has been remodeled and re-opened under the new name. The theatre was formerly known as the Towers. The New Knox is controlled by Settos Theatres, Indianapolis, Indiana. . . . Exhibitors visiting recently included: Morris Smith, Valley, Taylorsville, Ky.; Shirley Chism, New Ace, Brandenburg, Ky.; Edwin St. Clair, St. Clair, Lebanon Junction, Ky.; Homer Wirth, Crane, Crane, Ind.; R. L. Gatrost, Victory, Vine Grove, Ky.; and Jim Howe, Richland, Carrollton, Ky. . . .The Ideal Theatre here, a subsequent run neighborhood theatre, was scheduled to close down for approximately two to three weeks to undergo a complete remodeling. The Ideal is managed by Joe Reiss of Amusement Enterprises. As soon as the Ideal is completed other houses within the circuit are scheduled for a similar treatment.

MEMPHIS

Mr. and Mrs. R. L. Bostick, representing National Theatre Supply Co., attended the formal opening of Haven drive-in at Wynne, Ark. . . . C. E. Sumner, salesman for National, attended the opening of 45 drive-in, Bonneville, Miss. . . . L. G. Renfrow, owner of Grove, Holly Grove, Ark.; Mrs. J. C. Noble, owner of Temple at Leland, Miss., and Miss Louise Mask, owner of Luez, Bolivar, Tenn., were on Film Row. . . . Memphis Variety has set its installation service for new members of April 14. . . . George Simpson and Dick Settoon are heading two teams that are competing in the membership drive for Variety. . . . Additional drive-ins that opened for the summer: Sunset at Paragould; Skyway at Priceton, Ky.; Tommie's at Kennett, Mo.; Met-N-Mo-V at Jackson, Tenn. and Audubon at Henderson, Ky. . . . John S. Treft, owner, has changed the name of his Melba theatre at Mound Bayou, Miss., to Rebel theatre. . . . Dick Settoon, chairman, Jack Katz and Bailey Pritchard have been named on a Welfare Committee for Memphis Variety and all people in the industry have been asked to communicate with them when some member or member of his family is ill.

MIAMI

Detroit, Michigan and a background of 30 years in theatre business are the assets of Samuel Carver who has come to Miami and is assisting Bill Goller at the Tower. . . . The resignation of Harold Cummings at the Gateway in Fort Lauderdale, Fla., left open the post of assistant there which has been filled by Mario Valle. . . . Gene Race manager of the Cameo, Miami Beach has Chet Gale as his new assistant. . . . Ray Toemmes from the Miami, acording to manager Tim Tyler, is still officiating as assistant there. . . . Sonny Shepherd continues as second assistant barker in the Variety Club of Greater Miami. . . . The Wometco "Big League" contest line-up hasn't changed too much as is shown by these results of the 4th week: Carib, Gateway, Miracle, Miami, Park (in Tampa), Surf, Parkway, Lincoln and State. Gene Race at the Cameo took a nice jump from 19th to 11th.

MILWAUKEE

All local and statewide bakers here received, through their association, a colored folder promoting Warner's "Land of Everyday Miracles" which is a tribute to the baking industry. Bakers were asked to consult their Fleischmann Yeast man for showing dates in the theatres in their territories. . . . The Lincoln theatre changes hands as of

(Continued on opposite page)

(*Continued from opposite page*)

April 1. Bob Vogth, new in this territory, has taken it over from Earl Fischer. . . . Jacob Eskin, Eskin Theatre Management Co., returned recently from a rest in Arizona. . . . John P. Adler, Marshfield, has returned from a three months vacation in Florida. . . . Karl Kelly, manager of the Tower theatre here, also was in Arizona. . . . Armin Wirth, Elroy theatre, Elroy, Wis., was one of the winners in 20th-Century's contest "The Day the Earth Stood Still" by winning a $50 Bond.

MINNEAPOLIS

Tom Burke, general manager of Theatre Associates Incorporated, has returned from a vacation trip to California. . . . Ben Friedman, circuit owner, has returned from Florida. . . . William Bender of the Bemidji theatre, Bemidji, Minnesota, is vacationing in Hot Springs, Arkansas. . . . Harry Buck, local manager of Savereide Theatre Brokers, was out of town on a business trip. . . . Ben Lander, head booker at 20th Century-Fox, is back on the job, having recovered from an illness. . . . The Variety Club of the Northwest, Tent No. 12, has inaugurated a new policy of having a monthly dinner meeting with an outstanding speaker for each dinner. . . . Ed Malone, Pem theatre, Wabasha, Minnesota; Joe Rostvold, State theatre, Caledonia, Minnesota, and Mr. and Mrs. George Johnson, Stanley theatre, Stanley, Wisconsin, were Film Row visitors.

NEW ORLEANS

On their round of exchanges A. L. Royal, Royal circuit, Meridian, Miss., and his manager Hank Jackson, Royal, Hattiesburg, Miss., announced the opening of their remodeled Rebel in Hattiesburg. . . . Tom Neely, manager National Theatre Supply, was a caller in Laurel, Miss. . . . G. Y. Harrell, Jr., Manley, Inc., was in Jack-Miss. . . . Bill Cobb, theatre owner and head of Exhibitors Poster Exchange, returned after a week's stay in Minden, La., where his new Joy drive-in is in the last stages of completion. It is scheduled for April 15 opening. . . . E. V. Landaiche reported that his Carver in Prichard, Ala., was robbed. . . . Henry Harrell is back as office manager at 20th-Fox, while William Kieth now is branch manager of their Indianapolis exchange. . . . Exhibitors visiting were C. C. Meyers, Biloxi, Miss.; F. G. Pratt, Jr., Vacherie, La.; Harold Dacey, Raceland, La.; Al Morgan, McLendon circuit, Union Springs, Ala.; Frank Smith, Grand, Grand Isle, La.; Mayor Lew Langlois, New Roads, La.; Ed Frankel, Century, Mobile, Ala.; Ed Ortte, Cleremont Harbor, Miss.; and G. L. French, Mendenhall, Miss.

OKLAHOMA CITY

"Bend of the River" was shown at the Skytrain theatre, and Del City theatre. . . . The Redskin theatre, held an April Fool Prevue April 1 at 11:30 p. m. Holy Week services in Oklahoma City this year are planned at noon each day April 7-11 in the Criterion theatre. . . . The new Princess theatre at Topeka, Kans., reopened April 4. According to W. J. Gabel, manager of the Dickinson theatres, the Princess is the first theatre in North Topeka to reopen since the flood. . . . Royalty Pictures, Inc., Dallas, Texas, has been granted a charter for 50 years. Incorporators: Don A. Dickson, Herman C. Craver and Truman Hendrix. Orchestra, Theatrical Acts, and Concerts. Capital stock: $1,000. (Pd. all.) . . . Joy Theatre Company, San Antonio, Texas, has been dissolved

MILWAUKEE: **Joseph Reynolds, manager of the St. Cloud Oriental theatre, is honored by the Supervised Matinee Committee of Milwaukee for his cooperation in making possible supervised children's matinees. Mr. Reynolds, who has been manager of the St. Cloud Oriental for the last 10 years above is presented a flash camera by Mrs. Ott, committee chairman for the day, on behalf of the committee and all the children who attend the matinees. At extreme right is Mrs. May, president of the group. Other committee members watch the presentation.**

OMAHA

Louise Cotter has resigned after 16 years as publicist at the Brandeis theatre. She was with RKO before that and was one of the most widely-known figures in the Omaha theatre industry. . . . Omaha Variety Club representatives at the national convention in Las Vegas will include Myer Stern and Walter Creal, delegates; Joe Scott, Ed Shafton, Mr. and Mrs. Aaron Rips and Mr. and Mrs. Sam Stern. . . . Bernard Dudgeon, former manager of the Omaha, is now manager of the West Dodge drive-in. Ted Emerson has replaced Mr. Dudgeon. . . . Leonard Leise, Randolph exhibitor, is back from a West Coast trip. . . . F. V. Fletcher plans to open his drive-in at O'Neill May 1. . . . Kenneth Gregg, owner of the Avoca, Ia., theatre four months, has sold the house back to Howard Brookings, who also operates at Oakland, Carson and Walnut. . . . Bill Matson is now MGM second booker. . . . "Quo Vadis" went into its fourth week at the State with full houses still the rule.

PHILADELPHIA

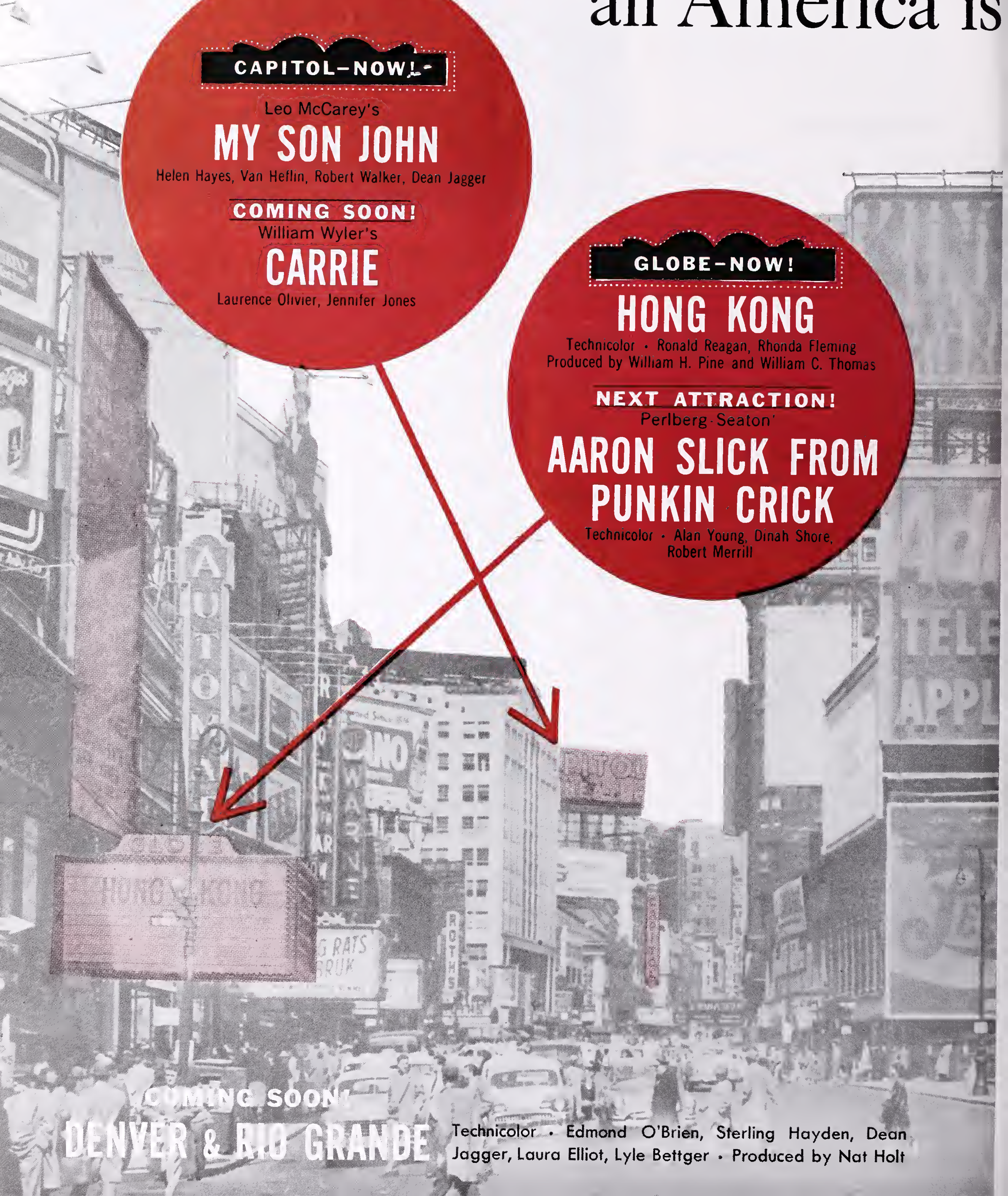
Center of holiday attention is on the motion picture houses again. With the Easter holiday and the Passover holiday this week, new openings prevail on the downtown scene with the prospects for a banner holiday week-end bigger than ever. . . . The Warner, Reading, Pa., advanced children's admissions from 10 cents the first hour and 22 cents thereafter to 25 at all times. . . . Alex Fell, projectionist at the Stanley, Camden, N. J., and the Commodore here, was appointed by president Harry Abbott as recording secertary of Local 307, IATSE, succeeding the late Joe Abrams. . . . William Goldman's Erlanger reopened for the first time this season, but as a legitimate house for the return engagement of the stage musical, "Gentlemen Prefer Blondes." . . . Drive-in openings in the Wilmington, Del., area include the Brandywine, operated by Mel Geller and Sam Taustin, and the Pleasant Hill, operated by Robert P. Maclary. . . . Sam Somerson, former operator of the Palm, confined to Jewish Hospital. . . . Major Everett C. Callow, USMC, who was head of the advertising and publicity department for the Warner Theatres here, is back in town from Korea. . . . Area open-air theatres relighting include the Family drive-in, Clifton Heights, Pa., and the Ridge Pike drive-in, Roxboro, Pa. . . . Bill introduced in New Jersey State Legislature would permit resort communities to impose a three per cent luxury tax on hotel rooms, beach chairs, cigarettes, all beverages and all amusements as in Atlantic City, N. J. . . . The Harrisburg drive-in, Harrisburg, Pa., reopened for the season. . . . Curtis Homnick, for the past three years managing the Capitol, Wilkes-Barre, Pa., transferred by the Penn-Paramount circuit to the Carlisle, Carlisle, Pa., with John D. Gibbons going to the Capitol post.

PITTSBURGH

Bill Zeilor is shifting from The Gardens back to the managerial post at the downtown J. P. Harris. He replaces the veteran Sam De Fazio who has moved out to the South Hills house in a similar capacity. Former manager Joe Belle has gone into the banking business in suburban Greensburg. . . . Dave Hecht was a popular host at the Variety Club's weekly Family Night. . . . The sensational reissue of "Snow White and the Seven Dwarfs" at the Warner has Film Row agog. . . . It's a boy for the Dick Klines, who is manager of the Harris house at nearby Tarentum. . . . Because of the good reception accorded a simultaneous double feature first run in 20 suburban houses, Columbia will repeat the stunt with "Boots Malone" and "The Magic Carpet."

(*Continued on page* 48)

Broadway's all dated up with all America is



CAPITOL—NOW!

Leo McCarey's

MY SON JOHN

Helen Hayes, Van Heflin, Robert Walker, Dean Jagger

COMING SOON!

William Wyler's

CARRIE

Laurence Olivier, Jennifer Jones

GLOBE—NOW!

HONG KONG

Technicolor • Ronald Reagan, Rhonda Fleming
Produced by William H. Pine and William C. Thomas

NEXT ATTRACTION!

Perlberg-Seaton'

AARON SLICK FROM PUNKIN CRICK

Technicolor • Alan Young, Dinah Shore, Robert Merrill

COMING SOON!

DENVER & RIO GRANDE

Technicolor • Edmond O'Brien, Sterling Hayden, Dean Jagger, Laura Elliot, Lyle Bettger • Produced by Nat Holt

the Big Paramount Product dating!

ANYTHING CAN HAPPEN with JOSE FERRER and KIM HUNTER
JOSE FERRER
ANYTHI CAN HAPPE
MAYFAIR
TAFT
ANCES
SAT.
BETTY
RESERVE

MAYFAIR–NOW!

Perlberg-Seaton's

ANYTHING CAN HAPPEN

José Ferrer, Kim Hunter

NEXT ATTRACTION!

THE ATOMIC CITY

Suspense that explodes with the force of an A-Bomb!

NORMANDIE–NOW!

W. Somerset Maugham's

ENCORE

By Popular Demand The Normandie Has Extended The Engagement of "ENCORE" Indefinitely . . .

☛ This showman is all set for the next 6 months!

COMING SOON!

RED MOUNTAIN

Hal Wallis' Production · Technicolor · Alan Ladd, Lizabeth Scott, Arthur Kennedy, John Ireland

(*Continued from page* 45)

. . . Sneak previews are becoming popular here and usually can be depended upon to boost slumping grosses. The Stanley staged the latest with "Macao." . . . Warren Wurdoch has joined the Universal booking staff after a one-year hitch in the Navy. . . . Don Hayman, owner of the Tunnelton and Belington theatres is in California. . . . Judd Spiegle, well-known on Film Row, has moved into the Cleveland territory.

PORTLAND

"Quo Vadis" did very well at the Liberty theatre in five weeks. "The Greatest Show On Earth" did smash business at the Paramount for three weeks. . . . "Ma and Pa Kettle at the Fair" at the Broadway; "Sailor Beware" at the Liberty; "African Queen" at the Oriental and Orpheum; "Retreat Hell!" at the Paramount; and "Just This Once" at the United Artists. . . . Marty Foster and Frank Breal are getting set to open their 20th Century Newsreel theatre. Being in the heart of the financial center of town, they will serve a fifty cent box lunch.

PROVIDENCE

The Wickford theatre in nearby Wickford, 37-year-old house, has closed. . . . "The African Queen" held for a second week at Loew's State. . . . Jim Randall, Metropolitan theatre manager, ran considerable "teaser" copy heralding the local screening of "The Captive City." . . . "*Not* television, but the Quonset base theatre caused the Wickford theatre to shut down," the Wickford's lessor, Meyer Stanzler, stated in a denial to the previous release issued by Guy Renfro, manager. Mr. Stanzler said his theatre couldn't meet the competition of the base theatre, which offers a 15-cent rate to defense workers. . . . Charles R. Darby, Lockwood & Gordon district manager, was in town, recently, visiting both the Avon Cinema, and the Hope theatre.

SEATTLE

William Thedford, executive vice president of Evergreen Theatre Corp., Frank Christie, buyer, Russell Brown, Oregon district manager, Carl Mahne, merchandising manager, and Vic Gauntlett, advertising manager, returned from the Los Angeles meeting of National Theatre executives. Also returned were Evergreen president Frank L. Newman, Sr., and his wife. . . . Sam Gardner, assistant to George A. Hickey, western division sales manager for MGM, conferred with Will J. Conner, executive vice president of John Hamrick Theatres, Inc. . . . Doug Forbes, Hambrick booker, was in Portland. . . . Russell Riches, Tower theatre at Bremerton, has resigned. The new manager is yet unnamed. . . . William Shartin, west coast representative for Essanjay Productions, returned from a trip East. John Doerr of Alliance Theatres and Pete Penagos, his assistant, were here from the East. . . . Skyview Drive-In at Everett was to re-open April 11 for weekends only. . . . Edward Metzar opened his Motor Movie at Moscow, Idaho. . . . Vance Weskil is building a new drive-in at Sand Point, Idaho. . . . Visitors to the row included William Haugen of Paulsbo, Earl Stierwalt of McCleary, Frank Pratt of Bellingham, Henry Mullendore of Auburn, Mickey DeLeo of Pt. Townsend, Vance Weskil of Colfax, E. M. Snow of Mt. Vernon, Frank Willard of Parkland, and Les Theuerkauf, Chester Nilsson, L. C. Dawley and Ray and Layton Stalcup all of Tacoma.

HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

ST. LOUIS

Drive-In season for 1952 now in its second week and going fairly strong. . . . Hughey Nesbitt, Universal salesman and wife back from vacation trip to Hot Springs, Arkansas. . . . Charles Cook, Universal salesman from the Kansas City area, has been temporarily transferred to the southern Illinois territory replacing Joe Sarfaty now recovering from an automobile accident. . . . Exhibitor Charley Goldman and Mrs. Goldman in Florida. . . . Harry C. Arthur, president of Fanchion and Marco, is due back from the West Coast around the middle of this month. . . . Roy Williams, story-sketch artist from Walt Disney's studios in Hollywood, in town giving special shows for shut-ins and crippled children. . . . Alan Young and Joan Taylor in town for "Aaron Slick" opening, gave personal appearances at the Ambassador theatre.

TORONTO

Three films from Canada have been entered in the Cannes Film Festival of 1952. They are: "Newfoundland Scenes," "The Bird Watchers" and "The Man in the Peace Tower." . . . Frank C. Owens, popular New Brunswick censor, died, as did Camille Plouffe, 60, of the Quebec Censor Board. . . . Hye Bossin journeying in the South. . . . Bernard Brown has been promoted to booker-salesman on the staff of United Artists' Toronto branch. He succeeds Joe Johnstone, who died recently. . . . Ray Tubman, manager, Capitol, Ottawa, and district supervisor for Famous Players, has returned from his annual vacation in Florida. . . . Phillip Pendry, most recently with Associated Screen News, has joined Warner Pathe Canadian News as a cameraman, replacing Felix Lazarus who had joined Cinema of Canada. . . . The J. P. Bickell Foundation has made a $1,500 contribution to Variety Village. The late Mr. Bickell, prominent in Canadian mining circles, was one of the founders of Famous Players Canadian Corp. . . . Lou Davidson has been named chairman of the Film Division of the United Jewish Appeal. Appeal ended April 3, at which time John J. Fitzgibbons, head of Famous Players, addressed the film workers on the varied aims of the UJA.

VANCOUVER

Tom Bailey, veteran projectionist at the International-Cinema, was hospitalized for a minor operation. . . . Dan Sutherland owner of three theatres now under lease to the Odeon circuit, who was in hospital with a heart attack, is recuperating at home. . . . Comparatively good theatre weather is overcoming the adverse influence of Lent and the Canadian income tax deadline for a fairly bright business picture here. . . . Vern Skorie, 20th-Fox Calgary manager, who is leaving for Minneapolis, was given a dinner by his amusement business friends in Calgary. . . . Perkins Electric installing complete Gaumont-Kalee sound and projection system in the new Ruskin drive-in in the Fraser Valley, 30 miles from here. . . . Gordon West, owner of the Sechelt theatre at Sechelt, is taking over the theatre at Gibson Landing and will convert it into a 35-mm house. . . . Paul Gauthier of the Rex Quesnel in the Cariboo district of B. C., will open his new 600-seater which will replace the old Rex this summer. . . . The Roxy a Vancouver suburban theatre dark for the past five months will open under new management shortly.

WASHINGTON

Eugene Kramer, District Theatres, and Mrs. Kramer, will attend the Variety Clubs International Convention at Las Vegas, Nevada. . . . The Warner Theatre started a fourth big week for "Greatest Show on Earth." . . . Wade Skinner, secretary to George Crouch, Warner Bros. Theatres general zone manager, and at present on duty as an aerial photographer with the U. S. Navy, was promoted to the rank of Lt. Commander. . . . Roy Sherman has returned to his old post as manager of Warner's Savoy theatre. . . . The Dupont theatre screened "Royal Journey" for the Canadian Ambassador, the British Ambassador, the Ambassadors of Ceylon, Australia, India and New Zealand and members of their staffs. . . . Jerry Adams, Chief Barker of the Variety Club, appointed Dr. Sylvan Danzansky and Harry Coonin, Associate Members, to serve as co-chairman of the traditional Mothers' Day Luncheon of the Variety Club.

Stars Will Attend Omaha Meeting of Allied Unit

Film stars John Lund and Chill Wills will be special guests at the luncheon opening the annual convention of the Allied Independent Theatre Owners of Iowa and Nebraska at the Fontenelle Hotel in Omaha April 15. Business sessions are scheduled for the same afternoon and all day April 16. Elmer Huhnke, in charge of committee arrangements, said a group of Hollywood stars, en route on a Movietime U.S.A. tour from Hollywood to New York, will attend the banquet the closing night. Wilbur Snaper, national Allied president, also will attend.

HIGHLY EXPERIENCED CAMERAMAN
available in
AUSTRALIA, NEW ZEALAND, ETC.
Thoroughly competent cameraman for motion pictures and TV, owns complete equipment black & white and color—desires work for American motion picture or TV organization in Australia, New Zealand and Pacific Islands. 20 years' experience U.F.A. and other leading European and American companies. Please write:
I. Konstantino, 3-A Barclay Street, Waverley, Sydney, Australia.

Closings in Chicago Not Due to TV

It was not television alone that caused the closing of some 90 theatres in the Chicago area during 1951; actually, "103 Chicago theatres were really 'out of business' in 1948, before TV. Television was only the straw that broke their backs."

This is the conclusion reached by Sindlinger & Company, economic and business analysts, who recently conducted a survey of the theatre closing situation in Chicago. According to Facts in Focus, the company's newsletter, there were 412 theatres operating in Chicago in 1948, 406 in 1949, 391 in 1950, 366 in 1951, and there are 275 in 1952.

It was pointed out, however, that the average weekly gross per theatre in 1948 was $2,349, and by 1951 it was down to a $1,810 average, in 1952 it is up to $2,440—more than that of 1948.

Referring to the theatres that closed, the newsletter says: "Our analysis of the Chicago closed theatres is that most of them either wore out, decayed, were improperly managed, were located in changing neighborhoods, or economically had no right to operate for many years. . . . Actually, the closing of 33.3 per cent of Chicago's theatres was good for the public as well as for the industry."

Abbott & Costello Spur Easter Seal Purchase

Abbott and Costello, in Philadelphia for the local premiere of their Warner film, "Jack and the Beanstalk," this week participated in the local Easter Seal Drive sponsored by the Philadelphia Society for Crippled Children. The comedy team appeared in the lobby of the Stanley theatre and presented autographed pictures of themselves to those children who purchased the seals. The same day the comedians were honored by the local Lions Club and the Chamber of Commerce of Greater Philadelphia for their work in behalf of Youth of America, the Lou Costello Youth Foundation Union. The Philadelphia appearances are part of a 15-city tour the team is making in behalf of their new picture.

Mrs. Frank R. Heiderich Dies

Mrs. Frank R. Heiderich, 66, died March 28 in New Orleans, less than one month after the death of her husband, pioneer motion picture theatre owner in New Orleans. Mr. and Mrs. Heiderich owned and operated the Lyceum for 30 years, prior to which they had an interest in the Mecca, now a United Theatre.

Alphone Edward Kiern

Alphone Edward Kiern, 75, brother of Bertrand Kiern, owner-operator of the Happy Hour theatre in New Orleans, died March 30 in New Orleans.

IN NEWSREELS

MOVIETONE NEWS, No. 29—Queen Juliana reaches U. S. Taft, Kefauver win in primaries. Howard McGrath and Newbold Morris. A-bomb test. Trieste Italians in riot. New U. S. submarine. Hundred thousand GIs back home. Ice champ. Motorcycle race.

MOVIETONE NEWS, No. 30—Plane hits Jamaica, Queens. New York welcomes Juliana. Submarine surfaces dramatically. Circus comes to Broadway. Sam Snead wins again. Grand National.

NEWS OF THE DAY, No. 263—McGrath and Morris. U. S. hails Queen Juliana. Taft wins. Window washing de luxe. Korean vets home. Skating queen from France.

NEWS OF THE DAY, No. 264—Plane crash. Queen Juliana. NATO anniversary. Plastic boats for Navy. Tough test for submarine. Grand National.

PARAMOUNT NEWS, No. 66—Juliana in Washington. McGrath-Morris incident. Taft wins in primaries. Clyde Lovellette hailed as basketball's Mr. Big.

PARAMOUNT NEWS, No. 67—Juliana in New York. Plane crashes in Jamaica, Queens. Senate debate looms on Attorney General. Grand National.

TELENEWS DIGEST, No. 14B—Taft back in race. Juliana arrives. Anti-Red drive in Japan. New submarine. Danger spots in Malaya. Beethoven anniversary. Tokyo crown prince graduates from high school. Tennis.

TELENEWS DIGEST No. 15A—Korea talks stall, fighting flares. French try firm stand in Tunisia. Plane crashes into New York suburb. U. S. returns Imperial hotel in Tokyo. Boat racing.

UNIVERSAL NEWS, No. 549—Juliana in Washington. Korean vets home number 100,000. Window washing. Ice skating. Motorcycle mud race.

UNIVERSAL NEWS, No. 550—Plane crashes into suburb of New York. Model UN session at U.S.C. Grand National.

WARNER PATHE NEWS, No. 68—McGrath and Morris. Ambassador Kennan. Juliana. Tidal wave in France. Ambassador MacVeagh. New window building. Basketball.

WARNER PATHE NEWS, No. 69—Plane crash into homes kills five persons. Leaping submarine. Eisenhower and Sen. Lodge meet in France. Juliana in New York. New Attorney General. Sammy Snead wins. Grand National.

New England Exhibitor Group Sets Meeting

BOSTON: Independent Exhibitors, Inc., of New England, a unit of Allied States Association, has completed plans for the spring regional meeting which is to be held during the week of May 26. The executive committee of the organization, headed by Norman Glassman, president, and Ray Feeley, executive secretary, will go to the home states of organization members in order to eliminate the necessity of exhibitors traveling to Boston for the meetings. Wilbur Snaper, Allied president, is slated to accompany the group. The first get-together will be May 26 at the Eagle Hotel, Concord, N. H. On May 28, the Vermont groups will convene at the Tavern Inn, Montpelier, and the final conclave will take place May 29 at the Sheraton Hotel, Springfield.

Classified Directories Are Pushed

The establishment of classified motion picture theatre directories in metropolitan newspapers at special rates moved a step nearer to realization this week—following a series of conferences between representatives of the Independent Theatre Owners Association and advertising managers of New York newspapers.

The "Neighborhood Guide" in the *New York Post,* the first of several anticipated theatre directories, is scheduled to start April 14 with approximately 50 theatres participating. The ads will enable neighborhood theatres to advertise their attractions on a daily basis at special rates.

Prime mover in the negotiations with the *Post,* and those currently under way or scheduled with other newspapers, is Richard Brandt, chairman of the ITOA business promotion committee. The association is confident that these theatre directories at classified rates will expand and receive wider exhibitor participation and generate additional reader interest for the newspapers involved. Special promotional campaigns are in preparation, including trailers, to call attention to the service.

Release 6 Lippert Films Within Next 8 Weeks

Lippert Pictures will release six films nationally within the next eight weeks, Arthur Greenblatt, general sales manager, has announced. First of the group was "Wings of Danger," starring Zachary Scott, which went into release April 1. Following will be "Valley of the Eagles," filmed in Sweden and Lapland, April 25; "Navajo," Hall Bartlett's production currently playing special bookings, national release in late April or early May; "Outlaw Woman," in Cinecolor, starring Marie Windsor and Richard Rober, May 2; "Loan Shark," starring George Raft and Dorothy Hart, May 23; "Stolen Face," starring Paul Henreid and Lizabeth Scott, May 26.

NOW ON SALE

ASIAN FILM DIRECTORY AND WHO'S WHO 1952

$4.00 PREPAID

The First and only comprehensive reference-book on the Film Industry in Asia, including:

INDIA
TURKEY
ADEN
MALAYA
INDONESIA
BURMA
SYRIA
CYPRUS
IRAQ
GOA
CEYLON
JAPAN
ISRAEL
LEBANON
THAILAND
PAKISTAN
PHILIPPINES
INDO-CHINA
AFGHANISTAN
MAURITIUS
JORDAN
CHINA
IRAN
KOREA
FR. INDIA

An organized, easy-to-find, up-to-date compilation of facts and figures; industry economics; taxation data, etc., and an EXHAUSTIVE DIRECTORY & WHO'S WHO of Studios, Producers, Theatres, Equipment Suppliers, etc., with a pictorial

ALBUM OF FILM STARS

Order Now before copies are sold out. *Full Remittance must accompany orders.*

ASIAN FILM DIRECTORY & WHO'S WHO
Post Box 311/A
BOMBAY (India)

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

GROWING CIRCUIT REQUIRES ADVERTISING director with small town advertising and exploitation experience; drive-in experience desirable. State experience and salary. BOX 2652, MOTION PICTURE HERALD.

THEATRE MANAGER, GEORGIA SITUATION. Experienced in exploitation. Starting salary $100.00 per week. Send information regarding experience, references and photograph. BOX 2653, MOTION PICTURE HERALD.

THEATRES

FOR SALE ONLY THEATRE NORTHERN Illinois city, population over 5000. Modern equipment with building priced to sell, $15,000 down payment. BOX 2651, MOTION PICTURE HERALD.

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BECOME A PRODUCER—MAKE TV COMMERCIALS and newsreels. Auricon 16mm Sound Camera, $495; Solarspots, $69.50; Art Reeves 35mm recorder, $1,995; Animation stands, $1,495, up; Bell & Howell 35mm Printer, $1,495; Sound Readers, $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

PARTS FOR SIMPLEX 30% DISCOUNT; RECTIFIER bulbs, $4.75; reel alarms, $5.50 each; double bearing movements. $84.50; coated series II lenses, $74.50 pair. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% TO 75%! Buy tempered Masonite marquee letters, available all colors; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

S-T-R-E-T-C-H YOUR $$$ AT S. O. S. RECTIFIED bulbs $4.95; coated lenses $100 pr.; Changeovers with foot switches $44.50 pr. Flameproofed, fungusproofed screens 39½c sq. ft.; beaded 49½c. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

USED EQUIPMENT

GUARANTEED SAVINGS AT STAR! PAIR Simplex-Acme projectors, Strong arc lamphouses, rebuilt, $850.; Griswold splicers, $14.95; Strong 1-KW lamphouses and rectifiers, rebuilt, $595.; 30 ampere rectifiers with tubes, $105 pair; 1 unit electric ticket register, rebuilt, $89.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

TAKE YOUR TIME PAYING FOR MODERN projection and sound equipment using your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERVICE. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BUSINESS OPPORTUNITY

CAPITOL FILMS OF LONDON ACT AS SELLING agents for film rights covering United Kingdom distribution (35mm, 16mm and television). Principals only please. CAPITOL FILMS, 193 Wardour St., London. W. 1.

POSITION WANTED

PROJECTIONIST AVAILABLE, AGE 25. FOUR years experience, married, do not drink, steady, and excellent references. Can do minor maintenance. Interested only in permanent indoor position. Am free to travel, so will consider any location. Wife can be cashier if desired. Contact LEE KRAMER, 3053 Ruhl Ave. Apt. D, Columbus 9, Ohio.

SEATING

1,400 UPHOLSTERED HEYWOOD WAKEFIELD seats. Good condition, out of Paramount Theatre, Denver. Call, wire or write Wolfberg Theatres, 1631 Glenarm St., Denver, Colorado.

CHAIR-ITY BEGINS AT S. O. S. ALL TYPES theatre chairs from $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BALLOONS FOR GREATEST SHOW ON EARTH. and Snow White gets the kiddies samples. BALLOONS, 146 Walton, Atlanta, Ga.

SPRINGTIME — MARBLES, JACKS & BALL. Prices and catalogue on request. HECHT, 3074 Park Ave., New York 51.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOW-cost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

TIME IS SHORT — ORDER NOW TO GET opened this season. Underground cable $70 M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S .O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

Canada Odeon Plans to Reward Service Work

TORONTO: Courtesy and service to the patron are stressed in a new scheme announced by Odeon Theatres of Canada for their employees in which awards in the form of silver and gold stars are made. The stars will be presented to staff members showing a consistency of service, efficiency and smartness of appearance. The standard of selection will be rigid, so that rewarded employees may well be proud to display this badge of merit.

Certifying that they have been rewarded will be the presentation of a certificate to the staff members. These certificates will serve not alone as a personal possession of the employee, but also will be a form of recommendation for advancement within the theatre and the company.

The theory behind the awards is that "with the tremendous progress made by the motion picture industry in the advancement of production, the improvement of facilities in old as well as new theartre and the great technical advancement in the theatres today, have necessitated stress on service and courtesy by theatre employees," said David Griesdorf, general manager.

4 New York Circuits Run "Co-Op" Newspaper Ads

Four New York circuits—RKO Theatres, Randforce Circuit, Skouras Theatres and Century Circuit—are jointly continuing a unique cooperative newspaper advertising approach where features have been booked simultaneously across the board at theatres of the four companies. The large cooperative display ads started in New York newspapers March 12 to promote "Phone Call from a Stranger." They contain a double panel listing the theatres of the four currently playing the same picture.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Premiere Promotions by Quigley Award Winners

EVIDENCE of showmanship displayed by two Quigley Grand Award winners has been part of the world premieres of two big pictures in the recent past. Jack Matlack, multiple prize winner and great showman, put on the premiere of Universal's "Bend of the River" in the J. J. Parker Theatres in Portland, Ore., and Alice Gorham, who won the Grand Award in 1948, was important in the local handling of Universal's world premiere of "Steel Town" in United Detroit Theatres. Both demonstrations prove the value of master showmen, at the point of sale.

Now, word comes of the world premiere of 20th Century-Fox's "Wait 'Till the Sun Shines, Nellie" scheduled for Hutchinson, Kansas, on May 14th, where Willis Shaffer, city manager for Fox Midwest Theatres, will be the man in charge of local showmanship activity. Willis is the only manager who ever won the Quigley Grand Award two years in succession, in 1948 and 1949, from Atchison, Kansas, where he was located before his recent promotion.

Willis Shaffer has just returned from Hollywood, where he went with Hutchison's Mayor, Bill Shaw, to present the formal Scroll of Invitation, bearing the signatures of more than 35,000 of the local citizenry, to George Jessel and members of the Hollywood contingent, who will journey to Hutchison for the world premiere. Newsreel shots, made at the studio, will be among national pre-selling gestures planned by Charles Einfeld and his staff.

We believe that the whole industry is cognizant of the fact that the most aggressive showmen of today are members of the Managers' Round Table and winners of the Quigley Awards. We couldn't ask for better recognition of that fact than to see the major companies plan and execute world premieres in cities and towns where these active showmen are located.

High on our list is Ivan Ackery, manager of the Orpheum theatre, and his neighbor, Charles Doctor, manager of the Capitol, both in Vancouver, B. C., for an international premiere, in hands-across-the-border style. Then, there is Pierce E. McCoy, in Augusta, Ga., and Everett Callow, in Philadelphia, and Mildred Fitzgibbons, now with Harry Arthur in St. Louis. And J. P. Harrison, at the Campus Theatre, Denton, Texas, one of the most interesting small situations.

Now, Pressbooks Are Better Than Ever

It's time somebody said so, out loud. That pressbooks, like movies, are better than ever. The pressbook makers have been outdoing themselves with better proof of showmanship and more careful attention to the needs of their customers, than ever before. It's a pleasure to applaud.

We've never attached half as much blame for all of the faults in pressbooks to the *makers* that we have to the *users* thereof. If there were more users of pressbooks, with both showmanship and energy, there couldn't be any letdown in quality, because the clamor of protest would get attention in high places. Too many users are merely complacent.

There has been cause for complaint, and we have been among the complainers, so we hasten to acknowledge improvement when it is apparent and visible. You can find it yourself, just as you might have found good things to use in pressbooks all through years past, if you had applied your own diligence to the problems of salesmanship.

Films won't sell themselves; pressbooks can't be a panacea for all the diseases of tired theatres. You have to provide the push and punch, but you'll find new ideas and new suggestions as to ways to use tried-and-true showmanship methods, in modern pressbooks, as they are now coming off the press.

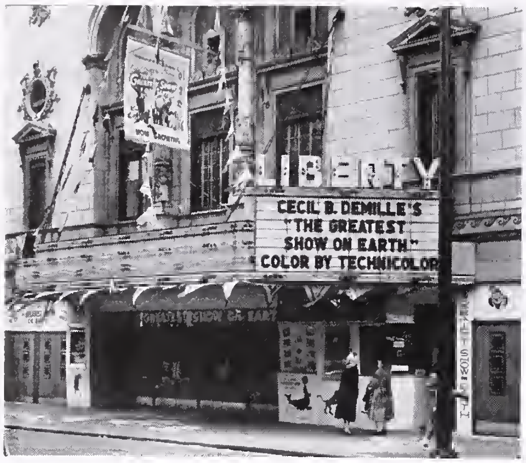
¶ We're just back from the hills of Pennsylvania, and believe us, it's pretty unusual to see television aerials on every other farmhouse in this rural area. The nearest stations are fifty to one hundred miles away, and the "snow" must drift deep across television screens in Bradford County. Dairy and farm products must be "up"—if so many we know can afford these "free" movies.

Lou Smithgal, owner-manager of the Rialto theatre, Canton, Pa., tells us that television hurts most on Saturday night, which over years has been the one night in the week when the small theatre recouped its losses and paid a profit. Now, television is competition for the cowboy films that formerly brought the farmers into town. The merchants know it, too, for "going to town" was a dual mission, with "going to the movies" only part of it.

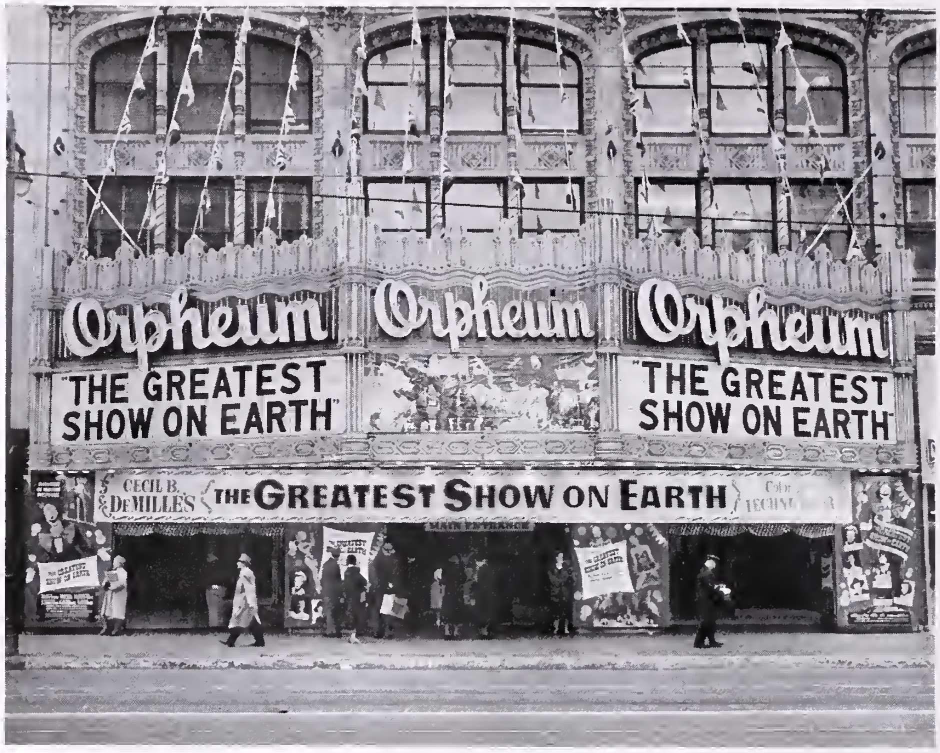
Lou says the only solution to the problem is to run better-than-average pictures on Saturdays. What she means, better than *television average,* so she is changing her bookings to bring top westerns, in color, with name stars, to the Rialto on Saturdays, as something that television can't meet on a competitive basis.

* * *

¶ Somebody (name escapes us!) suggests that the house electrician contribute to lobby displays, the values of which are enhanced by his technical abilities. And why not? In our book, the house electrician is part of the staff responsible for lobby display. There are so many things that an electrician can do, to make displays more valuable. Almost any modest home can afford a 45-rpm Victor record player (costs about $12) and with one of these, any lobby standee can become a singing, talking advertisement for a musical film. The 45-rpm record player only requires attention about once every hour, so the cashier could turn the records over, to play a whole album of motion picture music. —*Walter Brooks*

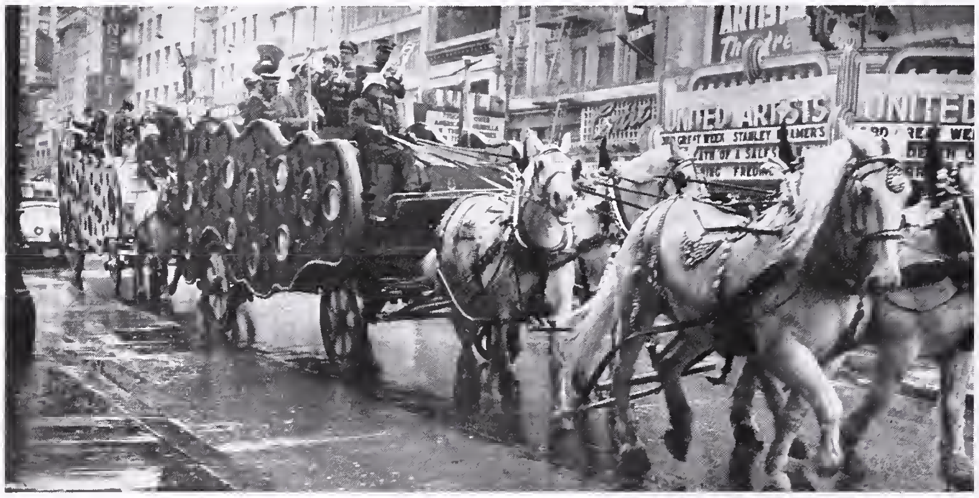

LIBERTY
CECIL B. DEMILLE'S
"THE GREATEST
SHOW ON EARTH"
COLOR BY TECHNICOLOR

Joe Scanlon, manager of the Liberty theatre, Zanesville, Ohio, provided the good small-city display above, as comparison with the big-city front at right, for the Orpheum theatre, in downtown Los Angeles, which has a transparent 24-sheet cut-out mounted in the marquee and very little else beyond the name of the picture and the director, in the billing.

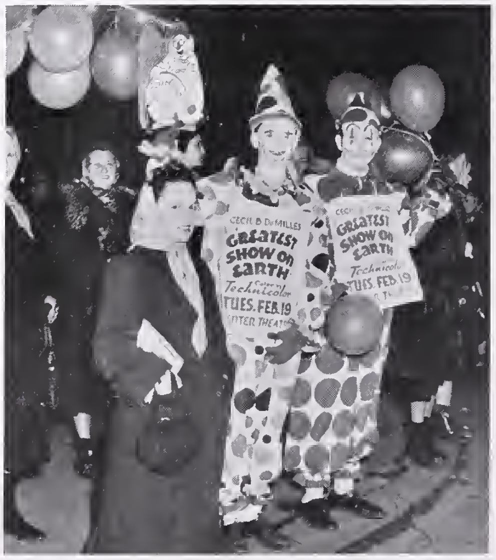

Orpheum
Orpheum
Orpheum
"THE GREATEST
SHOW ON EARTH"
"THE GREATEST
SHOW ON EARTH"
CECIL B. DeMILLE'S
THE GREATEST SHOW ON EARTH

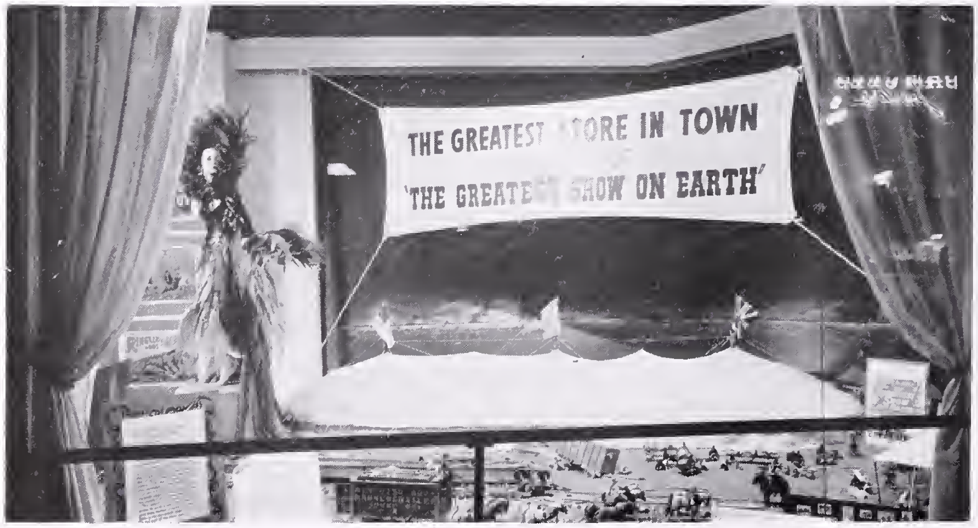
"The Greatest Show" For Greatest Number

Situations, large and small, offer proof that "The Greatest Show On Earth" has something that sparks showmanship, with examples of all sorts and kinds of promotions, displays, novelties in window display and suggestions of the circus.



First genuine circus parade in 25 years, used as street ballyhoo for "The Greatest Show" in San Francisco. An organization of circus fans cooperated and fifty business men, dressed as clowns, visited children's hospitals—in the tradition of the circus, when it comes to town.


CECIL B DeMILLES
GREATEST
SHOW ON
EARTH
Technicolor
TUES. FEB. 19
GREATEST
SHOW ON
EARTH
Technicolor
TUES FEB 19


THE GREATEST STORE IN TOWN
'THE GREATEST SHOW ON EARTH'

Arthur Krolick, manager of the Center theatre, Buffalo, had these convincing clowns, getting laughs in advance of the picture. And at left, one of the many window displays arranged by Jerry Zigmond, for the St. Francis theatre, San Francisco. This one had an entire miniature circus, in a prominent window.

Ackery Lists 300 Stunts In Campaign

Ivan Ackery, the old master from Vancouver, lists 300 stunts in his prize-winning campaign on "The Day the Earth Stood Still," which is entered for the Quigley Awards in the first quarter. Since he took that $750 prize from 20th Century-Fox, he has professed to this desk that the campaign is entirely his own work and ideas, and we believe it, because "The Ack" has been doing this sort of a job of showmanship for a long time, heading a long list of prize-winners.

There's no use trying to list the items, no more than there is any use of judges trying to absorb such a stupendous book, but we admire the keen sense of values and artistic display of all the factors that go to make up his campaign. Ivan (the Terrible) Ackery, should be a Professor of Exploitation in a College of Hard Knocks, for he has the stuff to qualify for the chairmanship.

Maybe we should say, he has the local newspapers in his pocket, for front page and other cooperation, and that's the result of cultivation and propagation. Nothing on the spur of the moment, nor any casual thought. He really works at it, the year around. He livens his exploitation with "mechanization, personalization and dramatization" that would delight the heart of J. P. Harrison, his co-winner of the Quigley Grand Award. These boys should meet.

There are newspaper promotions, lobby promotions, theatre sale promotions galore, with those cute Canadian girls to pose for pictures. And a full-page cooperative ad, which was not only sponsored for the cost of the space, but for $1,000 in prizes! And 200 "Liberty Boys"—newspaper carriers, parading without cost to the theatre. The whole exploitation trick of locating "Gort" —the mysterious man from another planet, had Vancouver on edge for days, and by itself, is reason enough for a prize-winning campaign.

But the thing we liked best is Ivan's campaign in Chinese—first we ever have seen across this desk. There are 17,000 Chinese in Vancouver, and in their own newspaper, we have witnessed our first all-Chinese advertising, publiicty and cooperative pages. Can't read a word of it, but we know from the window displays photographed in Chinatown, that the theatre came in for plenty of credit, with playdates and prices and widespread approval.

Third Quarter Judging Delayed Two Weeks

On account of a group of holidays, staff vacations and absence from the city, the Quigley Awards judging for the first quarter of 1952, usually announced in the second week in April, will be announced in the issue of April 26th.

SHOWMEN IN ACTION

Mrs. Wilma Totten, Round Table secretary, is on a month's vacation in Europe, visiting England, France and Italy. Any differential in the amount of our outgoing mail is strictly factual and not imaginary.

▼

Helen Colocousis, manager of Walter Reade's St. James theatre in Asbury Park, N. J., had dancing ghosts on the glass doors of the lobby, as ballyhoo for a horror show.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, Ohio, using a calliope float and clown crew, who passed out peanuts, as promotion for "Greatest Show on Earth."

▼

Jack McDougall, manager of the Oakland theatre, Oakland, Calif., had marines on full dress parade and a color guard of honor for wounded Korean veterans, as part of special handling for "Retreat, Hell!"

▼

Jack Foxe, of Loew's Washington theatres, and George Peters, of Loew's Richmond theatre, joined in a special tieup for Jean Hagen's personal appearance for the benefit of Virginia newspapers.

▼

Sam Gilman, a young man with ideas, selling $5.00 bills on the street for $4.75 each, on April Fools' Day—and no takers! as advertising for "Young Man With Ideas" at Loew's State theatre, Syracuse. But a good newspaper story with pictures!

▼

Jack Jordan, manager of the Ambassador theatre, Raleigh, N. C., landed a news picture on the front page of the *Raleigh Times* with his stunt of dropping 100 balloons, each with a pass for "The Greatest Show on Earth."

▼

J. Doyle and M. Pysyk, that team from Loew's Poli theatre, Norwich, in there pitching for "Singin' in the Rain" with advance precedent in their favor, using a record album and concealed speakers.

Ed Linder, manager of the Ontario theatre, one of the newest in Washington, D. C., writes that he is owner of a 48-acre lake side "fishing property" on Lake McMurray in Southern Ontario, which has wonderful fishing.

▼

E. J. Pennell, owner-manager of the Bronson theatre, Bronson, Mich., says he was fortunate to find an authentic and really antique "prairie schooner" for the exploitation of "Bend of the River."

▼

Sidney Hoffman, manager of Warner's Metropolitan theatre, Washington, D. C., had the services of Howard Hill, world-famous archer, as exploitation for "Tembo."

▼

Monogram has a jumbo herald on "Outlaw Women," which bears a reasonable resemblance to the "Police Gazette" of earlier days. You buy a set of mats and print it yourself on pink paper, in the tradition of the original.

▼

Patrick McAleese, young manager of the Odeon Grant theatre in Toronto, joins the Round Table with samples of his monthly programs and newspaper advertising.

▼

Promotion for "Jack and the Beanstalk" at the Stanley theatre in Pittsburgh includes a contest sponsored by a local department store for the child who can grow the tallest beanstalk before opening day.

▼

L. J. Thompson, manager of the State theatre, Memomonie, Wisc., sends a sample of a small herald, paid for by a local sponsor, to advertise "The Model and the Marriage Broker."

▼

Earl W. Barlow, manager of the Alma theatre, in Vancouver, B. C., sends tear sheets of a neighborhood newspaper in which he is represented with display advertising and an interview in "Father's Column" regarding films for children.

Loew's SALUTE to SPRING
Loew's
SALUTE to SPRING
LONE STAR
BEND OF the RIVER
SINGIN' IN the RAIN
VIVA ZAPATA!
DEATH OF A SALESMAN

Loew's "Salute to Spring" is more than a seasonal ceremony; it sets up the trade and creates an example for theatre managers, everywhere. Here are (seated) Paul Klinger, Matt Saunders, Miss Ruth Bolton, Harry Shaw, division manager for New England, Oscar A. Doob, of New York, general theatre executive for Loew's Theatres, Al Damian, George Freeman and Bob Carney. Back row: Lou Brown, Floyd Fitzsimmons, MGM exploitation man, John DiBenedetto, Joe Boyle, Harry Rose, Morris Rosenthal, Lou Cohen, Fred Greenway, Sid Kleper, Morris Mendlesohn, of the legal department, and Tony Masella.

National Pre-Selling

RKO Radio is spreading its national advertising campaign on Wald-Krasna's "Clash By Night" over a five-month period to try to get maximum results in subsequent situations as well as first-run engagements. Weekly, bimonthly and monthly publications will break full page ads during April, May and June, while fan books will carry ads in late June, July and August to hypo business in small towns and subsequent run spots. National magazines include *Time, Life, Look, Collier's, Newsweek, Cosmopolitan, McCall's Woman's Home Companion* and *New Liberty* (Canadian.) If the plan proves successful, a similar pattern will be used on all future RKO pictures.

•

The April *Ladies' Home Journal,* now on the stands, carries the new, bright and shining MGM "Movie of the Month" Calendar on page 2, directly opposite the Table of Contents, in the MGM tradition. The current *Journal* claims a circulation of 4,800,000, which tops the field. In the May *Woman's Home Companion,* MGM has both the all-type "Picture of the Month" ad opposite the Table of Contents, and the new May, June and July full-page-full-color "Movie of the Month" Calendar, proving that you sell pictures best with pictures and color best with color. *Cosmopolitan* for April has no movie advertising except MGM's single-column type ad on the contents page. (We wish *Cosmopolitan* would devote that first inside house insert to "My Favorite Movie Theatre" for a typical member of the Main Street business neighborhood.)

•

Tab Hunter, the new bobby-sox idol who stars opposite Linda Darnell in his first motion picture, "Saturday Island" is now embarked on a grand pre-selling tour of the East and mid-West as part of the extensive campaign launched by United Artists to bring the rising young star to his many fans, and to introduce him to major newspaper, radio and TV editors. The blonde, athletic, 19-year-old lad was presented to the trade press in New York and made a fine impression. There have been attractive offers made from various directions, a sure sign of his success. He will cover ten cities in the first leg of his tour, and return to New York April 18th for another five-day stint on radio and television and for interviews with magazines and other publicity sources.

•

The Bell Syndicate has prepared an eighteen-chapter newspaper serialization of 20th Century-Fox's "Belles On Their Toes" which will be offered to obtain maximum audience penetration four weeks in advance of all playdates. A national ladies footwear manufacturer will launch a cooperative advertising drive to sell the public the dancing theme of "Belles On Their Toes." . . . "Photoplay Pin Ups—something new on the newsstands from the same street address as *Photoplay* magazines, might be an addition to *Theatre Sales.* It contains an assortment of pictures, printed in full color on one side of the paper, all ready to pin up as a gallery of glamour girls, for GI's or other good movie fans.

•

Marking the first time that *Life* magazine ever bought radio time to plug a film personality whose picture appears on its cover, the publication this week went all out to 186 stations from coast to coast to promote its April 7th issue featuring Marilyn Monroe. In the spot, Marilyn herself addresses the audience commenting on the multi-page *Life* treatment awarded her, with credit to her forthcoming production, "Don't Bother To Knock." Her picture, incidentally, has been selected in a contest sponsored by *Screen Album* magazine as "the outstanding pin-up photo of the year."

A total of 225 cities participated Saturday in a day-long salute to "With a Song In My Heart" over the controlled-wire service of Muzak, presented in more than 10,000 restaurants, offices and factories from coast to coast. It is estimated that more than 19 million listeners heard the program during the day. The matter was handled through Musak's 70 branch offices, as part of a national pre-selling program for the picture arranged by 20th Century-Fox. The Musak organization distributed 100,000 "table tents" to restaurants listing the Jane Froman songs and numbers that would be heard in the dinner hour from 6 p. m. to 9 p. m.

•

Twenty thousand posters spotlighting "Deadline, U. S. A." were circulated through Greater New York by the *Daily Mirror* as part of its "News Tips and Photo Contest" in conjunction with the engagement of the picture at the Roxy theatre. David T. Katz, managing director of the theatre, awarded the authors of 50 best letters on "What Freedom Means to Me" with pairs of guest tickets. . . . An exploitation extra for "With a Song In My Heart" has been effected between 20th Century-Fox and *Look* magazine with ten thousand copies of the magazine's April 8th cover featuring Susan Hayward and the five-page spread in the same issue circulated throughout the country, with accent on the Easter playing time. Capitol Records are joining forces with the promotion of their Jane Froman album, and the Senola Accordian Company kicks off a drive keyed to students attending 500 music schools, coast to coast.

•

Margaret Sheridan, RKO Radio star, has made 648 personal appearances in 81 cities during the past year, in behalf of charities, public relations for the film industry, theatre and picture openings and various other causes, according to Perry Lieber, RKO Radio director of publicity. The star made her film debut in "The Thing" and is currently seen in "The Korean Story." She is fast becoming known as Hollywood's good will ambassador. Bob Hope, Bing Crosby, Cecil B. DeMille and Ronald Reagan will take time out from their various activities for Paramount to work on long-range campaigns for the Boy Scouts.

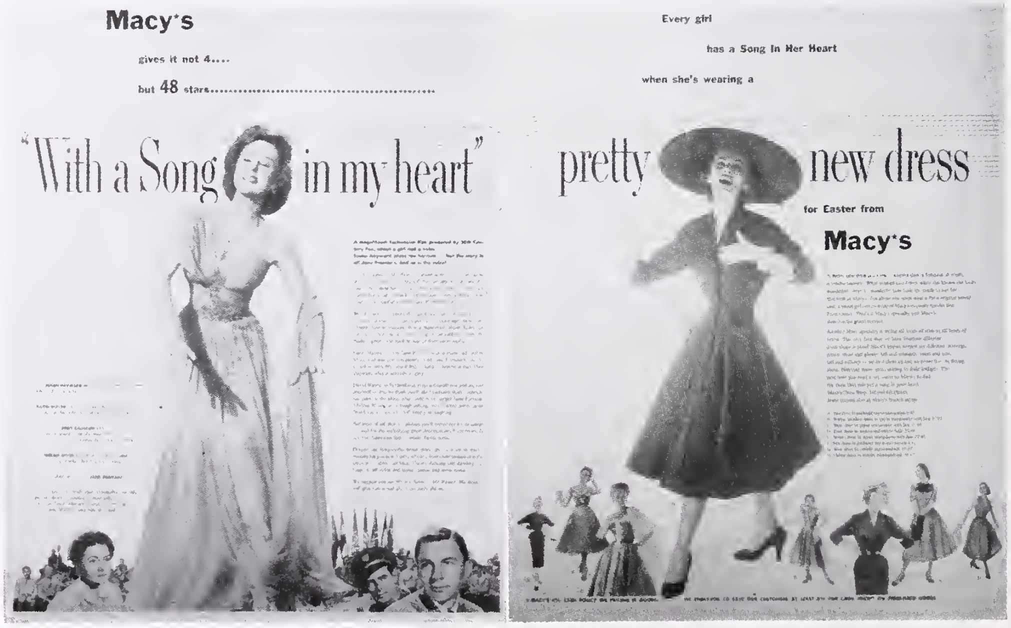
Florida Has Great Show

Howard Pettengill, publicity director for Florida State Theatres, sends a campaign book on "The Greatest Show on Earth" to prove that Al Wilkie and Bill Dock and others of the circuit organization put on a great show, with pictures to prove it, just too late for our picture page on the same attraction. And as further proof that this was truly a great campaign, the film ran 42 days, which is a record, even in Florida. As soon as the quarterly judging is over in the Quigley Awards competition, we will pull some photos for reproduction.

James Barnett, manager of the Florida theatre, is credited with the job of staging "The Greatest Show" in Miami—and with the circus approach, he really accomplished a mission. The staff, and street ballyhoo, in costume, and the sawdust and tinsel trimming for window displays and theatre front, put over the Springtime showmanship motif, with the sound of the calliope in the air. There were 26 windows, 70 bannered cabs, free plugs on radio and television stations, all part of the pattern.

Newspaper Boys Liked "Singin' In the Rain"

John DeBennedetto, manager of Loew's Poli theatre, Worcester, found that local newspapers seemed to like the advance publicity stills and stories on "Singin' in the Rain"—in fact, he got a lot of them in print, probably because they went for the way Debbie Reynolds looks in costume for her dance. Managers can never underestimate the power of a publicity still, if it is a pretty girl, and the newspaper man is made of average stuff, such as most of us are.



Once again, Macy's has picked its "Picture of the Month" and for the second time in sequence, honors go to 20th Century-Fox. Credit Lynn Farnol with an idea which adds up to 12 pages of cooperative advertising per month, in six metropolitan dailies, which would cost half-a-million dollars, at full space rates, to reach a total of more than fifty million readers, over a full year's use of this excellent advertising tieup. You can do something quite similar in your town with your best store, on an approximately smaller scale.

Selling Approach

FIVE FINGERS—20th Century-Fox. The story of the highest-paid spy in all history. It's true, he lived the most amazing adventure in world intrigue! It's true, he sold the time and place of the D-Day Landings! It's true, he stole the secrets of the Cairo, Moscow and Teheran conferences! Alive today, long after the nations of the world had sworn to kill him! This is the man called "Cicero"—the most fabulous spy of all time! 24-sheet and other posters have the striking "five fingers" design, which gives you "something new and different" for your advertising theme, with a picture to match. There's a special herald that keys the campaign, in this unusual advertising style, for all situations. Newspaper ad mats, in a strong combination of halftone and type, are exciting and numerous. Look at No. 501 to see the style we mean, and you'll find a generous assortment for size and shape. A pressbook supplement has several added styles, probably the result of first-run experience. Picture deserves added, larger display space than just run-of-the-mine releases. A series of 2-column teasers are good enough to carry the advertising load in small situations.

HOODLUM EMPIRE — Republic Pictures. The nation's billion dollar racket exposed! They run the country's biggest industry—gambling and murder—coast to coast. Ace reporter Bob Considine's dramatic scoop that blew the lid off a network of crime that makes billions every year. Here's a picture that all America should see and know as authentic information that's needed for better government. No posters larger than a 6-sheet, but they look exciting. Republic will furnish a mat for a flash circus herald, gratis. Newspaper ad mats are in good supply and sell a sensational picture as it should be sold. A "Summons" mat, No. HE1, gives you the material for a tried-and-true stunt. Another simulated newspaper columnist, mat No. HE2, portrays Brian Donlevy as "Senator Bill Stevens" with a message about the picture. Bob Considine's syndicated newspaper column appears in 220 newspapers via the International News Service, his radio show is on 168 radio stations and his TV show is on 32 stations, so you have Bob Considine addressing your potential audience in one form or another, from coast to coast.

British Round Table

A. M. Carpenter, manager of the Odeon theatre, Manchester, handling "The Royal Journey" in regal style, with the Canadian Pacific cooperating with window displays. Incidentally, the picture is breaking all house records at the Guild theatre here in Rockefeller Center, New York. He also claims a "first" in the use of industrial advertising tape (imprinted plastic) telling folks to "Follow the Crowd to 'A Place In the Sun' at the Odeon." . . . H. D. Morice, manager of the Grand cinema, Banbury, sends a bundle of interesting exploitation pictures on a variety of subjects to make up for not having heard from him lately. . . . H. F. Crane, manager of the Astoria cinema, Birmingham, reports his commercial tieups on recent attractions. . . . G. F. Johns, manager of the Princess, Dahenham, employed de luxe heralds and throwaways as advertising for "Westward the Women." . . . J. A. S. Russell, assistant manager of the Regal cinema, Kirkcaldy, sends a newspaper picture of his ten-year-old impersonator of Betty Hutton who worked with a band, on stage. . . . J. K. Pease, manager of the Princess theatre, Blackpool, can tell Miss Barbara Patterson, age 14, winner in his coloring contest for "Texas Carnival" that she's going to get a letter from New York! . . . A. D. Clayton, manager of the Picture House, Birmingham, issued a cheque good for "One Million Pounds of Laughs" as advertising for "The Lavender Hill Mob." . . . J. G. Campbell, manager of the Olympia cinema, Glasgow, had to work fast when he was booked with "David and Bathsheba" on short notice through a playdate alteration at the last minute. . . . R. W. Parker, manager of he Regal cinema, Torquay, offering a display for "Outcast of the Islands."

▼ ▼

J. A. Scardifield, manager of the Odeon theatre, Deal, sends the Round Table his biographical data, with his original background as a professional musician. His current entries for the Quigley Awards add to those he has previously submitted in this quarter. In his conservative town, folks may "turn up their noses at 'bang the drum' techniques"—so he makes a point of concentrating on public relations. Currently his Cinema Club are saving up metal bottle tops and silver foil, for the benefit of children's charities. Local newspapers praise the effort. . . . L. Sobey, assistant manager of the Empire, Stockton, sends good pictures of his displays on "City Lights" and "If You Feel Like Singing." . . . F. H. Gompertz, house manager of the Regent theatre, Brighton, reports on his exploitation for "Sailor Beware." . . . Ray Alan Fielder, manager of the Oak theatre, Birmingham, is a new member of the Round Table with showmanship records in England. . . . L. Lovell, manager of the Regal cinema, Kirkcaldy, getting good newspaper reaction and cooperation from local dance groups, for "Tales of Hoffman." . . . H. Clayton Nutt, manager of the Broadway cinema, Eccles, hoped for a big headline on his full-page composite ad on "Only the Valiant" and the printer obliged with the title seven columns wide, and generous display for the theatre supported by twelve advertisers. . . . D. M. Campbell, manager of the Plaza, Dundee, in Northern Scotland, running a Minors Matinee competition for the "Best Dressed Doll."

George Bernard, manager of the Carlton cinema, Norwich, has been a citation winner in the Quigley Awards competition six times in succession, which establishes some sort of a record. And S. E. Pascoe Williams, manager of the Ritz cinema, Woking, is entitled to an award and applause, for his consistent showmanship, always out in front with examples of his regular activity. In his town, they frown on exploitation stunts, as such, so he does what good managers do, concentrates on merchant tieups and public relations for the benefit of his theatre and the industry. Currently, the Ritz theatre stage was the scene of the presentation of an award from the Royal Humane Society to a local girl who saved a child from drowning, with extra-fine newspaper notices. . . . R. L. Cook, manager of the Savoy, Swindon, had "Lady Godiva" riding again, on bicycles, and attracting almost as much attention. It makes a picture for our next British page. . . . R. J. Crabb, assistant manager of the Savoy, sends pictures of the art competition and street ballyhoo for "American in Paris." . . . B. Ian Craig, manager of the Odeon theatre, Cardiff, sends photos of his recent, and ingenious exploitation. . . . A. L. Pareezer, manager of the Odeon, Bognor Regis, used bookmarks to remind local bookworms of the value and importance of "The Magic Box" as a historical film. . . . H. O. Rogers, manager of the Odeon theatre, Bishop Auckland, sends a news picture of the collection of Christmas Cards which his Children's Cinema Club gathered for Limbless Veterans. . . . Charles Smith, general manager of the Regent theatre, Brighton, used a recorded telephone conversation as a prelude to the trailer for "Phone Call From a Stranger."

▼ ▼

A. D. Wheeler, assistant manager of the Vaudeville theatre, Reading, sends two substantial campaign books as a contender for the Quigley Awards, with excellent representation of his showmanship skills. We like his handling of "Mr. Belvedere Rings the Bell"—which does! and also good treatment of "Chicago Masquerade" and "Half Angel." He encloses a copy of the "Darby & Joan Clubs' Magazine" to show that this is a strong organization in Reading County Borough. . . . In the same batch of British mail, we find a different assortment of material from H. E. Spooner, manager of the same theatre, covering thirteen weeks of his activities in exploitation campaigns. Welcome to both, as equal members of the Round Table. . . John C. Barber, assistant manager of the Regal cinema, Chesterfield, had newspaper comment on his art competition for "American In Paris." . . . C. Drysdale, manager of the Capitol theatre, Leith, entertained his Children's Cinema Club with a visit to an ice cream factory! . . . D. A. C. Ewin, manager of the Lyric theatre, Wellingborough, turning his public relations activity to the benefit of his Cafe, "the best and most efficiently operated in town." . . . Trevor Jones, manager of the Regal cinema, Cheltenham, putting over "The Magic Box" in his very aristocratic town. . . . Dennis A. Smith, manager, and Thomas W. Burnley, his assistant, reporting jointly on exploitation from the Playhouse, Dewsbury.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/4 Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA. 5014

GETS PATRONS INTO DRIVE-INS
CASH-IN
ORIGINAL AUTO LICENSE GAME
WHILE STILL DAYLIGHT
Write today to: MARTY INGRAM
4376 Sunset Drive, Hollywood 27, California

When YOU Need Special TRAILERS SPECIALLY Good & Fast
SEND IT TO FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 630 NINTH AVE.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

SOUTHSIDE 1-1000: Don Defore, Andrea King—This is very good, you will not have to play it on a double feature.—J. W. Lawing, Palace Theatre, Gastonia, N. C.

Columbia

BLAZING SUN: Gene Autry, Lynne Roberts—This is one of the best Autry westerns we have had in a long while.—J. W. Lawing, Palace Theatre, Gastonia, N. C.

BOOTS MALONE: William Holden—Although with this picture, we had expectations of increased grosses, we found it failed us very badly. It is a picture of a boy around a race track. Very good of its type but failed to appeal for us. Played Monday, Tuesday, March 24. 25.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

THE HARLEM GLOBETROTTERS: Thomas Gomez and Globetrotters—Best mid-week business we have done in months. These colored gentlemen are hot and put on a good show. Played Wednesday, Thursday, March 25, 26.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

HURRICANE ISLAND: Jon Hall—We failed to do business with this picture and we feel it should have been double billed. Played Friday, Saturday, March 21, 22.—Rankin Enterprises, Erie Theatre, Wheatley, Ontario.

INDIAN TERRITORY: Gene Autry—This did fair weekend business but do not feel it was strong enough to stand alone. If we had it to do over again, we would double bill it. Played Friday, Saturday, March 28, 29.—Rankin Enterprises, Erie Theatre, Wheatley, Ontario.

SUNNY SIDE OF THE STREET: Frankie Laine—This is one of the best musicals we have ever played. If it had been ten minutes longer we would have played it on Sunday. This musical is what I've been looking for all these years and never found. It has all the good old songs we all are familiar with, and love, had some humor, and Billy Daniels. He is wonderful! If you play it, build him up. I saw in the paper where he is going to go to Paris, Rome, etc. Columbia will not hold you up on the price, and you should make some money on it. Should be good for any locality.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Lippert

YES SIR, MR. BONES: Emmett Miller, Slim Williams—If you like old time minstrel shows, this is OK. —J. W. Lawing, Palace Theatre, Gastonia, N. C.

Monogram

BOMBA AND THE LION HUNTERS: Johnny Sheffield—This Bomba series is very good. They take well, particularly on week-end business and gives us a very fine matinee. The children love it. Played March 28, 29.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

GHOST CHASERS: Bowery Boys—This we double billed with Bomba and the Lion Hunters and did exceptionally well on the weekend. The best combination we have had in some time. We are deeply indebted to our booker for such a fine choice as well as the producers at Monogram. Played Friday, Saturday, March 28, 29.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Republic

DOWN IN ARKANSAW: Ralph Byrd, Weaver Brothers—Just the usual run of hill billy pictures. Small town average business. Played Friday, Saturday, March 21, 22.—Tom Poulos, Paonia Theatre, Paonia, Colo.

RANKIN REPORTS ON TRIP TO FLORIDA

Harland Rankin, of Chatham, Ontario, consistent and long-time contributor to the What the Picture Did for Me department of the *Herald*, reports on a recent and pleasant trip to Florida, citing a number of fellow-exhibitors with whom he passed the time of day. Included were Mr. Whitman of the Tifton, Tifton, Ga.; Pearce Parkhurst, Hollywood, Fla.; Tom Rayfield, Carib theatre, Miami; Carl Jamorago, Beach theatre, and others. Mr. Rankin was accompanied on his trip by Mr. and Mrs. Albert Rolston, of Little Current, Manitoulin Island, Ontario, owners of the Princess theatre. Mr. Rankin's exhibitor friends are legion, many of those friendships stemming from his What the Picture Did for Me contributions.

UNDER MEXICALI STARS: Rex Allen—Has a couple of good action scenes but just another western. Small town, average business.. Played Friday, Saturday, March 21, 22.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Twentieth Century-Fox

HALLS OF MONTEZUMA: Richard Widmark—A good picture, wonderful action. The photography was excellent. Did poor business in this small town. Played Sunday, Monday, Tuesday, March 23, 24, 25.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

MR. BELVEDERE RINGS THE BELL: Clifton Webb, Joanne Dru—This was really a box office flop! However, I am sure it was not the picture's fault, as it is really a very clever, sophisticated comedy. The day we played it was our first spring day and everybody was out in their cars, whizzing past the Theatre. Oh well, it's bound to rain sometime. Played Sunday, Monday, March 30, 31.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PEOPLE WILL TALK: Cary Grant, Jeanne Crain—Here is a good picture for adults and the juniors. It's no good for younger children. Make sure this type of story will click in your area before contracting for it. Business down on this one approximately 25%. Played Saturday, March 29.—Myron Kluge, Rainbow Theatre, Platte Center, Nebraska.

SWORD OF MONTE CRISTO: George Montgomery, Paula Corday—We played this during adverse weather conditions and in Lent, which is not fair to any picture. However, in general this type of picture does poor business in a small town situation like ours. Business down to approximately 75% of normal. Color on this one is superb! Played Sunday, March 23.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

United Artists

RED LIGHT: George Raft, Virginia Mayo—This is not a bad picture. It came through very nicely for us and I think they enjoyed it very much. Played Wednesday, Thursday, March 26, 27.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Universal

THE GOLDEN HORDE: Ann Blyth—Outdrew the previous Sunday, Monday and had good comments from everybody we talked to about the show. Played Tuesday, Wednesay, Thursay, March 18, 19, 20.—S. W. Booth, Booth Theatre, Rich Hill, Missouri.

THE LADY FROM TEXAS: Mona Freeman, Howard Duff—Everybody likes this one and was a good comedv whether a western setting or not. We are wondering if the so-called big westerns and their like are not wearing out. They have always been good business in a small town. This one did not do as much as box office as we would expect. Priced right and we have no kick. Played Sunday, Monday, Tuesday, March 23-25.—S. W. Booth, Booth Theatre, Rich Hill, Missouri.

Warner Bros.

GOODBY, MY FANCY: Joan Crawford, Robert Young—Good picture, good acting and a nice plot. Some liked it and some didn't. Small town average business. Played Wednesday, Thursday, March 26, 27.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

INSIDE THE WALLS OF FOLSOM PRISON: Steve Cochran—Interesting picture, plenty of action and a good story. Small town average business. Played Wednesday, Thursday, March 26, 27.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

Shorts

Columbia

THE AWFUL SLEUTH: All-Star Comedies, Bert Wheeler—Bert is still good for a lot of laughs and they always seem to enjoy him very much.—Rankin Enterprises, Erie Theatre, Wheatley, Ontario.

BIRDS IN LOVE: Color Favorites—Particularly good for spring.—Rankin Enteprises, Erie Theatre, Wheatley, Ontario.

CHINA DOLL: Cavalcade of Broadway—Very good. Thought it was well worth playing.—Rankin Enterprises, Erie Theatre, Wheatley, Ontario.

(*Continued on opposite page*)

(*Continued from opposite page*)

FAMILY CIRCUS: Jolly Frolics—Would recommend this very much. The kiddies liked it particularly.—Rankin Enterprises, Erie Theatre, Wheatley, Ontario.

LOVE IN GLOOM: Comedy Favorites—This is a particularly good comedy by Columbia. Took well and they loved it a lot.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

TALENT SHOWCASE: This was exceptionally good and different with variety.—Rankin Enterprises, Erie Theatre, Wheatley, Ontario.

WINE, WOMEN AND BONG!: All-Star Comedies—A good comedy, something different and seemed to be enjoyed by all.—Rankin Enterprises, Erie Theatre, Wheatley, Ontario.

RKO-Radio

RECORDING SESSION: Screenliners—A dandy single reeler that they liked awfully well and would recommend that you play it.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Universal

ANDY PANDA: Lantz Technicolor Cartunes—Another cartoon which seemed to satisfy cartoon lovers.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

WHO'S COOKIN' WHO: Lantz Technicolor Cartune—This is a fair bit of entertainment which seems to line up nicely.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Short Product in First Run Houses

NEW YORK — Week of Apr. 7

ASTOR: FDR—Hyde Park....Pictorial Films
Feature: My Six Convicts..............Columbia
CAPITOL: The Two Mouseketeers.....MGM
Doggonedest Dog ....Paramount
Feature: My Son, John..............Paramount
CRITERION: American Harvest
Metro Film Distributors
Fathers Are People..Walt Disney-RKO Radio
Feature: At Sword's Point............RKO Radio
GLOBE: Punch & Judo..........Paramount
Feature: Hong Kong.................Paramount
MAYFAIR: Barnyard Babies......Paramount
Feature: Anything Can Happen........Paramount
PARAMOUNT: Sportscope.......RKO Radio
Scout Fellow ....Paramount
Feature: Bend of the River...........Paramount
RIVOLI: Time Gallops on..........20th-Fox
Feature: Viva Zapata!.................20th-Fox
ROXY: The First Robin............20th-Fox
Feature: With a Song in My Heart.......20th-Fox
WARNER: Fourteen Karat Rabbit
Warner Bros.
Glamour in Tennis............Warner Bros.
Land of Everyday Miracles....Warner Bros.
Feature: Jack and the Beanstalk......Warner Bros.

CHICAGO — Week of Apr. 7

CHICAGO: Pest Man Wins.......Columbia
They All Like Boats.............Paramount
Feature: The Wild North.................MGM
EITEL'S PALACE: Two Mouseketeers...MGM
Feature: Singin' in the Rain..............MGM
ESQUIRE: Doggonedest Dog......Paramount
Rooty Toot Toot.................Columbia
Feature: Invitation ....MGM
ROOSEVELT: Bicycle Thrills.......Columbia
Feature: Ma and Pa Kettle at the Fair..Universal
Feature: Treasure of Lost Canyon......Universal
UNITED ARTISTS: The Olympic Elk
RKO-Disney
Feature: Snow White and the Seven Dwarfs
RKO-Disney
ZIEGFELD: America's Singing Boys
RKO Radio
Day of Rest......................20th-Fox
Feature: Rasho-mon ....RKO Radio

United Paramount Remodels Los Angeles Theatre

LOS ANGELES: A remodeling, rehabilitation and redecoration program costing $250,000 is planned for the down-town Paramount theatre which is being taken over by United Paramount Theatres. The house formerly was under lease to Fanchon & Marco. When finished, the theatre will boast the latest in motion picture equipment and large-screen television projection. Efficient service will keynote operations of the 3,400-seat house, the largest in Southern California. First-run pictures along with stage shows will be featured. New appointments include theatre chairs, a modern ventilation and air-conditioning system, lounge rooms, stage facilities and a beautiful foyer done in Southern California motif.

Kansas City Gets New "Art Policy" House

The Warwick, operated by Fox Midwest Theatres and one of the oldest theatres on the south side of Kansas City, will become that city's third "art house" April 10 when Lippert's "Navajo" opens there to inaugurate the new policy.

FOR ACTION FANS EVERYWHERE
–A MIGHTY SERIAL HERO!
BUSTER CRABBE
as
The Mighty "THUNDA"
KING OF THE CONGO
Based on Adventures of the Dynamic Hero of "Thunda" Cartoon Magazine
with Gloria Dea • Leonard Penn • Jack Ingram
Written for the screen by George H. Plympton, Royal K. Cole and Arthur Hoerl
Produced by Sam Katzman
Directed by Spencer Bennet and Wallace A. Grissell
A COLUMBIA SUPER-SERIAL
Never Such Jungle Spectacle in a Serial!
The Dynamic Hero of THUNDA Cartoons
An Exploitation Natural for Showmen!
Prehistoric Stampedes!
Cavemen Attacks!
Wild-Animal Battles!
Savage Vengeance!
THUNDA

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 113 attractions, 4,746 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	27	84	15	2	—
An American in Paris (MGM)	13	44	25	37	9
Anne of the Indies (20th-Fox)	—	8	36	32	12
Another Man's Poison (UA)	—	5	1	5	3
At Sword's Point (RKO)	—	—	1	3	3
Barefoot Mailman, The (Col.)	4	11	13	2	2
Belle of New York (MGM)	—	2	5	14	—
Bend of the River (Univ.)	10	21	8	1	—
Blue Veil, The (RKO)	20	6	21	5	—
Boots Malone (Col.)	—	—	3	6	2
Bright Victory (Univ.)	—	4	12	16	17
Bugles in the Afternoon (WB)	—	—	6	6	1
Callaway Went Thataway (MGM)	2	9	30	21	8
Calling Bulldog Drummond (MGM)	—	—	—	5	6
Cave of the Outlaws (Univ.)	1	5	14	18	3
Christmas Carol, A (UA)	—	—	3	—	4
Cimarron Kid, The (Univ.)	—	26	11	12	1
Close to My Heart (WB)	—	16	39	16	5
Come Fill the Cup (WB)	—	—	9	22	28
Crosswinds (Para.)	1	13	23	7	2
Darling, How Could You!	—	1	1	17	18
Death of a Salesman (Col.)	—	—	4	2	1
Decision Before Dawn (20th-Fox)	—	1	17	31	4
Desert Fox, The (20th-Fox)	4	32	40	23	2
Detective Story (Para.)	2	32	26	25	2
Distant Drums (WB)	28	44	28	10	—
Double Dynamite (RKO)	—	—	6	33	16
Drums in the Deep South (RKO)	—	4	14	18	5
Elopement (20th-Fox)	—	13	20	31	13
†First Time, The (Col.)	—	—	5	—	—
†Five Fingers (20th-Fox)	—	1	8	—	1
Fixed Bayonets (20th-Fox)	1	6	25	18	16
Flame of Araby (Univ.)	—	13	19	23	—
Flaming Feather (Para.)	—	1	9	2	1
Flight to Mars (Mono.)	2	2	5	3	1
Fort Defiance (UA)	—	7	15	8	—
Fort Osage (Mono.)	—	4	6	1	—
Girl in Every Port, A (RKO)	—	—	7	10	4
Girl on the Bridge (20th-Fox)	—	—	2	4	2
Golden Girl (20th-Fox)	—	9	34	56	15
Golden Horde, The (Univ.)	1	10	25	31	9
Greatest Show on Earth, The (Para.)	5	—	—	—	—
Green Glove, The (UA)	—	—	4	—	—
Harlem Globetrotters, The (Col.)	2	10	8	2	—
Here Come the Nelsons (Univ.)	—	5	1	6	2
Honeychile (Rep.)	1	13	10	2	8
Hong Kong (Para.)	—	2	17	12	4
I'll Never Forget You (20th-Fox)	—	—	13	9	8
I'll See You in My Dreams (WB)	10	23	50	10	2
†Indian Uprising (Col.)	—	—	2	3	—
Invitation, The (MGM)	—	1	11	12	2
It's a Big Country (MGM)	1	6	10	6	3
I Want You (RKO)	—	3	13	12	4
Japanese War Bride (20th-Fox)	1	7	9	3	—
*Journey Into Light (20th-Fox)	—	—	1	5	8
Just This Once (MGM)	—	—	1	6	1
*Lady From Texas, The (Univ.)	—	1	19	12	4
Lady Pays Off, The (Univ.)	—	3	9	24	3
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	2	5	11	5
Lavender Hill Mob, The (Univ.)	5	3	3	—	—
Let's Make It Legal (20th-Fox)	1	5	22	35	11
Light Touch, The (MGM)	—	—	2	13	10
Lone Star (MGM)	8	22	22	5	1
*Love Nest (20th-Fox)	—	1	13	25	35
†Ma & Pa Kettle at the Fair (Univ.)	5	1	—	—	—
*Magic Carpet, The (Col.)	1	—	1	5	1
Man in the Saddle (Col.)	3	18	27	5	3
*Man With a Cloak (MGM)	—	1	3	19	27
Meet Danny Wilson (Univ.)	—	—	3	7	12
Mob, The (Col.)	—	4	14	29	5
Model and the Marriage Broker, The (20th-Fox)	—	2	11	22	9
My Favorite Spy (Para.)	8	20	44	18	—
No Highway in the Sky (20th-Fox)	2	3	9	34	27
On Dangerous Ground (RKO)	—	—	4	6	1
Painting the Clouds With Sunshine (WB)	2	31	54	45	3
Pandora and the Flying Dutchman (MGM)	—	10	16	7	2
Phone Call From a Stranger (20th-Fox)	—	6	6	11	3
Purple Heart Diary (Col.)	—	—	1	5	3
Quo Vadis (MGM)	11	5	—	—	—
Racket, The (RKO)	5	18	23	14	22
Raging Tide, The (Univ.)	—	1	4	22	6
Red Skies of Montana (20th-Fox)	—	3	2	15	2
Retreat, Hell! (WB)	1	12	5	1	—
Return of the Texan (20th-Fox)	—	1	5	2	1
*Reunion in Reno (Univ.)	—	1	5	7	13
†River, The (UA)	—	3	2	—	—
Room for One More (WB)	9	28	19	7	2
Sailor Beware (Para.)	54	7	1	—	—
Sea Hornet, The (Rep.)	1	1	2	8	1
Sellout, The (MGM)	—	—	1	3	1
Silver City (Para.)	—	6	36	16	4
Son of Dr. Jekyll (Col.)	—	1	3	—	1
Starlift (WB)	3	35	50	26	6
†Steel Town (Univ.)	—	4	—	1	—
Strange Door, The (Univ.)	—	—	1	6	1
†Streetcar Named Desire, A (WB)	12	7	—	1	—
Submarine Command (Para.)	1	8	21	21	7
Tanks Are Coming, The (WB)	1	18	51	19	24
Tembo (RKO)	4	3	1	—	4
Ten Tall Men (Col.)	1	31	25	3	1
Texas Carnival (MGM)	17	72	18	—	—
This Woman Is Dangerous (WB)	—	1	5	13	2
Too Young to Kiss (MGM)	4	60	49	7	—
†Treasure of Lost Canyon (Univ.)	—	—	1	—	3
Two Tickets to Broadway (RKO)	1	27	44	21	3
Unknown Man (formerly Behind the Law) (MGM)	—	1	1	13	6
Viva Zapata! (20th-Fox)	1	4	5	2	3
Weekend With Father (Univ.)	—	9	20	15	6
Westward the Women (MGM)	23	71	7	2	—
When Worlds Collide (Para.)	2	7	34	23	20
Wild Blue Yonder (Rep.)	9	14	17	11	1
*Yellowfin (Mono.)	—	—	1	2	1

A prominent exhibitor paid us the kind of compliment that means most to us when he put it this way:

"Like most of the exhibitors I know, the trade papers I really read are Quigley publications —because I have solid confidence in them."

The "solid confidence" of the industry . . . we firmly believe that to be the greatest asset any trade publication can possess . . . That has been the unswerving aim of Quigley Publications for more than a third of a century.

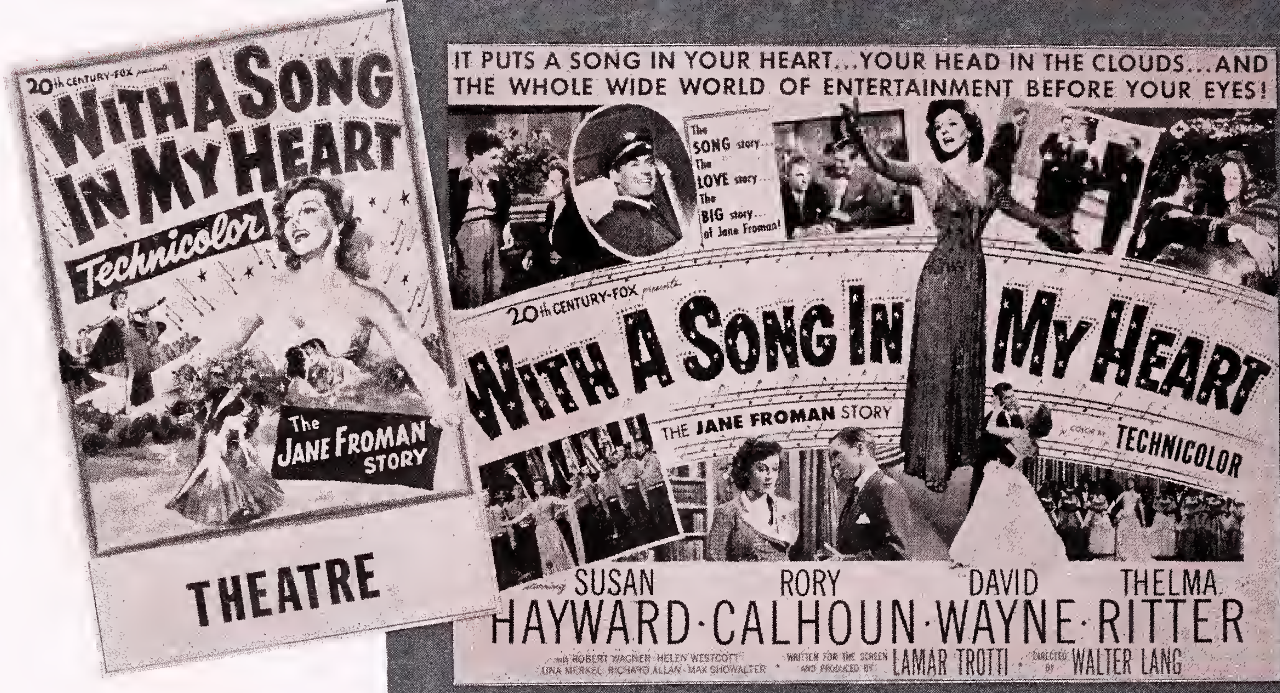
QUIGLEY PUBLICATIONS

MOTION PICTURE HERALD • MOTION PICTURE DAILY
BETTER THEATRES • THEATRE SALES
MOTION PICTURE ALMANAC • FAME

ROCKEFELLER CENTER
NEW YORK

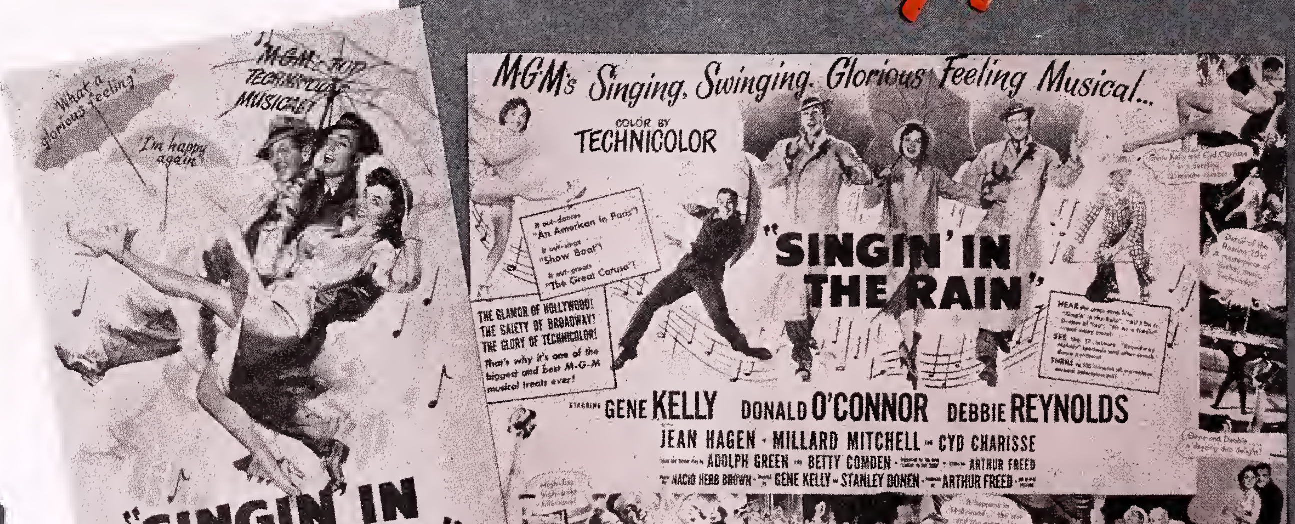
Use These Big 3 Color

HERALDS


20th CENTURY-FOX presents
WITH A SONG IN MY HEART
Technicolor
The JANE FROMAN STORY
THEATRE
IT PUTS A SONG IN YOUR HEART...YOUR HEAD IN THE CLOUDS...AND THE WHOLE WIDE WORLD OF ENTERTAINMENT BEFORE YOUR EYES!
The SONG story... The LOVE story... The BIG story... of Jane Froman!
20th CENTURY-FOX presents
WITH A SONG IN MY HEART
THE JANE FROMAN STORY
COLOR BY TECHNICOLOR
starring SUSAN HAYWARD · RORY CALHOUN · DAVID WAYNE · THELMA RITTER
with ROBERT WAGNER · HELEN WESTCOTT · UNA MERKEL · RICHARD ALLAN · MAX SHOWALTER
WRITTEN FOR THE SCREEN AND PRODUCED BY LAMAR TROTTI
DIRECTED BY WALTER LANG

To Exploit These Big

TECHNICOLOR HITS!


"What a glorious feeling"
"I'm happy again"
"M-G-M's TOP TECHNICOLOR MUSICAL!"
"SINGIN' IN THE RAIN"
MGM's Singing, Swinging, Glorious Feeling Musical...
COLOR BY TECHNICOLOR
It out-dances "An American in Paris"! It out-sings "Show Boat"! It out-greats "The Great Caruso"!
THE GLAMOR OF HOLLYWOOD! THE GAIETY OF BROADWAY! THE GLORY OF TECHNICOLOR! That's why it's one of the biggest and best M-G-M musical treats ever!
"SINGIN' IN THE RAIN"
STARRING GENE KELLY · DONALD O'CONNOR · DEBBIE REYNOLDS
JEAN HAGEN · MILLARD MITCHELL · CYD CHARISSE
ADOLPH GREEN and BETTY COMDEN · ARTHUR FREED
NACIO HERB BROWN · GENE KELLY and STANLEY DONEN · ARTHUR FREED

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

APRIL 19, 1952

MOTION PICTURE HERALD

"COMPO SHOULD SET UP ARBITRATION BOARDS",

— *Al Lichtman*

FCC LIFTS TV BARS, SETS 2,053 CHANNELS

"Aggressive Showmanship" Is Warner Sales Slogan

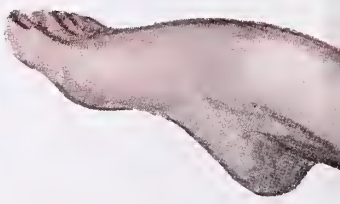
REVIEWS *(In Product Digest):* CARBINE WILLIAMS, THE HALF-BREED, OUTLAW WOMEN, WALL OF DEATH, TOMORROW IS TOO LATE, THE YOUNG AND THE DAMNED

Entered as second-class matter January 12, 1931, at the Post Office, at New York City U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

$

THE $IGN OF M-G-MU$ICALS

(All Technicolor)



"THE GREAT CARU$O"

"$HOW BOAT"

"AN AMERICAN IN PARI$"

Academy Award Winner

"$INGIN' IN THE RAIN"

Packing 'em in at Music Hall and nationwide.

Says LIFE MAGAZINE in its April 14th issue, in a three page, full color section devoted to M-G-Musicals: "Leading the parade is M-G-M."

And Now Another Tuneful, Terrific Titillating TECHNICOLOR M-G-MUSICAL!

"$KIRTS AHOY!"

What a decoration →
for Decoration Day!
Book it now for
holiday joy!

M-G-M presents "SKIRTS AHOY!" starring Esther Williams • Joan Evans • Vivian Blaine • Barry Sullivan • Keefe Brasselle • Billy Eckstine • with The De Marco Sisters • Dean Miller • Color by Technicolor
Written by Isobel Lennart
Music by Harry Warren
Lyrics by Ralph Blane
Directed by Sidney Lanfield
Produced by Joe Pasternak

There's Big Warner
on the

ABOARD THE TER

Mara

THE TREASURE! THE TEMPTATION!

STARRING
ERROL RUTH
FLYNN ROMA

WITH
RAYMOND BURR · PAUL PICERNI · RICHA
SCREEN PLAY
ROBERT CABAL · HENRY MARCO · N. RICHA
MUSIC BY

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 187, No. 3

April 19, 1952

Pooling Operations

THE suit filed April 2 in Terre Haute, Indiana, by the Department of Justice against five theatre companies may have started another chain reaction which would have wide effects in exhibition. The Government charges an illegal elimination of competition between first run theatres because the defendants jointly operated the houses and pooled the profits.

It will be interesting to see how the Government attempts to prove the assertion made by Mr. J. Howard McGrath, then the Attorney General, that the pool "deprived the public of the benefits which flow from free competitive enterprise." Mr. H. Graham Morison, assistant attorney general in charge of the anti-trust division, pointed to the case as a demonstration of the "Government's determination to resist the re-creation of practices which we believe were outlawed in the anti-trust suit against the defendants in the well-known Paramount case."

The Department of Justice has declined to comment on an aspect of the situation of wide interest in the business—whether joint buying and booking arrangements are legal or not. Apparently the Government feels that the combination of joint operation and pooling of profits is illegal but a Department of Justice spokesman merely commented, "I can't say what our stand would be in a case where the theatre owners only do one or two things cooperatively."

As long as the Department of Justice continues to be so interested in motion picture exhibition, the possibility of a case being filed against a buying and booking combine cannot be excluded. In any event it is obvious that such combines must operate on a policy which does not discriminate against any of the members and also does not apply any pressures to encourage theatres to join or sanction against theatres which resign from the group.

■ ■ ■

Ex-Red's Problem

THE dilemma faced by former members of the Communist party—within or without the film industry—is a difficult one. If they keep silent about their previous affiliations, they run the risk of having them come out later under more embarrassing circumstances. On the other hand, if they wish to reveal their past, there is the problem of how best to do it in a way that will establish their present loyalty without bringing into question their level-headedness.

A hard problem is made even tougher by the attitude of the House Un-American Activities Committee that a "friendly" witness should not only admit his own connections with subversive organizations, but must name others whom he knew in them.

Ingrained in most people is a dread of being called an informer and also a feeling that we should not be the judge of other people. In some countries even today these fears are carried to such an extreme that legitimate governmental investigative activities are circumscribed. Fortunately in America the basic tradition is that the Government is on the side of the citizens, out to protect the rights of all and not tyrannize or oppress.

A distinguished motion picture and stage director, Mr. Elia Kazan, recently has considered this basic problem. After a period of indecision, he became a "friendly" witness. In testimony given in January, but just released, he admitted he had been a member of the Communist party from the summer of 1934 to the late winter or early spring of 1936. Last week he gave further testimony, naming men he considered Communists at the time he was a member of the party.

WHEN the House Committee in Washington released his testimony, Mr. Kazan issued a statement to the press which was published in full on April 12th in the *New York Times* as a paid advertisement. Mr. Kazan said in part, "To be a member of the Communist Party is to have a taste of the police state. It is a diluted taste but it is bitter and unforgettable. It is diluted because you can walk out." The director explained that he did not speak out sooner because he was concerned with the good reputation of others who may have had, in their youth, experiences similar to his and also because he feared that it was being "un-liberal" to attack the holding of any views by an individual, even Communist views. Both lines of reasoning he rejects now.

Mr. Kazan reaffirmed his intention to make pictures and direct plays that defend "a free speech, a free press, the rights of property, the rights of labor, racial equality, and above all, individual rights."

As difficult as the problem is, Mr. Kazan and others have shown that it can be dealt with effectively. So far as the industry is concerned, it is very desirable that any other individuals in prominent positions who have had previous Communist affiliations should publicly disavow them and pledge their present loyalty. The culpability, if any, of an individual for past actions is not a matter for the public to judge.

In Mr. Kazan's words, "Secrecy serves the Communists." It also serves those who would, even with good motives, strike at particular films and the industry as a whole.

■ ■ ■

¶ That all is not well economically in TV was emphasized recently by Mr. Jack Lait, editor of the *New York Mirror* and syndicated columnist. He wrote, "The television boom is going boom. Many big sponsors have quit and more are about to cancel. These find that the costs are excessive and the sales results cannot catch up with them." The ultimate addition of twenty times as many stations as at present will not necessarily solve the problem. TV time costs will continue to skyrocket. This whole economic approach raises questions as to just how formidable television's ultimate competition against the motion picture is really going to be. Unless TV can sell goods more effectively than any other medium, and at reasonable cost, it will not be able to hold big national advertisers. Without them television would be able to afford fewer star names and the entertainment quality of programs would be affected adversely.

■ ■ ■

¶ The risk run by exhibitors who show films not approved by the industry's Production Code Administration was emphasized recently by a spokesman of the Federal Narcotics Bureau, Mr. Ernest M. Gentry, who said some films (all without PCA seals) now in circulation were helping to spread dope addiction among children.

Letters to the Herald

Salesmanship

To the Editor:

A piece in the current issue of *Fortune Magazine* provocatively titled "Why Do People Buy" and imposingly billed as the "first in a series of articles based on the proposition that despite what economists say, people buy because they are sold," pithily propounds the ensuing thesis.

"Defining salesmanship, as *Fortune* has defined it, as everything that contributes to the salability of a product from the time it is conceived until it is finally used up or worn out, the business man must practice salesmanship as he never has practiced it before."

Something, methinks, for picture business anno 1952 to chew on.—*MORRIS ALIN, Universal Pictures Company, Inc., New York.*

BIG Screen Pictures

To the Editor:

Last night I played a picture produced by MGM called "The Man With a Cloak". . . . During the week I had seen a half-dozen other pictures of all types in the city and on my own screen. I'd also looked at some TV.

As I sat in my theatre last night watching the picture an idea flashed into my head that I believe is worthy of note by the producers of theatre motion pictures.

As I watched "The Man With a Cloak," I couldn't help but realize that here I was viewing a picture that had all the earmarks of a TV production. . . . there isn't a scene in the picture that was made with the idea of the magnitude and scope of the theatre screen . . . it is all shots of a few people, a bit of a room for background, a doorway, a table for two in a bar, etc.

What Hollywood must first consider in all productions, now that we have TV plays to compete with, is first of all this question . . . "Can this picture be made to fully utilize the magnitude and scope of the giant motion picture screen?" . . . If motion pictures expect to compete with cheap corner-of-a-room sets seen in TV Plays, then motion pictures must be made to fully utilize that which the theatre has and TV has not . . . the huge screen . . . at least to the point where in every picture shots are worked in that take a large screen for their reproduction.

People returning to the theatre after being saturated with home TV while paying for the sets, are the first to notice the bigness of the motion picture in the theatre as a result of having seen nothing but a tiny 20-inch picture for so long. However, when they do return and find the picture made up of scenes that tend to give no illusion of bigness while looking like typical TV play scenes, the theatre has lost its opportunity to recapture a lost fan.

Theatre motion pictures are big . . . home TV is tiny . . . let's put bigness in all pictures . . . at least for one scene anyway . . . and always remember in production the intent of the production . . . for theatre showing on a giant screen . . . make every picture with the idea of presenting magnitude and scope . . . keep the two-people-at-a-table shots out of the theatres . . . substitute closeups, and put enough long shots in all features to utilize the big screen in the theatre. — *LARRY WOODIN, Arcadia Theatre Company, Wellsboro, Pa.*

Talent Search

To the Editor:

I believe that we should have a nationwide talent search annually. This talent contest could first be held in the local theatre with the finals in each state held in the capital or key city. The winners from each state then should enter the national finals with the winner or winners given a screen test at one or more of the Hollywood studios, in radio and television. The contest should be put on locally with the cooperation of the local exhibitor organization with a Hollywood talent scout or director present at the state and national finals.

In other words, instead of the talent coming to Hollywood to take their chances of making good, Hollywood would come to the talent. — *CLARENCE GOLDER, Civic Center Theatre, Great Falls, Mont.*

Make More Abroad

To the Editor:

More high budget, American financed, color pictures with American casts should be made in foreign lands. "African Queen" and "King Solomon's Mines" are good examples of audience response.—*Hollywood producer.*

Audience Discovery

To the Editor:

New faces and talent should be discovered by audiences and not be forced upon the public. They should be slowly nursed along in smaller parts—then let the public demand more of them.—*Hollywood director.*

New Star Appeal

To the Editor:

I cannot criticize the system directly as I do not know what methods are used for deciding who is star material but there is something wrong because the larger number of new stars are not getting their "appeal" over to the public the way the old-timers do. Just check the names of the winners in the last box office poll. I do know the producers cannot pick out a subject they think is great, train him (or her), spend thousands on him telling the public how wonderful he is and make the public believe it, because the public has a mind of its own and if that old appeal is there, they'll know it.

I checked for lack of cooperation on this because that is probably where the fault lies. An exhibitor cannot hail a great new star before he has ever been in a picture. We have to wait and see if he is as good as the advertising says. Do the producers keep their ear close enough to the people who are paying to see their pictures and listening for the players the audiences are asking about? Do the stars feel grateful for the public's support or do they think the public should be grateful for the opportunity of looking at and listening to them on the screen? Sometimes it shows. — *(MRS.) ELAINE S. GEORGE, Star Theatre, Heppner, Ore.*

Support COMPO

To the Editor:

Continued and greater support of COMPO by exhibitors, distributors and stars will greatly benefit our industry at large.—*THOMAS JAMES, Comet Theatre, St. Louis, Mo.*

Budget and Box Office

To the Editor:

Higher budgets do not assure good box office! More pictures should be made resulting in a larger percentage of good box office films.—*HARRY LAMONT, Lamont Theatre Service, Albany, N. Y.*

Not All in Color

To the Editor:

Not all subjects lend themselves to color product. In many cases the additional cost would not increase the entertainment or pictorial value. However, more color pictures could be produced profitably than are now being made.—*Hollywood producer.*

MOTION PICTURE HERALD

April 19, 1952

TRADE practice role for COMPO is urged by Lichtman Page 13

TV gallops off in all directions as FCC lets down bars Page 14

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 24

MGM invites 100 exhibitors to Hollywood to see product Page 26

KAZAN admits Red party membership but says he quit in 1936. Page 28

JOHNSTON sees a bright future for motion picture industry Page 28

KALMENSON at Warner meet asks continuous selling performance Page 29

BRITISH TV showing of "Mourning" opens way to bookings Page 30

INDUSTRY eyes all on arbitration parley, set for April 22 Page 31

PARAMOUNT reports net profit for the year of $5,459,273 Page 31

WESTERN winners of "Fame" awards receive their scrolls of honor Page 39

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 40

LARNED, Kan., goes all out to honor John A. Schnack, exhibitor Page 41

ITALY now one of best foreign markets, Aboaf reports after trip Page 45

SERVICE DEPARTMENTS

Film Buyer's Rating Page 54

Hollywood Scene Page 35

In the Newsreels Page 45

Managers' Round Table Page 47

People in the News Page 34

Short Product at First Runs Page 53

What the Picture Did for Me Page 52

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1321

Advance Synopses Page 1322

Short Subjects Page 1323

The Release Chart Page 1323

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Production and exhibition costs are still a matter of major concern with the companies, despite progress made in the last couple of years towards bringing them down. The still serious situation was pointed up in two places this week: In Hollywood, Paramount announced acquisition of 50 per cent interest in Vistascope, an invention which permits miniature sets to be used as backgrounds; and in Atlanta, Twentieth Century-Fox's Al Lichtman suggested consideration of increased admission prices.

▶ Those concerned with censorship and with factors likely to engender it should note the flood of strong complaints by the press and public against the way TV relayed the Easter atmosphere in New York into the living rooms. Major criticism was against the cameras picking up the antics of the tasteless and vulgar exhibitionists and merchants seeking free plugs for their wares.

▶ It is likely that the matter of settling the cost aspect of arbitration will not be too difficult. Though Theatre Owners of America suggested a $25,000 administrator, while Allied proposed an "inexpensive" system, the former group has indicated that its suggestion was made merely as a basis for future discussion.

▶ The final answer has not yet come forth on what extent a televised sporting event — to theatres or homes — affects the box office. But this week, the Chicago area was blacked out for televising the Sugar Ray Robinson-Rocky Graziano fight into private homes, and the advance sale was reportedly excellent.

▶ Lifting of the freeze on new television stations, and the prospect of 2,053 new TV outlets in more than a thousand communities, is a long-range threat to the motion picture, if any threat at all. Only a handful of stations will go on the air this year. Hearings in cities where there is competition for allocated channels will drag on for months and possibly even longer, since the Federal Communications Commission is short-staffed. There is a question, too, how readily the public will take to spending another $10 to $50 for adapters to bring in signals transmitted in the ultra high frequency bands. Certainly, in a case like New York, where there will be only one commercial UHF station, the audience will be very limited. There have been no applications for this channel.

▶ With the Goldwyn feature on Edward R. Murrow's "See It Now" show on CBS-TV such a pronounced success, look for other studios to follow suit. The feeling is that behind-the-scenes documentaries make fine material for promoting a feature on the air without giving it away in advance.

▶ The confused Communists - in - Hollywood problem will not be helped by a report read Wednesday at the Daughters of the American Revolution convention in Washington, D. C. Speaking for the D.A.R.'s motion picture committee, chairman Caroline White Settlemayer of New York reported "subtle Communistic propaganda has crept into certain pictures and we should be alert to such attempted influence."

▶ The importance of giving special attention to the press in the over-all and continuing public relations programming is again emphasized by MGM in a second full-page ad to be inserted in *Editor and Publisher*, trade publication, in the near future. The ad will be captioned "no commercials", implying that motion pictures do not compete with the newspapers for advertising revenue. The ads complement recent meetings between MGM executives and editors and publishers of the Gannett newspaper chain.

▶ Has it occurred to anybody that none but a rock-solid business could weather the weather we've had?

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

By the Herald

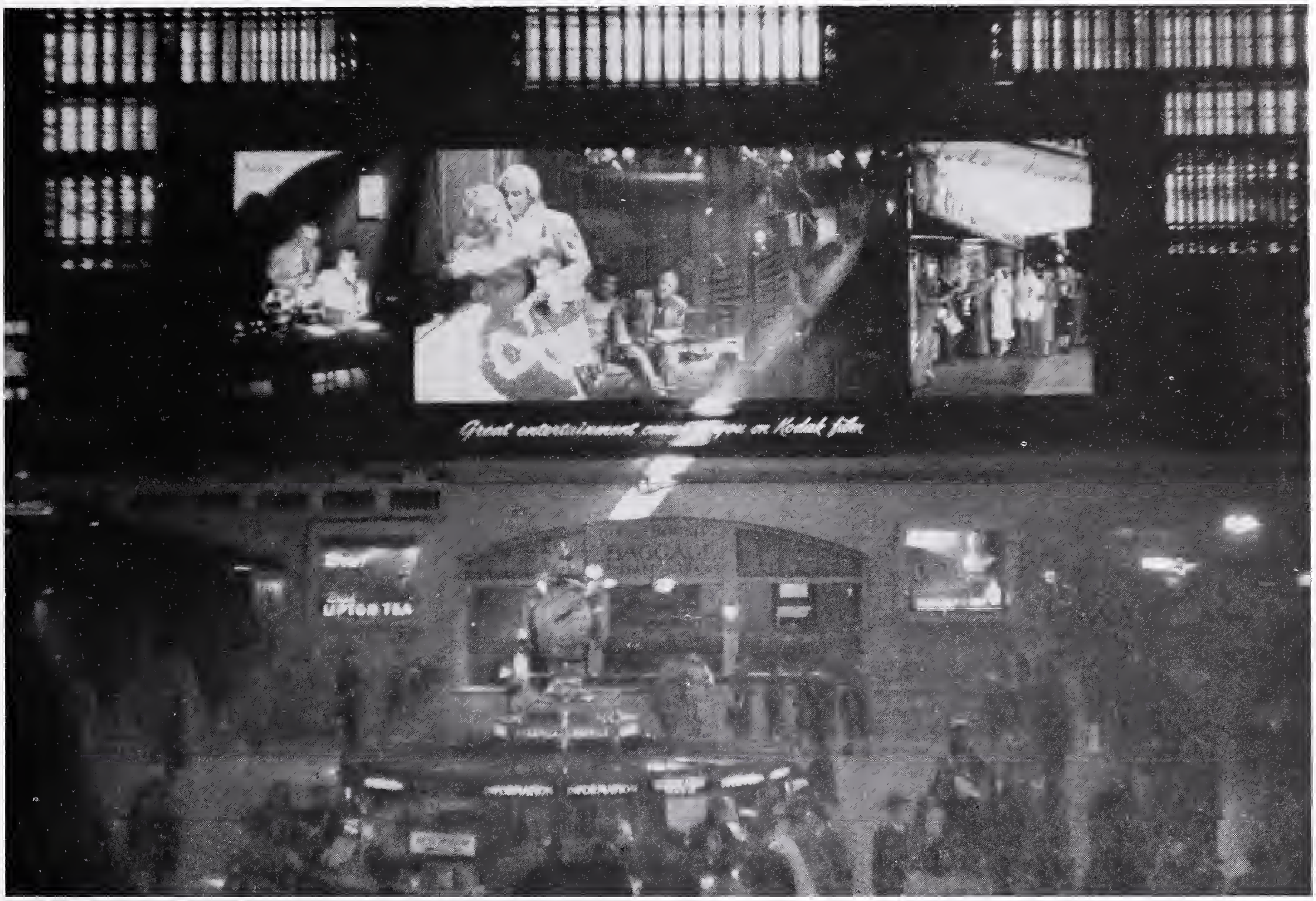
SOME OF THE MANY personalities in New York's social, screen, stage, radio, and political life who attended the opening at the Capitol, New York, of Paramount's "My Son, John." In array are Dorothy Schiff, publisher; Barney Balaban, Paramount president; Mrs. Balaban; and A. W. Schwalberg, Paramount distribution chief.

GEORGE SIDNEY, MGM director who has completed "Scaramouche," has been in New York seeing plays and conferring at the home office. President of the Screen Directors Guild, Mr. Sidney predicted that because it has talent and technicians Hollywood would become the television capital.

A. JACK SHUMOW has been appointed midwestern sales manager for Lopert Films. He was formerly branch manager for Warners in Chicago, and before that was with Loew's, Inc.

ROBERT BENJAMIN, United Artists, executive and attorney, last week was elected chairman of the United Jewish Appeal amusement division, in New York. He succeeds Samuel Rosen.

ON TOUR, above. Susan Cabot, who has been touring key cities for openings of Universal's "The Battle at Apache Pass," is welcomed at Cincinnati by N. G. Shafer, general manager of Mid-States Theatres, left; E. J. Riesenbeck, manager of the Keith's Theatre; and Mike Spanages, advertising, publicity, exploitation chief for that house and the Capitol.



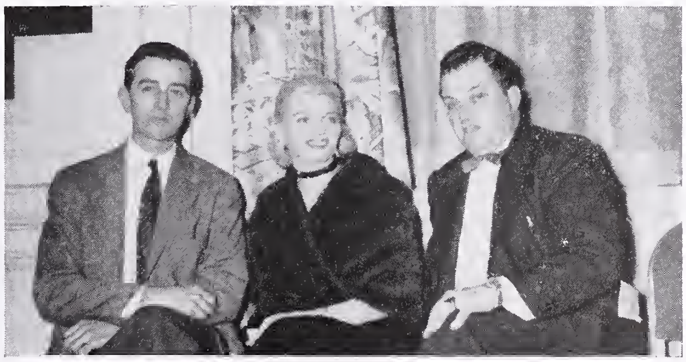
Photos by the Herald

"GOOD ENTERTAINMENT Comes to You on Kodak Film." Over this slogan, on three panels 18 by 60 feet, and costing $9,000, are three scenes of the film industry—editing, on the set, at the theatre—in a colorama at Grand Central Terminal, New York. At the right, Fred Schwartz, center, representing the Organization of the Motion Picture Industry of New York, presents a letter of thanks to A. D. Johnson, Eastman advertising department, and K. W. Williams, left, Eastman photo illustration chief.

By the Herald

AMERICO ABOAF, foreign sales manager for Universal-International, as he reviewed for trade writers, Monday, at the New York home office, the results of his seven week tour of western Europe, and offered his summation of the situation there. See page 45. Mr. Aboaf, in general, believes that new restrictions and competitions in some markets will be offset by gains in others.

OPENING Warners' "Jack and the Beanstalk" in Newburyport, Mass., right. Shaye Cogan, center, film performer, visits with James O'Loughlin, left, manager of the Port Theatre; and Joe Liss, Warner circuit district manager.

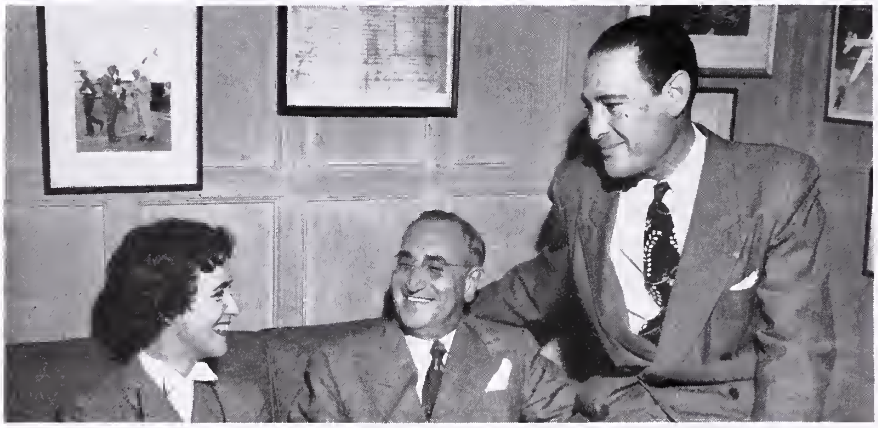


FILM STUDIO

DELIVERY ACCEPTED, left, of two Westrex sound recording trucks. The scene is at Djatinegara, Java, and the principals are M. Sudomo, PFN Film Studio technician; D. Van Spankeren, Westrex Indonesia manager; E. S. Gregg, Westrex vice-president and general manager, who presented the trucks; M. Dombra, technician; Rd. M. Harjoto, director of the government owned studio; Rd. M. Sutarto, production chief; and M. A. Goldrick, Westrex Far Eastern regional manager.

LOCATION VISIT, left, in Israel. Mr. and Mrs. William Dieterle, right, are welcomed at Lydda Airport by Albert de Matalon, Columbia representative. Mr. Dieterle is directing "Salome" for Columbia, and went to Israel for Biblical backgrounds.

ON THE TENTH ANNIVERSARY of Affiliated Theatres, Seth H. Field, vice-president, and Arthur K. Howard, right, president, are photographed at their offices in Boston. The buying combine now has 100 accounts, and in 1951 spent $1,100,000 in film rentals. Mr. Howard, its founder, will be honored by associates at luncheon in Boston May 6.



MISS CLAUDE ARVELLE, left, winner of the "Miss Cinemonde," fan magazine contest in France, chats with Columbia general sales manager A. Montague, center, and vice-president A. Schneider, during her stay in New York. She was Columbia's guest in New York and Hollywood as part of her prize.

PART OF THE JOB, right. Aldo Ray, one of the touring kind of performer, helping his company open and market a picture, poses at the right in Oklahoma City, where he appeared in conjunction with the premiere of "The Marrying Kind." He is with Jules Serkovich, left, exploiteer; Dewey Gibbs, second from left, Columbia branch manager; and H. C. Federer, right, president of States Theatres.

COMPO TRADE PRACTICE ROLE LICHTMAN PLEA

Asks Support for Program to Conciliate All Types of Trade Problems

On the eve of the all-industry arbitration meeting, Al Lichtman, Twentieth Century-Fox distribution director and a member of the distributors' arbitration negotiating committee, proposed that the Council of Motion Picture Organizations enter the field of trade practices with the ultimate goal of setting up conciliation and arbitration panels.

Mr. Lichtman Monday addressed the fifth annual convention of the Motion Picture Theatre Owners and Operators of Georgia, which took place early this week at the Hotel Biltmore in Atlanta.

Mr. Lichtman said: ". . . COMPO cannot be effective unless it has the unqualified support of all the component parts of this industry, and includes in its program, in addition to public relations which has been its sole aim up to the present, a regulation of trade practices. . . . All our problems under the heading of trade practices, such as competitive bidding, releasing systems, clearance, double bills, adequate number of prints, law suits, underreporting of percentage engagements, can be remedied by an organization such as recommended here."

He added: "For the purpose of working out ethical trade practices distributors should join with the exhibitors and together these two groups could form a joint conciliation committee to be composed of representatives from distributors and exhibitors. . . .

"The men of the joint conciliation committee should be men of unimpeachable character, representing the highest type of manpower from both groups, in whom confidence would be so great that their recommendations would be accepted by their respective organizations. Through these parties we could set up arbitration boards."

No Reference to Present Arbitration Planning

Mr. Lichtman did not indicate how his remarks on trade practice disputes and arbitration tied in with the activity now going on in exhibitor and distributor circles to prepare for the final negotiations that may lead to a new arbitration setup. See page 31 for latest details.

(From Washington, Abram F. Myers, general counsel of Allied States Association, was the first to turn down Mr. Lichtman's proposals. Mr. Myers, who claimed he was speaking for himself and not officially for Allied, said he would "hate to see COMPO endangered by bringing it into the trade practice field." He added that the organization's bylaws "carefully limited it to activities in the public relations field. . . . I shudder to think where opening COMPO to trade practices may lead us.")

The convention also heard from Mitchell Wolfson, president of Theatre Owners of America, and other guests included Gov. Herman Talmadge, Mayor William Hartsfield, Gael Sullivan, TOA executive director, Herman Levy, TOA general counsel, and a group of Hollywood stars who later left for the "Movietime Down South" tour in Alabama, Tennessee and Georgia. The second day of the gathering was given over to sittings of the grievance panel and general discussion of various problems in exhibition.

In his candid speech, Mr. Lichtman touched on many other matters. He blamed television for "99 per cent of the decline" of the film business. But if he painted television as the villain, he also saw the new medium as the savior of the industry.

See Theatre TV Giving Theatres New Prosperity

Mr. Lichtman said large screen theatre television, projecting programs impossible on home TV sets to supplement regular film programs, would give the industry "a prosperity the like of which they have never before enjoyed." He said demonstrations of 20th-Fox's Eidophor large screen TV would be held within the next few weeks in New York, and later "some of the greatest people in show business" will organize a production organization to create TV entertainment "the like of which have not been seen even in such wonderful entertainment palaces as the Music Hall in New York."

Before all this will take place, however, Mr. Lichtman called for continued improvement of product, better programming, making the theatres more attractive, reshaping advertising and exploitation techniques "in tune with modern merchandising," and ". . . perhaps increasing our admission prices to meet present day cost levels. . . ."

Mr. Lichtman also urged the merging of all exhibitor groups. "My recommendation to the exhibitors of America is that they unite," he said, "first among themselves, and then with all distributors to develop ethical trade practices. . . . We should have one strong national exhibitor organization. . . . This is possible because the big circuits are no longer affiliated with or controlled by the producing and distributing companies as they all have been ordered to be divorced."

Mr. Lichtman also voiced objection to the way the film industry is "constantly legislated against and harassed by the various departments of the Government as well as by un-American censorship by the several states, not to mention the unfair censorship of such bodies as the Legion of Decency and other self-constituted censors."

Wolfson Describes Trade's Most Pressing Problem

Mr. Wolfson's address concerned itself mainly with discussing what he described as the industry's "three most important problems": Improved grosses through improved product; elimination of as many law suits as possible through arbitration; and the elimination or reduction to, "at most, 10 per cent" of the 20 per cent admissions tax.

"But problems on a national scale are not our sole causes of poor business," Mr. Wolfson said. "Exhibitors should, on frequent occasions, try to visit their theatres as strangers—pick them to pieces in their minds—and determine if something is lacking in courtesty, service, convenience, or comfort. The 'comforts of home' are no longer adequate; we've got to give our patrons more."

Mr. Levy dwelt mainly on arbitration, hailing the April 22 meeting with the distributors as one of the most important events in the history of the industry, and placing on distribution "perhaps the greatest degree of responsibility and obligation" during the sessions. Mr. Levy added that the greater the scope of the arbitrable subjects, the greater the appeal of arbitration for exhibitors.

Sees Speedy Settlements Through Arbitration

The speedy settlement of disputes, through arbitration, is one way of cutting down litigation, Mr. Levy said, adding the all-industry meeting will be successful if ". . . the representatives of the various segments of the industry . . . approach the meeting with sincerity, with a spirit of compromise, and with a willingness to make sacrifices for the greatest good for the greatest number."

The following officers were reelected: J. H. Thompson, president; E. D. Martin, treasurer; John Thompson, secretary; O. C. Lam, Nat Williams, and J. Ebb Duncan, vice-presidents; and W. M. Snelson and R. B. Wilby, directors.

---

2 San Francisco Houses Mark 30th Anniversary

Two San Francisco theatres are marking their 30th anniversary this month. Loew's Warfield booked Debbie Reynolds on stage and MGM's "Singin' in the Rain" on the screen for its anniversary. At the Golden Gate, Mark Alling, manager, has scheduled the world premiere of RKO's "Macao" for the theatre's 30th birthday.

LIFT BARS, TV GALLOPS OFF IN ALL DIRECTIONS

End Freeze, Opening Way for 2,053 Stations in 1,291 Communities

The Federal Communications Commission last Sunday lifted its three-and-a-half-year "freeze" on the construction of new television stations, giving the green light to a vast industry expansion.

The Commission allocated channels for 2,053 new stations in 1,291 communities and opened the way for television broadcasting to move into the ultra high frequency field. Of the total number, the FCC set aside channels in 242 communities for use by non-commercial, educational institutions.

Applications for Licenses Must Be Filed by July 1

Applications poured in at the FCC within a matter of hours after the ban on new station construction had been lifted. The Commission is allowing applicants for station grants to file their bids up to July 1. Those who have already filed will have to submit new requests on the revised form.

At present, there are 108 television stations in the very high frequency range on the air and some of these have been reassigned on different channels. The first applications to be processed will be those arising from such changes.

The commission said that its primary aim is to place at least one television service in every part of the country. The secondary goal is to have a television station in every city that does not enjoy such service now.

To carry out its plans for industry expansion, the FCC is opening up 70 new channels in the ultra-high field to augment the 12 very-high channels currently in use. A total of 400 outlets had originally been planned for the 12 very-high channels, but it was found that stations began to interfere with one another and on September 30, 1948, the FCC invoked its ban on new station construction pending reallocation of the spectrum.

Doubt Many Can Start Broadcasting This Year

Manufacturers have indicated that equipment and materials are on hand in sufficient quantities to permit new stations to go on the air, but indications are that no more than a handful will be able to start transmitting this year. In most cases there is more than one applicant for existing channels and determination by the FCC of who shall get the grant will require lengthy and involved hearings.

To receive signals sent out in the ultra-high bands, present-day sets will have to be equipped with an adapter which may cost anywhere from $10 to $50. No such unit is currently on the market. Eventually, manufacturers will make two types of sets—one for dual-reception and another for ultra-high reception only, for areas where all telecasting in the future will be conducted on these frequencies.

"Very High Frequency" stations broadcast in 54 to 215 megacycle bands. The new "Ultra High Frequency" band ranges over a spectrum from 470 to 890 megacycles.

No "Part-Time" Commercials For Educational Channels

Allocation of 242 ultra-high channels for educational use came as a surprise since fewer such channels had originally been stipulated. Assignment of these frequencies came in the face of opposition from the regular networks who had claimed that the educational broadcasters would not be able to make ends meet and might "waste" their assignments.

The Commission rejected a proposal to permit non-commercial stations to operate on a commercial basis at least part of the time. This, said the FCC, "would tend to vitiate the difference between commercial operation and non-commercial operation." There is currently only one educational television station on the air, operated by Iowa State College. However, the outlet is operated on a commercial basis.

In announcing the report, the Commission reported that Commissioner Robert Bartley did not participate; Commissioner Edward M. Webster concurred; Commissioner Frieda B. Hennock concurred in part and dissented in part, and Commissioner Robert F. Jones wrote a lengthy dissenting opinion.

Commissioner Jones felt the allocation discriminated against the rural population in favor of the large cities. "This firm, fixed and final allocation plan pretends to keep the large city broadcasters from squatting on the best television channels to the exclusion of the small city . . .," he wrote. "Actually, . . . broadcasters could have done little more on an application basis, without an allocation plan, to carve out an advantage to the detriment of the smaller cities."

Miss Hennock, in her part dissent, complained that the allocations for education were inadequate because there was none set aside for about one-fourth of all the metropolitan communities in the country. She also deplored the fact that New York City was given only one educational channel instead of the two that had been requested.

Chicago and West Coast To Have Largest Number

The schedule of city-by-city allocation of channels showed the largest number of channels—ten—allocated to Chicago, Los Angeles and San Francisco. New York will have eight, which includes the present six in the very-high band, one ultra-high station and one non-commercial grant. A number of cities now without TV service, will get stations under the new allocation plan. Among them is Denver which has been given seven channel assignments.

The broadcasters, while jubilant over the end of the station construction ban, are concerned over the economics of the projected expansion. Costs in television are rising continually and a number of the important sponsors have lately cancelled big shows or are looking for other advertisers to share the cost burden. How, it is asked, will a sponsor be able to afford paying for a program on several hundred stations?

On the other hand, the buying power of the new TV stations, once enough of them are on the air, will act as a stimulant for the purchase of pictures from Hollywood. Producer representatives have stressed that, when television is able to pay, they will sell their films to the broadcasters.

WHERE TV CAN GO NOW

Following is the city-by-city allocation of television channels announced last Sunday by the Federal Communications Commission and providing for 2,053 stations in 1,291 communities. Included in this total are 242 channels for non-commercial educational use only. The figures after each city indicate the channel number allocated. Asterisks denote reservation for an educational station.

ALABAMA

Andalusia, 29; Anniston, 37; Auburn, *56; Bessemer, 54; Birmingham, 6, *10, 13, 42, 48; Brewton, 23; Clanton, 14; Cullman, 60; Decatur, 23; Demopolis, 18; Dothan, 9, 19; Enterprise, 40; Eufaula, 44; Florence, 41; Fort Payne, 19; Gadsden, 15, 21; Greenville, 49; Guntersville, 40; Huntsville, 31; Jasper, 17; Mobile, 5, 8, *42, 48; Montgomery, 12, 20, *26, 32; Opelika, 22; Selma, 58; Sheffield, 47; Sylacauga, 24; Talladega, 64; Thomasville, 27; Troy, 38; Tuscaloosa, 45, 51; Tuskegee, 16; University, *7.

ARIZONA

Ajo, 14; Bisbee, 15; Casa Grande, 18; Clifton, 25; Coolidge, 30; Douglas, 3; Eloy, 24; Flagstaff, 9, 13; Globe, 34; Holbrook, 14; Kingman, 6; Mesa, 12; Miami, 28; Morenci, 31; Nogales, 17; Phoenix, 3, 5, *8, 10; Prescott, 15; Safford, 21; Tucson, 4, *6, 9, 13; Williams, 25; Winslow, 16; Yuma, 11, 13.

ARKANSAS

Arkadelphia, 34; Batesville, 30; Benton, 40; Blytheville, 64, 74; Camden, 50; Conway, 49; El Dorado, 10, 26; Fayetteville, *13, 41; Forrest City, 22; Fort Smith, 5, *16, 22; Harrison, 24; Helena, 54; Hope, 15; Hot Springs, 9, 52; Jonesboro, 8, 39; Little Rock, *2, 4, 11, 17, 23; Magnolia, 28; Malvern, 46; Morrilton, 43; Newport, 28; Paragould, 44; Pine Bluff, 7, 36; Russellville, 19; Searcy, 33; Springdale, 35; Stuttgart, 14.

CALIFORNIA

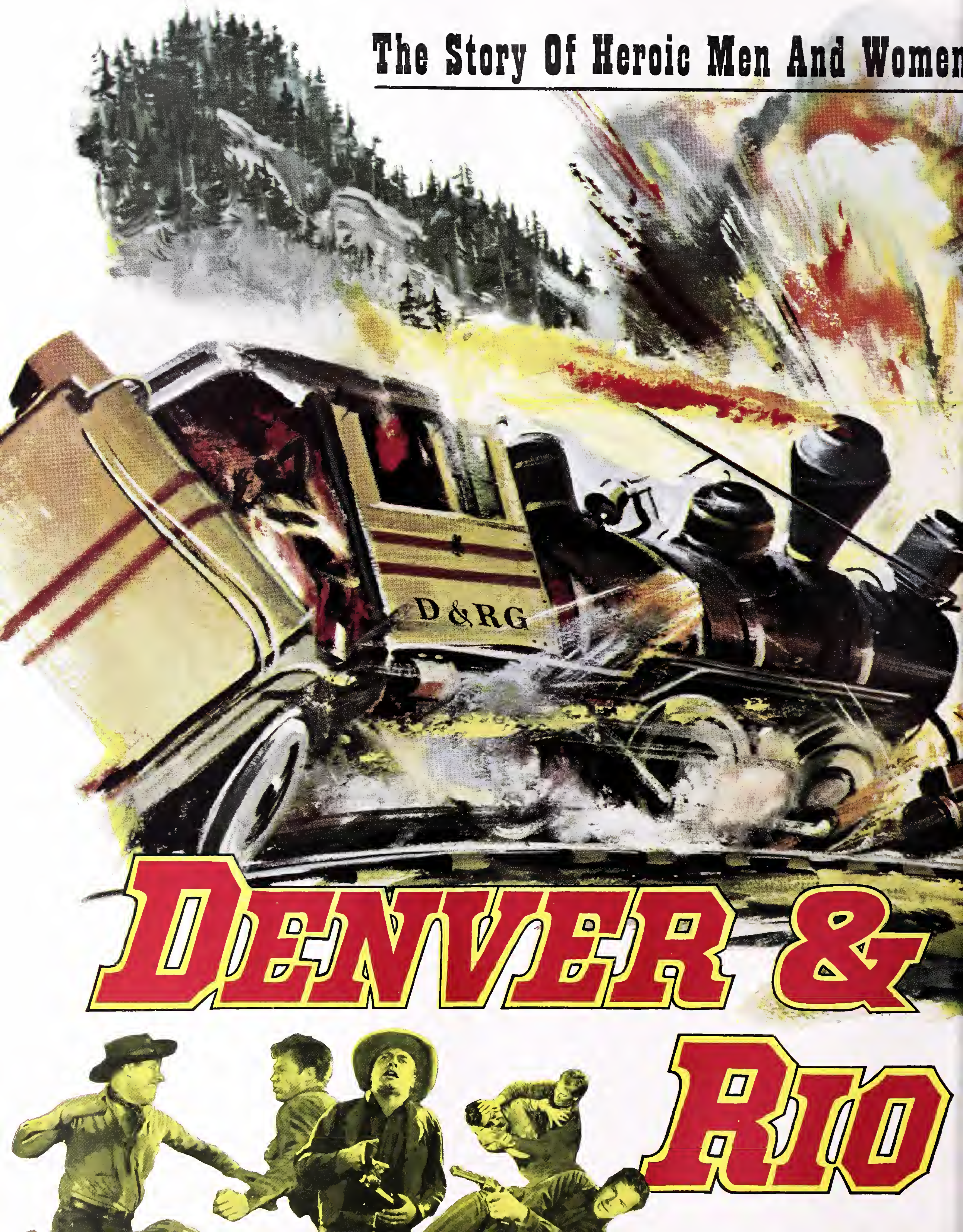
Alturas, 9; Bakersfield, 10, 29; Brawley, 25; Chico, 12; Corona, 52; Delano, 33; El Centro, 16; Eureka, 3, 13; Fresno, 12, *18, 24, 47, 53; Hanford, 21; Los Angeles, 2, 4, 5, 7, 9, 11, 13, 22, *28, 34; Madera, 30; Merced, 34; Modesto, 14; Monterey (see Salinas); Napa 62; Oakland (see San Francisco); Oxnard, 32;

(*Continued on page* 19)

High-speed thrills are

Roaring your way...

Racing head-on to bring you...


The Story Of Heroic Men And Women
D&RG
DENVER &
RIO

Who Forged A Railroad From Denver To The West!

COLOR BY

TECHNICOLOR

Produced by
NAT HOLT
for
PARAMOUNT
and actually photographed
in the rugged grandeur of
the Colorado's Royal Gorge

GRANDE

The Railroad That
Tamed The Rockies

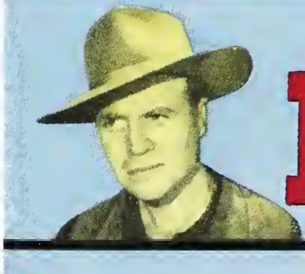
And All Its
Teeming Excitement Is
Played To The Hilt
By This Cast
Of Exciting Names...

EDMOND
O'BRIEN

STERLING
HAYDEN

DEAN
JAGGER

LAURA
ELLIOT



LYLE
BETTGER

Paramount Pictures

DENVER & RIO GRANDE

COLOR BY
Technicolor

Co-starring

J. CARROL NAISH

ZASU PITTS

Directed by **BYRON HASKIN**
Story and Screenplay by **FRANK GRUBER** · Produced by **NAT HOLT**

Get Aboard
This Big One—from
Paramount

Launched importantly with the news-making Showmanship Train, carrying stars and press over the route of the Denver & Rio Grande to 11-CITY WORLD PREMIERE May 2nd thru May 6th

PRINTED IN U.S.A.

2,053 TV CHANNELS SET

(*Continued from page* 14)

Petaluma, 56; Port Chicago, 15; Red Bluff, 16; Redding, 7; Riverside, 40, 46; Sacramento, 3, *6, 10, 40, 46; Salinas-Monterey, 8, 28; San Bernardino, 18, *24, 30; San Buenaventura, 38; San Diego, 8, 10, *15, 21, 27, 33, 39; San Francisco-Oakland, 2, 4, 5, 7, *9, 20, 26, 32, 38, 44; San Jose, 11, 48, *54, 60; San Luis Obispo, 6; Santa Barbara, 3, 20, 26; Santa Cruz, 16; Santa Maria, 44; Santa Paula, 16; Santa Rosa, 50; Stockton, 13, 36, *42; Tulare, 27; Ukiah, 18; Visalia, 43, 49; Watsonville, 22; Yreka City, 11; Yuba City, 52.

COLORADO

Alamosa, 19; Boulder, *12, 22; Canon City, 36; Colorado Springs, 11, 13, *17, 23; Craig, 19; Delta, 24; Denver, 2, 4, *6, 7, 9, 20, 26; Durango, 6, 15; Fort Collins, 44; Fort Morgan, 15; Grand Junction, 5, 21; Greeley, 50; La Junta, 24; Lamar, 18; Leadville, 14; Loveland, 38; Longmont, 32; Montrose, 10, 18; Pueblo, 3, 5, *8, 28, 34; Salida, 25; Sterling, 25; Trinidad, 21; Walsenburg, 30.

CONNECTICUT

Bridgeport, 43, 49, *71; Hartford, 3, 18, *24; Meriden, 65; New Britain, 30; New Haven, 8, 59; New London, 26, 81; Norwalk (see Stamford); Norwich, 67, *63; Stamford-Norwalk, 27; Waterbury, 53.

DELAWARE

Dover, 40; Wilmington, 12, 53, *59.

DISTRICT OF COLUMBIA

Washington, 4, 5, 7, 9, 20, *26.

FLORIDA

Belle Glade, 25; Bradenton, 28; Clearwater, 32; Daytona Beach, 2; De Land, 44; Fort Lauderdale, 17, 23; Fort Myers, 11; Fort Pierce, 19; Gainesville, *5, 20; Jacksonville, 4, *7, 12, 30, 36; Key West, 14, 20; Lake City, 33; Lakeland, 16, 22; Lake Wales, 14; Leesburg, 26; Marianna, 17; Miami, *2, 4, 7, 10, 27, 33; Ocala, 15; Orlando, 6, 9, 18, *24; Palatka, 17; Panama City, 7, *30, 36; Pensacola, 3, 15, *21, 46; Quincy, 54; St. Augustine, 25; St. Petersburg (see Tampa); Sanford, 35; Sarasota, 34; Tallahassee, *11, 24, 51; Tampa-St. Petersburg, *3, 8, 13, 38; West Palm Beach, 5, 12, *15, 21.

GEORGIA

Albany, 10, 25; Americus, 31; Athens, *8, 60; Atlanta, 2, 5, 11, *30, 36; Augusta, 6, 12; Bainbridge, 35; Brunswick, 28, 34; Cairo, 45; Carrollton, 33; Cartersville, 63; Cedartown, 53; Columbus, 4, 28, *34; Cordele, 43; Dalton, 25; Douglas, 32; Dublin, 15; Elberton, 16; Fitzgerald, 23; Fort Valley, 18; Gainesville, 52; Griffin, 39; La Grange, 50; Macon, 13, *41, 47; Marietta, 57; Milledgeville, 51; Moultrie, 48; Newnan, 61; Rome, 9, 59; Savannah, 3, *9, 11; Statesboro, 22; Swainsboro, 20; Tifton, 14; Thomasville, 6, 27; Toccoa, 35; Valdosta, 37; Vidalia, 26; Waycross, 16.

IDAHO

Blackfoot, 33; Boise, *4, 7, 9; Burley, 15; Caldwell, 2; Coeur d'Alene, 12; Emmett, 26; Gooding, 23; Idaho Falls, 3, 8; Jerome, 17; Kellogg, 33; Lewiston, 3; Moscow, *15; Nampa, 6, 12; Payette, 14; Pocatello, 6, 10; Preston, 41; Rexburg, 27; Rupert, 21; Sandpoint, 9; Twin Falls, 11, 13; Wallace, 27; Weiser, 20.

ILLINOIS

Alton, 48; Aurora, 16; Belleville, 54; Bloomington, 15; Cairo, 24; Carbondale, 34, *61; Centralia, 32, 59; Champaign-Urbana, 3, *12, 21, 27, 33; Chicago, 2, 5, 7, 9, *11, 20, 26, 32. 38, 44; Danville, 24; Decatur, 17, 23; De Kalb. *67; Dixon, 47; Elgin, 28; Freeport, 23; Galesburg, 40; Harrisburg, 22; Jacksonville, 29; Joliet, 48; Kankakee, 14; Kewanee, 60; La Salle, 35; Lincoln, 53; Macomb, 61; Marion, 40; Mattoon, 46; Moline (see Davenport, Iowa); Mt. Vernon, 38; Olney, 16; Pekin, 49; Peoria, 8, 19, *37, 43; Quincy, 10. 21; Rockford, 13. 39, *45; Rock Island (see Davenport, Iowa); Springfield, 2, 20, *26; Streator, 65; Urbana (see Champaign); Vandalia, 28; Waukegan, 22.

INDIANA

Anderson, 61; Angola, 15; Bedford, 39; Bloomington, 4. *30, 36; Columbus, 42; Connersville, 38; Elkhart, 52; Evansville, 7, 50, *56, 62; Fort Wayne, 21, *27, 33; Gary, 50, *66; Hammond, 56; Indianapolis, 6, 8, 13, *20, 26, 67; Jasper, 19; Kokomo, 31; Lafayette, *47, 59; Lebanon, 18; Logansport, 51; Madison, 25; Marion, 29; Michigan City, 62; Muncie, 49, 55, *71; Richmond, 32; Shelbyville, 58; South Bend, 34, *40, 46; Tell City, 31; Terre Haute, 10, *57, 63; Vincennes, 44; Washington, 60.

IOWA

Algona, 37; Ames, 5, 25; Atlantic, 45; Boone, 19; Burlington, 32, 38; Carroll, 39; Cedar Rapids, 2, 9, 20, *26; Centerville, 31; Charles City, 18; Cherokee, 14; Clinton, 64; Creston, 43; Davenport-Rock Island & Moline, Illinois, 4, 6, *30, 36. 42; Decorah, 44; Des Moines, 8, *11, 13, 17, 23; Dubuque, 56, 62; Estherville, 24; Fairfield, 54; Fort Dodge, 21; Fort Madison, 50; Grinnell, 46; Iowa City, *12, 24; Keokuk, 44; Knoxville, 33; Marshalltown, 49; Mason City, 3, 35; Muscatine, 58; Newton, 29; Oelwein, 28; Oskaloosa, 52; Ottumwa, 15; Red Oak, 32; Shenandoah, 20; Sioux City, 4, 9, *30, 36; Spencer, 42; Storm Lake, 34; Waterloo, 7, 16, *22; Webster City, 27.

KANSAS

Abilene, 31; Arkansas City, 49; Atchison, 60; Chanute, 50; Coffeyville, 33; Colby, 22; Concordia, 47; Dodge City, 6, 23; El Dorado, 55; Emporia, 39; Fort Scott, 27; Garden City, 9, 11; Goodland, 31; Great Bend, 2, 28; Hays, 7, 20; Hutchinson, 12, 18; Independence, 20; Iola, 44; Junction City, 29; Larned, 15; Lawrence, *11, 17; Leavenworth, 54; Liberal, 14; McPherson, 26; Manhattan, *8, 23; Newton, 14; Olathe, 52; Ottawa, 21; Parsons, 46; Pittsburg, 7, 38; Pratt, 36; Salina, 34; Topeka, 13, 42, *48; Wellington, 24; Wichita, 3, 10, 16, *22; Winfield, 43.

KENTUCKY

Ashland, 59; Bowling Green, 13, 17; Campbellsville, 40; Corbin, 16; Danville, 35; Elizabethtown, 23; Frankfort, 43; Glasgow, 28; Harlan, 36; Hazard, 19; Hopkinsville, 20; Lexington, 27, 33; Louisville, 3, 11, *15, 21, 41, 51; Madisonville, 26; Mayfield, 49; Maysville, 24; Middlesborough, 57, 63; Murray, 33; Owensboro, 14; Paducah, 6, 43; Pikeville, 14; Princeton, 45; Richmond, 60; Somerset, 22; Winchester, 37.

LOUISIANA

Abbeville, 42; Alexandria, 5, 62; Bastrop, 53; Baton Rouge, 10, 28. *34, 40; Bogalusa, 39; Crowley, 21; De Ridder, 14; Eunice, 64; Franklin, 46; Hammond, 51; Houma, 30; Jackson, 18; Jennings, 48; Lafayette, 38, 67; Lake Charles, 7, *19, 25; Minden, 30; Monroe, 8, 43; Morgan City, 36; Natchitoches, 17; New Iberia, 15; New Orleans, *2, 4, 6, 20, 26, 32, 61; Oakdale, 54; Opelousas, 58; Ruston, 20; Shreveport, 3, 12; Thibodaux, 24; Winnfield, 22.

MAINE

Auburn, 23; Augusta, 10, 29; Bangor, 2, 5, *16; Bar Harbor, 22; Bath, 65; Belfast, 41; Biddeford, 59; Calais, 7, 20; Dover-Foxcroft, 18; Fort Kent, 17; Houlton, 24; Lewiston, 8. 17; Millinocket, 14; Orono, *12; Portland, 6, 13, *47, 53; Presque Isle, 8. 19; Rockland, 25; Rumford, 55; Van Buren, 15; Waterville, 35.

MARYLAND

Annapolis, 14; Baltimore, 2, 11, 13, 18, *24, 30; Cambridge, 22; Cumberland, 17; Frederick, 62; Hagerstown, 52; Salisbury, 16.

MASSACHUSETTS

Barnstable, 52; Boston, *2, 4, 5, 7, 44, 50, 56; Brockton, 62; Fall River, 40, 46; Greenfield, 42; Holyoke (see Springfield); Lawrence, 38; Lowell, 32; New Bedford, 28, 34; North Adams, 15; Northampton, 36; Pittsfield, 64; Springfield-Holyoke, 55, 61; Worcester, 14, 20.

MICHIGAN

Alma, 41; Alpena, 9, 30; Ann Arbor, 20, *26; Bad Axe, 46; Battle Creek, 58, 64; Bay City, 5, 63, *73; Benton Harbor, 42; Big Rapids, 39; Cadillac, 13, 45; Calumet, 13; Cheboygan, 4, 36; Coldwater, 24; Detroit, 2, 4, 7, 50, *56, 62; East Lansing, 60; East Tawas, 25; Escanaba, 3; Flint, 12, 16, *22, 28; Gladstone, 40; Grand Rapids, 8, *17, 23; Hancock, 10; Houghton, 19; Iron Mountain, 9, 27; Iron River, 12; Ironwood, 31; Jackson, 48; Kalamazoo, 3, 36; Lansing, 6, 54; Ludington, 18; Manistee, 15; Manistique, 14; Marquette, 5, 17; Midland, 19; Mount Pleasant, 47; Muskegon, 29, 35; Petoskey, 31; Pontiac, 44; Port Huron, 34; Rogers City, 24; Saginaw, 51, 57; Sault Ste. Marie, 8, 10, 28, *34; Traverse City, 7, 20, *26; West Branch, 21.

MINNESOTA

Albert Lea, 57; Alexandria, 36; Austin, 6, 51; Bemidji, 24; Brainerd, 12; Cloquet, 44; Crookston, 21; Detroit Lakes, 18; Duluth-Superior, Wisc., 3, 6, *8, 32, 38; Ely, 16; Fairmount, 40; Faribault, 20; Fergus Falls, 16; Grand Rapids, 20; Hastings, 29; Hibbing, 10; International Falls, 11; Little Falls, 14; Mankato, 15; Marshall, 22; Minneapolis-St. Paul, *2, 4, 5, 9. 11, 17, 23; Montevido, 19; New Ulm, 43; Northfield, 26; Owatoma, 45; Red Wing, 63; Rochester, 10, 55; St. Cloud, 7, 33; St. Paul (see Minneapolis); Stillwater, 39; Thief River Falls, 15; Virginia, 26; Wadena, 27; Willmar, 31; Winona, 61; Worthington, 32.

MISSISSIPPI

Biloxi, 13, *44, 50; Brookhaven, 37; Canton, 16; Clarksdale, 6, 32; Columbia, 35; Columbus, 28; Cornith, 29; Greenville, 21, 27; Greenwood, 24; Grenada, 15; Gulfport, 56; Hattiesburg, 9, 17; Jackson, 12, *19, 25, 47; Kosciusko, 52; Laurel, 33; Louisville, 46; McComb, 31; Meridian, 11, 30, *36; Natchez, 29; Pascagoula, 22; Picayune, 14; Starkville, 34; State College, *2; Tupelo, 38; University, *20; Vicksburg, 41; West Point, 8, 56; Vazoo City, 49.

MISSOURI

Cape Girardeau, 12, 18; Carthage, 56; Caruthersville, 27; Chillicothe, 14; Clinton, 49; Columbia, 8, 16, 22; Farmington, 52; Festus, 14; Fulton, 24; Hannibal, 7, 27; Jefferson City, 13, 33; Joplin, 12, 30; Kansas City, 4, 5, 9, *19, 25, 65; Kennett, 21; Kirksville, 3, 18; Lebanon, 23; Marshall, 40; Maryville, 26; Mexico, 45; Moberly, 35; Monnett, 14; Nevada, 18; Poplar Bluff, 15; Rolla, 31; St. Joseph, 2, 30, *36; St. Louis, 4, 5, *9, 11, 30, 36, 42; Sedalia, 6, 28; Sikeston, 37; Springfield, 3, 10, *26, 32; West Plains, 20.

MONTANA

Anaconda, 2; Billings, 2, 8, *11; Bozeman, *9, 22; Butte, 4, 6, *7, 15; Cut Bank, 20; Deer Lodge, 25; Dillon, 20; Glasgow, 16; Glendive, 18; Great Falls, 3, 5, *23; Hamilton, 17; Hardin, 4; Havre, 9, 11; Helena, 10, 12; Kalispell, 8; Laurel, 14; Lewistown, 13; Livingston, 16; Miles City, 3, *6, 10; Missoula, *11, 13, 21; Polson, 18; Red Lodge, 18; Shelby, 14; Sidney, 14; Whitefish, 16; Wolf Point, 20.

NEBRASKA

Alliance, 13, 21; Beatrice, 40; Broken Bow, 14; Columbus, 49; Fairbury, 35; Falls City, 38; Grand Island, 11, 21; Fremont, 52; Hastings, 5, 27; Kearney, 13, 19; Lexington, 23; Lincoln, 10, 12, *18, 24; McCook, 8, 17; Nebraska City, 50; Norfolk, 33; North Platte, 2, 4; Omaha, 3, 6, 7, *16, 22, 28; Scottsbluff, 10, 16; York, 15.

NEVADA

Boulder City, 4; Carlin, 14; Carson City, 37; Elko, 10; Ely, 3, 6; Fallon, 29; Goldfield, 5; Hawthorne, 31; Henderson, 2; Las Vegas, 8, *10, 13; Lovelock, 18; McGill, 8; Reno, 4, 8, *21, 27; Tonopah, 9; Winnemucca, 7; Yerington, 33.

NEW HAMPSHIRE

Berlin, 26; Claremont, 37; Concord, 27; Durham, *11; Hanover, *21; Keene, 45; Laconia, 43; Littleton, 24; Manchester, 9, 48; Nashua, 54; Portsmouth, 19; Rochester, 51.

NEW JERSEY

Andover, *69; Asbury Park, 58; Atlantic City, 46, 52; Bridgeton, 64; Camden, *80; Freehold, *74; Hammonton, *70; Montclair, *77; Newark, 13; New Brunswick, *19, 47; Paterson, 37; Trenton, 41; Wildwood, 48.

NEW MEXICO

Alamogordo, 17; Albuquerque, 4, *5, 7, 13; Artesia, 21; Atrisco-Five Points, 18; Belen, 24; Carlsbad, 6, 23; Clayton, 27; Clovis, 12, 35; Deming, 14; Farmington, 17; Gallup, 3, *8, 10; Hobbs, 46; Hot Springs, 19; Las Cruces, 22; Las Vegas, 14; Lordsburg, 23; Los Alamos, 20; Lovington, 27; Portales, 22; Raton, 46, *52; Roswell, *3, 8, 10; Santa Fe, 2, *9, 11; Silver City *10 12; Socorro, 15; Tucumcari, 25.

NEW YORK

Albany-Schenectady-Troy, 6, *17, 23, 41; Amsterdam, 52; Auburn, 37; Batavia, 33; Binghamton, 12, 40, *46; Buffalo (also see Buffalo-Niagara Falls), 17, *23; Buffalo-Niagara Falls, 2, 4, 7, 59; Cortland, 56; Dunkirk, 46; Elmira, 18, 24; Glens Falls, 39; Gloversville, 29; Hornell, 50; Ithaca, *14, 20; Jamestown, 58; Kingston, 66; Malone, 20, *66; Massena, 14; Middletown, 60; New York, 2, 4, 5, 7, 9, 11, *25, 31; Niagara Falls (see Buffalo-Niagara Falls); Ogdensburg, 24; Olean, 54; Oneonta, 62; Oswego, 31; Plattsburg, 28; Poughkeepsie, 21, *83; Rochester, 5, 10, 15, *21, 27; Rome (see Utica); Saranac Lake, 18; Schenectady (also see Albany), 35; Syracuse, 3, 8, *43; Troy (see Albany); Utica-Rome, 13, 19, *25; Watertown, 48.

NORTH CAROLINA

Ahoskie, 53; Albemarle, 20; Asheville, 13, *56, 62; Burlington, 63; Chapel Hill, *4; Charlotte, 3, 9, 36, *42; Durham, 11, *40, 46; Elizabeth City, 31; Fayetteville, 18; Gastonia, 48; Goldsboro, 34; Greensboro, 2, *51, 57; Greenville, 9; Henderson, 52; Hendersonville, 27; Hickory, 30; High Point, 15; Jacksonville, 16; Kannapolis, 59; Kinston, 45; Laurinburg, 41; Lumberton, 21; Mount Airy, 55; New Bern, 13; Raleigh, 5, *22. 28; Roanoke Rapids, 30; Rocky Mount, 50; Salisbury, 53; Sanford, 38; Shelby, 39; Southern Pines, 49; Statesville, 64; Washington, 7; Wilmington, 6, 29, *35; Wilson, 56; Winston-Salem, 12, 26, *32.

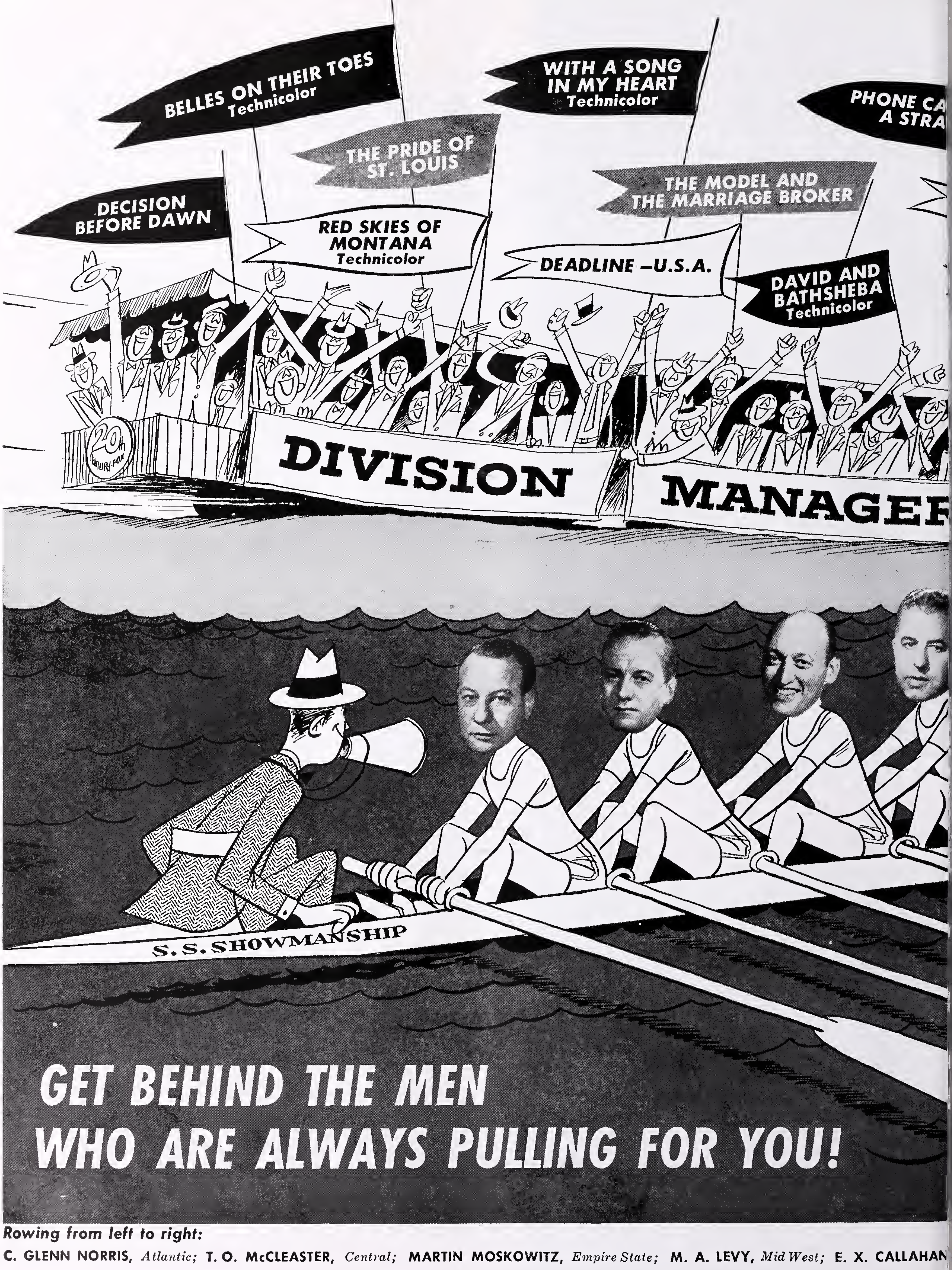
NORTH DAKOTA

Bismark, 5, 12, 18, *24; Bottineau, 16; Carrington, 26; Devils Lake, 8, 14; Dickinson, 2, 4, *17; Fargo, 6, 13, *34, 40; Grafton, 17; Grand Forks, *2, 10; Harvey, 22; Jamestown, 7, 42; Lisbon, 23; Minot, *6, 10, 13; New Rockford, 20; Rugby, 38; Valley City, 4, 32; Wahpeton, 45; Williston, 8, 11, *34.

OHIO

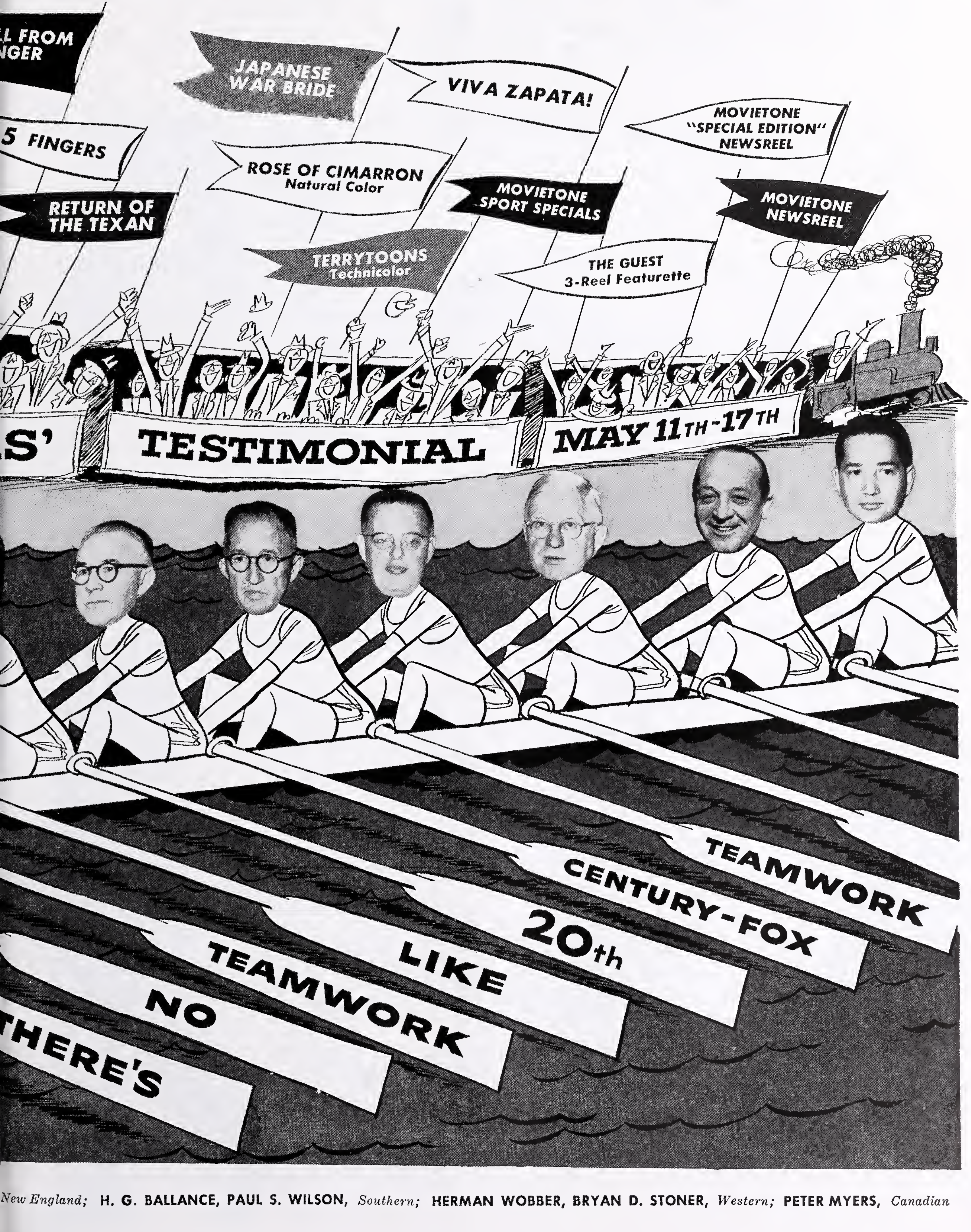
Akron, 49, *55, 61; Ashtabula, 15; Athens, 62; Bellefontaine, 63; Cambridge, 26; Canton, 29; Chillicothe, 56; Cincinnati, 5, 9, 12, *48, 54, 74; Cleveland, 3, 5, 8, 19, *25, 65; Columbus, 4, 6, 10, *34, 40; Coshocton, 20; Dayton, 2, 7, *16, 22; Defiance, 43; Findlay, 53; Gallipolis, 18; Hamilton-Middletown, 65; Lancaster, 28; Lima, 35, 41; Lorain, 31; Mansfield, 36; Marion, 17; Massillon, 23; Middletown (see Hamilton); Mount Vernon, 58; Newark, 60; Oxford, *14; Piqua, 44;

(*Continued on page* 22)


BELLES ON THEIR TOES
Technicolor
WITH A SONG
IN MY HEART
Technicolor
PHONE CA
A STRA
THE PRIDE OF
ST. LOUIS
DECISION
BEFORE DAWN
THE MODEL AND
THE MARRIAGE BROKER
RED SKIES OF
MONTANA
Technicolor
DEADLINE —U.S.A.
DAVID AND
BATHSHEBA
Technicolor
20th CENTURY-FOX
DIVISION
MANAGER
S. S. SHOWMANSHIP
GET BEHIND THE MEN
WHO ARE ALWAYS PULLING FOR YOU!

Rowing from left to right:

C. GLENN NORRIS, *Atlantic;* **T. O. McCLEASTER,** *Central;* **MARTIN MOSKOWITZ,** *Empire State;* **M. A. LEVY,** *Mid West;* **E. X. CALLAHAN**


LL FROM
NGER
JAPANESE
WAR BRIDE
VIVA ZAPATA!
MOVIETONE
"SPECIAL EDITION"
NEWSREEL
5 FINGERS
ROSE OF CIMARRON
Natural Color
RETURN OF
THE TEXAN
MOVIETONE
SPORT SPECIALS
MOVIETONE
NEWSREEL
TERRYTOONS
Technicolor
THE GUEST
3-Reel Featurette
S'
TESTIMONIAL
MAY 11TH-17TH
THERE'S
NO
TEAMWORK
LIKE
20th
CENTURY-FOX
TEAMWORK

New England; **H. G. BALLANCE, PAUL S. WILSON,** *Southern;* **HERMAN WOBBER, BRYAN D. STONER,** *Western;* **PETER MYERS,** *Canadian*

TV CHANNELS

(*Continued from page* 19)

Portsmouth, 30; Sandusky, 42; Springfield, 46, 52; Steubenville (see Wheeling, W. Va.), Tiffin, 47; Toledo, 11, 13, *30; Warren, 21; Youngstown, 27, 33, 73; Zanesville, 50.

OKLAHOMA

Ada, 50; Altus, 36; Alva, 30; Anadarko, 58; Ardmore, 55; Bartlesville, 62; Blackwell, 51; Chickasha, 64; Claremore, 15; Clinton, 32; Duncan, 39; Durant, 27; Elk City, 12, 15; El Reno, 56; Enid, 5, 21, *27; Frederick, 44; Guthrie, 48; Guymon, 20; Hobart, 23; Holdenville, 14; Hugo, 21; Lawton, 7, *28, 34; McAlester, 47; Miami, 58; Muskogee, 8, *45, 66; Norman, 31, *37; Oklahoma City, 4, 9, *13, 19, 25; Okmulgee, 26; Pauls Valley, 61; Ponca City, 40; Pryor Creek, 54; Sapulpa, 42; Seminole, 59; Shawnee, 53; Stillwater, 29, *69; Tulsa, 2, 6, *11, 17, 23; Vinita, 28; Woodward, 8.

OREGON

Albany, 55; Ashland, 14; Astoria, 30; Baker, 37; Bend, 15; Burns, 16; Corvallis, *7; 49; Eugene, *9, 13, 20, 26; Grants Pass, 30; Klamath Falls, 2; La Grande, 13; Lebanon, 43; McMinnville, 46; Medford, 4, 5; North Bend, 16; Pendleton, 28; Portland, 6, 8, *10, 12, 21, 27; Roseburg, 28; Salem, 3, *18, 24; Springfield, 37; The Dalles, 32.

PENNSYLVANIA

Allentown, 39, 45; Altoona, 10, 19, 25; Bethlehem, 51; Bradford, 48; Butler, 43; Chambersburg, 46; Du Bois, 31; Easton, 57; Emporium, 42; Erie, 12, 35, *41, 66; Harrisburg, 27, 33, 71; Hazelton, 63; Johnstown, 6, 56; Lancaster, 8, 21; Lebanon, 15; Lewistown, 38; Lock Haven, 32; Meadville, 37; New Castle, 45; Oil City, 64; Philadelphia, 3, 6, 10, 17, 23, 29, *35; Pittsburgh, 2, 11, *13, 16, 47, 53; Reading 55, 61; Scranton, 16, 22, 73; Sharon, 39; State College, *44; Sunbury, 65; Uniontown, 14; Washington, 63; Wilkes-Barre, 28, 34; Williamsport, 36; York, 43, 49.

RHODE ISLAND

Providence, 10, 12, 16, *22.

SOUTH CAROLINA

Aiken, 54; Anderson, 58; Camden, 14; Charleston, 2, 5, *13; Clemson, *68; Columbia, 10, *19, 25, 67; Conway, 23; Florence, 8; Georgetown, 27; Greenville, 4, 23, *29; Greenwood, 21; Lake City, 55; Lancaster, 31; Laurens, 45; Marion, 43; Newberry, 37; Orangeburg, 44; Rock Hill, 61; Spartanburg, 7, 17; Sumter, 47; Union, 65.

SOUTH DAKOTA

Aberdeen, 9, 17; Belle Fourche, 23; Brookings, *8, 25; Hot Springs, 17; Huron, 12, 15; Lead, 5, 26; Madison, 46; Mitchell, 5, 20; Mobridge, 27; Pierre, 6, 10, *22; Rapid City, 7, 15; Sioux Falls, 11, 13, 38, *44; Sturgis, 20; Vermillion, *2, 41; Watertown, 3, 35; Winner, 18; Yankton, 17.

TENNESSEE

Athens, 14; Bristol, Tenn.-Bristol, Va., 5, 46; Chattanooga, 3, 12, 43, 49, *55; Clarksville, 53; Cleveland, 38; Columbia, 39; Cookeville, 24; Covington, 19; Dyersburg, 46; Elizabethton, 40; Fayetteville, 27; Gallatin, 48; Harriman, 67; Humboldt, 25; Jackson, 9, 16; Johnson City, 11, 34; Kingport, 28; Knoxville, 6, 10, *20, 26; Lawrenceburg, 50; Lebanon, 58; McMinnville, 46; Maryville, 51; Memphis, 3, 5, *10, 13, 42, 48; Morristown, 54; Murfreesboro, 18; Nashville, *2, 4, 5, 8, 30, 36; Oak Ridge, 32; Paris, 51; Pulaski, 44; Shelbyville, 62; Springfield, 42; Tullahoma, 65; Union City, 55.

TEXAS

Abilene, 9, 33; Alice, 34; Alpine, 12; Amarillo, *2, 4, 7, 10; Athens, 25; Austin, 7, 18, 24, *30; Ballinger, 25; Bay City, 33; Beaumont-Port Arthur, 4, 6, 31, *37; Beeville, 38; Big Spring, 4; Bonham, 43; Borger, 33; Brady, 15; Breckenridge, 14; Brenham, 52; Brownfield, 15; Brownsville (also see Brownsville-Harlingen-Weslaco), 36; Brownsville-Harlingen-Weslaco (1), 4, 5.

(1) These assignments may be utilized in any community lying within the area of the triangle formed by Brownsville, Harlingen and Weslaco.

Brownwood, 19; Bryan, 54; Childress, 40; Cleburne, 57; Coleman, 21; College Station, *3, 48; Conroe, 20; Corpus Christi, 6, 10, *16, 22; Corsicana, 47; Crockett, 56; Crystal City, 28; Cuero, 25; Dalhart, 16; Dallas, 4, 8, *13, 23, 29, 73; Del Rio, 16; Denison, 52; Denton, *2, 17; Eagle Pass, 26; Edinburg, 26; El Campo, 27; El Paso, 4, *7, 9, 13, 20, 26; Falfurrias, 52; Floydada, 45; Fort Stockton, 22; Fort Worth, 5, 10, 20, *26; Gainesville, 49; Galveston, 11, 35, 41, *47; Gonzales, 64; Greenville, 62; Harlingen (also see Brownsville-Harlingen-Weslaco), 23; Hebronville, 58; Henderson, 42; Hereford, 19; Hillsboro, 63; Houston, 2, *8, 13, 23, 29, 39; Huntsville, 15; Jacksonville, 36; Jasper, 49; Kermit, 14; Kilgore, 59; Kingsville, 40; Lamesa, 28; Lampasas, 40; Laredo, 8, 13, *15; Levelland, 38; Littlefield, 32; Longview, 32, 38; Lubbock, 5, 11, 13, *20, 26; Lufkin, 9, 46; McAllen, 20; McKinney, 65; Marfa, 19; Marshall, 16; Mercedes, 32; Mexia, 50; Midland, 2, 18; Mineral Wells, 38; Mission, 14; Monahans, 9; Mount Pleasant, 35; Nacogdoches, 40; New Braunfels, 62; Odessa, 7, 24; Orange, 43; Pampa, 17; Paris, 33; Pearsall, 31; Pecos, 16; Perryton, 22; Plainview, 29; Port Arthur (see Beaumont); Quanah, 42; Raymondville, 42; Rosenberg, 17; San Angelo, 6, 8, 17, *23; San Antonio, 4, 5, *9, 12, 35, 41; San Benito, 48; San Marcos, 53; Seguin, 14; Seymour, 24; Sherman, 46; Snyder, 30; Stephenville, 32; Sulphur Springs, 41; Sweetwater, 12; Taylor, 58; Temple, 16, 22; Terrell, 53; Texarkana, 6, *18, 24; Tyler, 7, 19; Uvalde, 20; Vernon, 18; Victoria, 19; Waco, 11, *28, 34; Waxahachie, 45; Weatherford, 51; Weslaco (see Brownsville-Harlingen-Weslaco); Wichita Falls, 3, 6, *16, 22.

UTAH

Brigham, 36; Cedar City, 5; Logan, 12, 30, *46; Ogden, 9, *18, 24; Price, 6; Provo, 11, 22, *28; Richfield, 13; St. George, 18; Salt Lake City, 2, 4, 5, *7, 20, 26; Tooele, 44; Vernal, 3.

VERMONT

Bennington, 33; Brattleboro, 58; Burlington, *16, 22; Montpelier, 3, 40; Newport, 46; Rutland, 49; St. Albans, 34; St. Johnsbury, 30.

VIRGINIA

Blacksburg, *60; Bristol (see Bristol, Tenn.); Charlottesville, *45, 64; Covington, 44; Danville, 24; Emporia, 25; Farmville, 19; Fredericksburg, 47; Front Royal, 39; Harrisonburg, 3, 34; Lexington, 54; Lynchburg, 13, 16; Marion, 50; Martinsville, 35; Newport News (see Norfolk-Portsmouth-Newport News); Norfolk-Portsmouth (also see Norfolk-Portsmouth-Newport News), 27; Norfolk-Portsmouth-Newport News (also see Norfolk-Portsmouth), 3, 10, 15, *21, 33; Norton, 52; Petersburg, 8, 41; Portsmouth (see Norfolk-Portsmouth and also see Norfolk-Portsmouth-Newport News); Pulaski, 37; Richmond, 6, 12, *23, 29; Roanoke, 7, 10, 27, *33; South Boston, 14; Staunton, 36; Waynesboro, 42; Williamsburg, 17; Winchester, 28.

WASHINGTON

Aberdeen, 58; Anacortes, 34; Bellingham, 12, 18, 24; Bremerton, 44, 50; Centralia, 17; Ellensburg, 49, *65; Ephrata, 43; Everett, 22, 28; Grand Coulee, 37; Hoquiam, 52; Kelso, 39; Kennewick (also see Kennewick-Richland-Pasco), 25; Kennewick-Richland-Pasco, *41; Longview, 33; Olympia, 60; Omak-Okanogan, *35; Okanogan (see Omak); Pasco (also see Kennewick-Richland-Pasco), 19; Port Angeles, 16; Pullman, *10, 24; Richland (also see Kennewick-Richland-Pasco), 31; Seattle, 4, 5, 7, *9, 20, 26; Spokane, 2, 4, 6, *7; Tacoma, 11, 13, *56, 62; Walla Walla, 5, 8, *22; Wenatchee, *45, 55; Yakima, 23, 29, *47.

WEST VIRGINIA

Beckley, 6, 21; Bluefield, 41; Charleston, 8, *43, 49; Clarksburg, 12, 22; Elkins, 40; Fairmont, 35; Hinton, 31; Huntington, 3, 13, *53; Logan, 23; Martinsburg, 58; Morganstown, *24; Parkersburg, 15; Welch, 25; Weston, 32; Wheeling (also see Wheeling-Steubenville, Ohio), *57; Wheeling-Steubenville, Ohio, 7, 9, 51; Williamson, 17.

WISCONSIN

Adams, *58; Appleton, 42; Ashland, 15; Beaver Dam, 37; Beloit, 57; Chilton, *24; Eau Claire, 13, *19, 25; Fond du Lac, 54; Green Bay, 2, 6; Janesville, 63; Kenosha, 61; La Crosse, 8, *32, 38; Madison, 3, *21, 27, 33; Manitowoc, 65; Marinette, 11, 32, *38; Milwaukee, 4, *10, 12, 19, 25, 31; Oshkosh, 48; Park Falls, *18; Portage, 17; Prairie du Chien, 34; Racine, 49, 55; Rhinelander, 22; Rice Lake, 21; Richland Center, 15, *66; Sheboygan, 59; Shell Lake, *30; Sparta, 50; Stevens Point, 20, 26; Sturgeon Bay, 44; Superior (see Duluth, Minn.); Wausau, 7, 16, *46; Wisconsin Rapids, 14.

WYOMING

Buffalo, 29; Casper, 2, 6; Cheyenne, 3, 5; Cody, 24; Douglas, 14; Evanston, 14; Gillette, 31; Green River, 16; Greybull, 40; Lander, 17; Laramie, *8, 18; Lovell, 36; Lusk, 19; Newcastle, 28; Powell, 30; Rawlins, 11; Riverton, 10; Rock Springs, 13; Sheridan, 9, 12; Thermopolis, 15; Torrington, 27; Wheatland, 24; Worland, 34.

ALASKA

Anchorage, 2, *7, 11, 13; Fairbanks, 2, 4, 7, *9, 11, 13; Juneau, *3, 8, 10; Ketchikan, 2, 4, *9; Seward, 4, 9; Sitka, 13.

HAWAIIAN ISLANDS

Lihue, Kauai, 3, *8, 10, 12; Honolulu, Oahu, 2, 4, *7, 9, 11, 13; Wailuku, Maui, 3, 8, *10, 12; Hilo, Hawaii, 2, *4, 7, 9, 11, 13.

PUERTO RICO

Arecibo 13; Caguas, 11; Mayaguez, 3, 5; Ponce, 7, 9; San Juan, 2, 4, *6.

VIRGIN ISLANDS

Christiansted, 8; Charlotte Amalie, 10, 12.

ASSOCIATED PRESS HAS TV NEWSREEL

The Associated Press this week announced that it was entering the television newsreel field and for that purpose had formed Spotnews Productions, Inc. Theodore A. Morde is president and John H. Tobin, former manager of Telenews, is vice-president. Spotnews will call on accredited camera men correspondents in 42 states and will get full foreign coverage under the direction of F. D. Kahlenberg, former editorial director of Telenews. Service will include camera work, sound, commentary and editing. The United Press is already in the TV news field in collaboration with Movietone News.

Distribution of Pathe TV Films Set for October

The new Pathe Television Corporation, Pathe Industries subsidiary, will begin distribution of its entertainment film series October 1, exclusively to local television stations on a cost-and-income-sharing basis, Bruce Eells, president of Pathe TV, announced in New York this week. Operating under what Mr. Eells described as a cooperative film syndication plan, the company will supply all film production financing out of a $3,000,000 annual budget and will share residual income with current TV stations that subscribe to the plan. Essence of the plan, according to Mr. Eells, is that each subscriber station, charged its proratable share of film costs, will be entitled to three runs of each program within a period of years. "Thereafter," he continued, "the revenues to be derived from lease of the top-quality film to a potential of 2,000 new stations hungry for product will aggregate far in excess of original costs."

Goldwyn on TV Foresees Big But Fewer Films

A future in which great pictures will do greater business than ever but fewer films will be made was predicted Sunday by Samuel Goldwyn as he appeared in an interview with Edward R. Murrow on CBS-TV's "See It Now" show.

A good portion of the program was given over to a filmed report on the men who combined their talents to turn out Goldwyn's "Hans Christian Andersen" in color by Technicolor. Mr. Goldwyn took Mr. Murrow over the lot and introduced him to the men behind the camera, from director Charles Vidor to electricians, painters and soundmen. There were a few short clips from the film introducing Danny Kaye, Farley Granger and dancer Renee Jeanmaire.

TV-vs.-Theatre Publicity Helps Box Office: MGM

All the publicity given by the newspapers and magazines to the television-motion picture struggle actually has served to reawaken the film-going public and brought it back to the theatres, according to an editorial in *The Distributor*, MGM sales publication, in its issue of April 12. Titled "The TV-vs-Movie Talk Is Making Movie Fans!," the editorial goes on to say: "Millions of people have been reading about motion pictures—reading more 'free' publicity copy than the whole industry combined could have wheedled out of the same media if they had set out deliberately in an effort to do so."

About youth!
About song!
About love!
About fun!

"About face"

Soon! As
happy
a
pleasure
parade
as
WARNER BROS.
ever
made!

COLOR BY
TECHNICOLOR

Terry Ramsaye Says

ACTORS' TRIUMPH—The high acclaim for the performance of Humphrey Bogart in "The African Queen," the Academy's best actor of the year, impelled a personal examination. In all the attentions so far given it seems that an essential fact of Mr. Bogart's high achievement has not been stated. The truth is that his performance and that of able Katharine Hepburn triumphed over a story which came to the screen decidedly laden with invasive flaws and corny impossibilities. They did enjoy the support of most capable photography and direction.

The picture opens with a sub-plot about the life and ambitions of a missionary. It was a top-heavy overblown device to establish atmosphere and background crowded with enough stuff to have made a story on its own. The African atmosphere was clumsily made emphatic by interpolations of zoology on the hoof entirely irrelevant to the tale. Mr. Bogart's role was inadequately introduced. Two of the hardest working members of the cast were old John R. Coincidence and the Maker-of-Miracles, contributing the action thrills to the production.

The picture's happy ending leaves the hero and heroine swimming on their backs, talking for the camera, in a jungle-bound lake headed gayly for far Konya with nothing to meet the perils ahead. Clearly up the creek without a paddle.

For all that it is a considerable picture. It could do with a tag line: "Never underestimate the power of a woman." That's Hepburn.

* * *

ABOUT "SON JOHN"—As a slightly reformed but unrepentant copywriter, one surveys with interest the challenge line of an advertisement in the daily press for "My Son John" at the Capitol in New York: "I was guilty to this extent, Mother. We were intimate . . . very intimate indeed."

That would put illicit sex, by implication, dominant in an ambitious picture in which it does not appear. It is a poignant melodrama of mother love and patriotism against a background of spy intrigue in the cause of Communism. But that sex sequence seems to have been left on the cutting room floor, including all except a newspaper half-tone appearance of the spy-girl of the indicated intimacy alleged. The central story as it reaches the screen is not thereby impaired.

This picture's career is one to be watched with acute attention. It is clearly the best that Hollywood has done in this category, and would be competent drama even without its staple pariotism of nation and faith. This makes the Red underground hate it the more and the instruments of hate are at work. Watch the reviews and comment on the picture.

The reaction of the New York daily press is now recorded, with as highly variant estimates, high and low, as ever could be found in any picture presentation. To one experienced in the area the reactions as recorded could have been forecast merely on a basis of the list of reviewers' names. The toplofty cognoscenti wing is out with its cliches of objection, which have become as commonplace a line of tall corn as any they deride.

Life and people are corny indeed, and that includes mother-love, simple faith, patriotism, reasoned or unreasoned, common honesty, decency, respect and reverence. If these are not important to the common man, despite all the confusions of the day, our world is for naught.

Meanwhile, obvious as it is that the offering of this picture has been accompanied with a vast concern about a big investment—$1,800,000, we hear—nothing can be gained by an exploitation addressed at changing the subject with implications of sex or other endeavors at diversion. The issue has been joined.

Can a competent picture achieve important box office success in spite of the fact that it is anti-communistic? The fact is none really has—and we can be wondering why?

* * *

GARDEN NOTE—The modern lore of horticulture is full of the percolations of scientific discovery of the vast importance of infinitesimal components to be supplied by the soil. The literature of the trade is aggressive with preparations to supply "trace chemicals" in shot-gun prescriptions like over-the-counter vitamin packages sold on the radio. This experimenter has found an automatic solution through strewing the fireplace ashes in the garden compost heap. Through the winter that fireplace reduces gleanings from all the world to ashes, oddments and wrappings and packing stuff borne in with the mails from all the world. There are papers, paints and tinsels, stuff from fields and factories, deserts and jungles. In those ashes are important zinc, copper, titanium, uranium salts, boron, beryllium, strontium, sulphur, sodium, potassium, phosphates and whatever. Even the alien weeds, of which our garden has many, seem to enjoy the diet.

Urges Ban On TV Film

OMAHA—Despite the threat of floods, an unexpectedly large number of delegates this week attended the joint convention at the Fontenelle Hotel here of the Iowa-Nebraska and Mid-Central Allied Independent Theatre Owners Association. Some 250 persons were present at the opening session Tuesday.

One of the main speakers was Wilbur Snaper, president of Allied States Association, who emphasized the television problem and demanded that pictures be kept off TV. Later the convention passed a resolution to this effect.

Other resolutions passed included: Full support to COMPO and Movietime star tours; full support to Allied's all-inclusive arbitration plan including finding voluntary arbitrators; selection of Academy Award winners by the public through the theatres; exhibitor pressure for Congress to repeal the 20 per cent admissions tax, and praise for MGM and Monogram for refusing to sell pictures to television.

An open forum was led by A. B. Jefferis, president of Mid-Central. Al Myrick, president of the Iowa-Nebraska unit, opened the session with the charge that distributors were not absorbing their share of the declining receipts.

Mr. Myrick admitted that product has improved, but that in the past year there were 50 less top-flight pictures. This was fine for one-change-a-week theatres, but of little help to the small, multiple change theatres.

Other speakers were scheduled to be Mike Simons of MGM, who was to discuss the Council of Motion Pictures Organizations, and Robert Hoff, president of Theatre Equipment and Supply Manufacturers Association, dwelling on the need for good equipment in today's competitive market.

"Pinky" Case Is Docketed With U. S. Supreme Court

The "Pinky" case, on which the motion picture industry hopes to settle the question of the constitutionality of screen censorship, this week was docketed with the U. S. Supreme Court. The appeal, with defendant W. L. Gelling, Texas theatre operator, receiving the backing of the Motion Picture Association of America, calls upon the Supreme Court to reverse the high court's 37-year-old decision in the Mutual Film case which excluded films from the media entitled to Constitutional protection.

Abbott & Costello Make 11th Stop on "Jack" Tour

Abbott and Costello arrived in Cleveland this week on the eleventh stop of their 15-city tour of the United States and Canada in behalf of Warners' "Jack and the Beanstalk," an Exclusive Production filmed in Supercinecolor. While in Cleveland, the comedy team participated in the kick-off of the city-wide Annual Charity Bowling Tournament.

$1,000 IN CASH PRIZES!

First Prize $500. Second Prize $250. Five Prizes $50 each

M-G-M's "PROMOTION PRIZE OF THE MONTH"

We are happy to announce that the fourth picture in M-G-M's popular contest for showmen is the great exploitation drama based on a unique life story!

"CARBINE WILLIAMS"

This picture, starring James Stewart, tells one man's amazing story from prison to fame and fortune. 50 million readers thrilled to it in three top national magazines.

In order to give exhibitors full opportunity to enter this contest we have set the deadline for entries up to Aug. 31st. The judges are impartial trade press editors. Every theatre is invited to participate and all factors will be taken into consideration by the judges. No elaborate presentations are required. Send a factual report of your campaign to "PROMOTION PRIZE OF THE MONTH", M-G-M PICTURES, 3rd FLOOR, 1540 BROADWAY, NEW YORK 19, N. Y.

THERE IS STILL TIME FOR THESE:

May 30th is deadline for entries on "INVITATION"
June 30th is deadline for "JUST THIS ONCE"
July 31st is deadline for "WHEN IN ROME"

See the press books on the above pictures for further details!

MGM INVITES 100 TO STUDIO

Will Take Representative Exhibitors to Hollywood for Merchandise Talks

Early next month, a group of theatre operators from across the United States will be flown to Hollywood, to be taken on a tour of production facilities, to watch films in production, meet the stars and other personalities involved in the films, view upcoming product, and be apprised of advertising and exploitation plans of each individual picture.

The host of this precedental Operation Product is MGM, and the guests are approximately 100 exhibitors representing exhibition facilities of more than 10,000 theatres, who will be flown May 8 in a fleet of chartered planes to the company studios at Culver City, Cal. The theatre operators will be representative of the five exhibitor organizations participating in the Council of Motion Picture Organizations. They are: Allied States Association, Theatre Owners of America, Independent Theatre Owners Association, Western Theatre Owners, and the Metropolitan Theatre Organization of New York.

Charles M. Reagan

Howard Dietz

According to Charles M. Reagan, vice-president and general sales manager of MGM, "by showing the actual pictures to the exhibitors of the country, a great deal can be done to build up confidence in the business expectancy for the balance of 1952."

To See Latest Product

MGM hopes that the "Seeing is Believing" project will "make it possible for a cross section of the country's exhibitors to see outstanding pictures (and) it is believed . . . that their anticipated confidence will communicate itself to all exhibitors. . . This enterprise will enable exhibitors, influential in their communities, to return to their home cities with a message of optimism for public and press that will prove to be the best kind of public relations for the entire industry."

The exhibitors will arrive May 8 and stay through May 10. Nicholas M. Schenck, Loew's, Inc., president, will yield the position of host to Dore Schary, production vice-president, who will arrange the showing of forthcoming features already completed as well as providing, in capsule form, an insight into many films that are nearing completion. Among the films to be shown are the following:

"Scaramouche," color by Technicolor; "Ivanhoe," Technicolor; "The Merry Widow," Technicolor; "Because You're Mine," Technicolor; "Lovely to Look At" and "Pat and Mike." At each screening, the MGM promotion department headed by Howard Dietz, vice-president, will outline the advertising and exploitation plans as well as conduct a forum on merchandising.

"This tour is the best way of telling the theatres what they can expect," Mr. Reagan said this week. "Seeing is believing and I wish that it were possible to transport a thousand exhibitors instead of a hundred. That being impractical we feel that through the avenue of exhibitor organization, their officers and our customers in strategic locations, we could get the best possible opinion and merchandising counsel on what we believe to be the most exciting backlog of pictures in the history of our studio. Together with my associate, Howard Dietz, we shall be most eager for the reaction and suggestions from the showmen who, in the last analysis, are the closest link to the public we serve."

Elson Heads Opposition Group in Trans-Lux

The group of Trans-Lux stockholders who are opposing the present management of the company headed by Harry Brandt and Milton Weisman, this week sent proxy solicitations to stockholders. The solicitations nominate a slate of 11 new directors, headed by Norman W. Elson, president of Guild Enterprises, Inc., to replace the present officers and board of Trans-Lux. The group charges mismanagement of the company, and cites specifically several deals which, it charges, Mr. Brandt and Mr. Weisman made with other theatre companies owned or controlled by Mr. Brandt or members of his family.

Hoff Optimistic on Controls After Visit to Washington

J. Robert Hoff, president of the Theatre Equipment and Supply Manufacturers Association, at his home office in Omaha, was optimistic on controls after a visit to Washington. He stressed, however, that direct statements must be made by National Production Authority officials in Washington. He had discussed problems affecting manufacturers with Peter Black, assistant to Administrator Manly Fleischman, and with representatives of other departments.

SMASH EASTER WEEK BUSINESS RECORDED

More New Yorkers attended motion picture theatres over the Easter weekend than in any similar period since 1946, according to an estimate made by the Metropolitan Motion Picture Theatre Association. Indications also are that like records are being racked up all around the nation.

The Radio City Music Hall expected to smash the Easter record this week, forecasting a huge $175,000—the biggest Easter week gross in its 20-year history—for the third week of MGM's "Singin' in the Rain." The Roxy, playing 20th Century-Fox's "With a Song in My Heart" for the second week, predicted a terrific $150,000 for the seven days.

Robert O'Brien, secretary-treasurer of United Paramount Theatres, disclosed that weekend reports indicated excellent holiday grosses for UPT theatres in New York and elsewhere. A similar statement was issued by Oscar Doob, general theatre executive of Loew's.

Loew Gross Up, Net Down

The estimated gross sales and operating revenues for Loew's, Inc., for the 16-week period which ended March 13, 1952, was $55,121,000, it was announced this week in New York by Charles C. Moskowitz, vice-president and treasurer. This reflects an increase over a similar period last year when the total was $54,158,000 for the 16-week period which ended March 15, 1951.

The sum of $95,693,000 was the total given for the estimated gross sales and operating revenues in the 28-week period which ended March 13 last and this compares with a $93,950,000 for the similar 28-week period in 1951.

The company's share of net profit for the 16-week period this year was $1,647,977 compared to $2,230,911 for the comparative 16-week period last year. The 28-week profit figure this year was $3,737,316, and last year $4,225,865. This was equivalent to 32 cents per share of common stock for the 16-week period this year, and 43 cents for the 16-week period last year. For the 28-week period, the earnings were 73 cents and 82 cents respectively for 1952 and 1951.

Teaching Custodians Observe 15th Year

The 15th anniversary of Teaching Film Custodian's, Inc., was observed April 18 at a dinner in New York at the Hotel Biltmore. Certificates of appreciation were presented at the dinner to the presidents of cooperating film companies, and to Eric Johnston, president of the Motion Picture Association of America.

A SPECIAL
SERVICE FOR
EXHIBITORS . . .

THE BOOKING OF THE WEEK

. . . DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

The Marrying Kind

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Comedy Drama

CAST:
Judy Holliday
and introducing
Aldo Ray

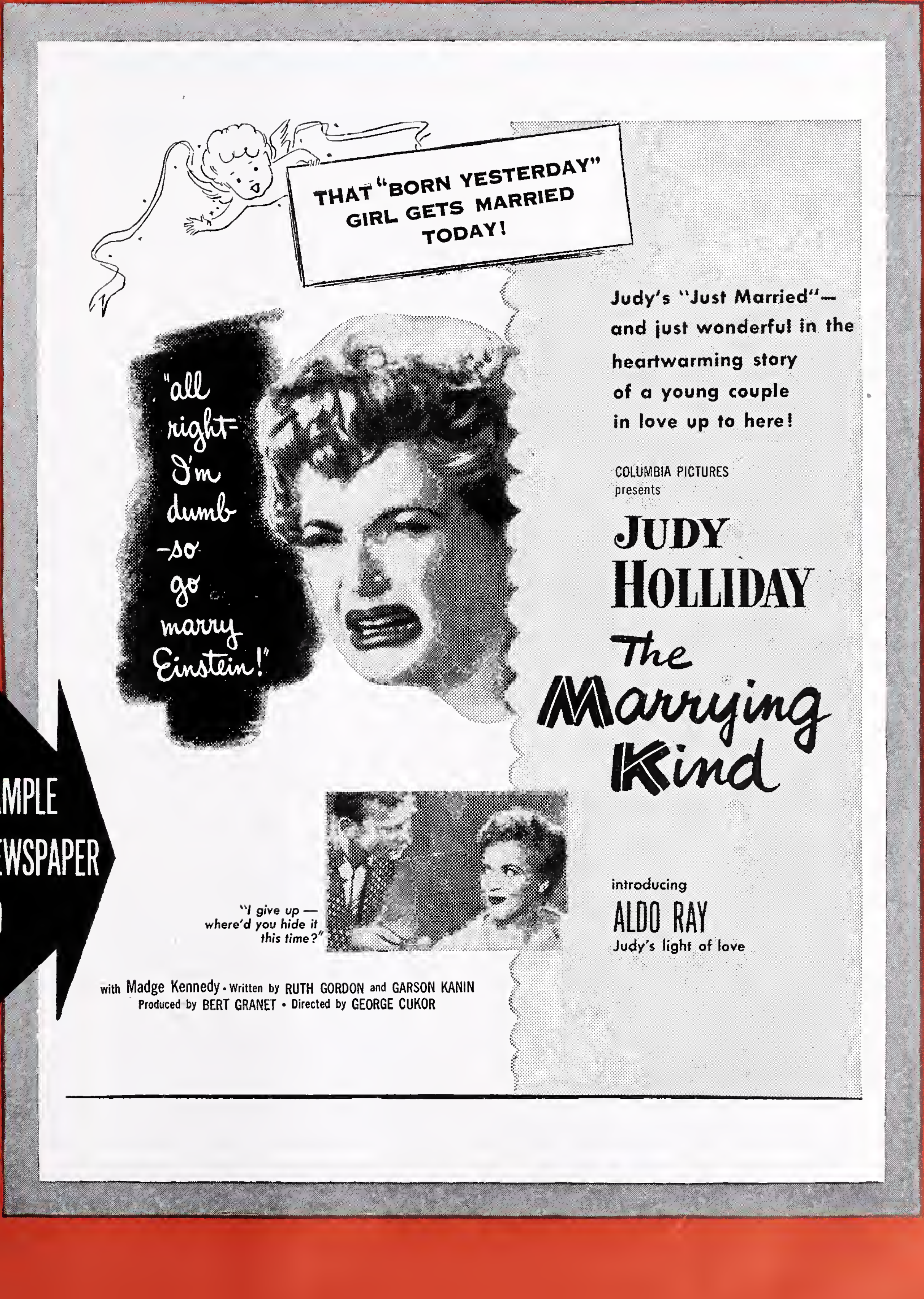
RUNNING TIME:
93 minutes

HIGHLIGHTS:
That "Born Yesterday" Academy Award winner does it all over again with that "Born Yesterday" director, George Cukor, and that "Born Yesterday" writer, Garson Kanin, collaborating with wife Ruth Gordon. For good measure a star is born in this picture—Aldo Ray. All the comedy of "Born Yesterday" PLUS a world of heart-warming drama. "Excellent!" (M. P. Herald) "Mighty strong attraction. Hits audience with brilliant effect. Ray's a guy to watch." (Film Daily) "Holliday is nothing less than great." (Hollywood Rep.)

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



THAT "BORN YESTERDAY" GIRL GETS MARRIED TODAY!

"all right—I'm dumb—so go marry Einstein!"

Judy's "Just Married"—and just wonderful in the heartwarming story of a young couple in love up to here!

COLUMBIA PICTURES presents

JUDY HOLLIDAY

The Marrying Kind

"I give up — where'd you hide it this time?"

introducing
ALDO RAY
Judy's light of love

with Madge Kennedy · Written by RUTH GORDON and GARSON KANIN
Produced by BERT GRANET · Directed by GEORGE CUKOR

KAZAN IN PARTY BUT QUIT EARLY

Says Aims, Methods Used Opened Eyes; Sees Reds Thriving on Secrecy

Elia Kazan, prominent stage and film director, admitted before the House Un-American Activities Committee last week that he had been a member of the Communist Party for 19 months from the summer of 1934 to the late winter or early spring of 1936.

He said he quit the Party in disgust over Communist methods and aims and that, since then, he had never joined any front organizations even though he had permitted his name to be used by some groups later identified as such.

Takes Ad in "Times"

On Sunday, in a full-page ad in the *New York Times* Mr. Kazan explained why he was speaking out. "Secrecy serves the Communists," the statement read. "At the other pole, it serves those who are interested in silencing liberal voices. I was held back, primarily, by concern for the reputations and employment of people who may, like myself, have left the party many years ago."

In a previous appearance before the Un-American Activities committee January 14, Mr. Kazan had admitted his party membership, but had refused to give the Committee much other information.

Last week, declaring that "secrecy serves the Communists and is exactly what they want," Mr. Kazan named names with the explanation that "the American people need the facts and all the facts about all aspects of Communism in order to deal with it wisely and effectively. My obligation as a citizen is to tell everything I know."

The director said the two key aims of the Reds in the mid-1930s were to take over Actors Equity and the Group Theatre. They succeeded in neither of these ambitions, Mr. Kazan told Rep. Walter (D., Pa.), sitting as a one-man sub-committee. He named the following as having been with him in the Communist cell:

Lewis Leverett, co-leader of the unit; J. Edward Bromberg, co-leader and now deceased; Phoebe Brand (later Mrs. Morris Carnovsky) whom he introduced into the party; Morris Carnovsky; Tony Kraber, who helped recruit Mr. Kazan into the party; Paula Miller, later Mrs. Lee Strasberg ("We are friends today. I believe that, as she has told me, she quit the Communists long ago"); Clifford Odets, and Art Smith.

No Tie With Arts Unit

Mr. Kazan pointed out that he had nothing to do with the Actors Laboratory or the Stockholm Peace Pledge and that he did not attend or sponsor the Waldorf Peace Conference. "I had nothing to do with the (Committee) of Arts, Sciences and Professions or any of its predecessors or successors," he declared. He added that he did not support Henry Wallace for president.

Mr. Kazan related the circumstances under which he quit the party, saying that in the winter of 1935-36 he was a member of the Actors Committee of the Group Theatre. As a member of this advisory committee he was instructed by the Communist unit to demand that the Group be run "democratically." Realizing that this was a Communist tactic to control the organization, he left.

"I had enough regimentation, enough of being told what to think and say and do, enough of their habitual violation of the daily practices of democracy to which I was accustomed. The last straw came when I was invited to go through a typical Communist scene of crawling and apologizing and admitting the error of my ways." A Red functionary demanded repentance of Mr. Kazan.

Hates Red Tactics

"That was the night I quit them," the director said. "I had had enough anyway. I had had a taste of police state living and I did not like it." His only contribution to a front organization after that time was a $500 one to the Committee for the Hollywood Ten, Mr. Kazan said.

In his statement, the director said first hand experience of dictatorship and thought control had left him with an abiding hatred of Communist tactics and "the conviction that these must be resisted always. It also left me with the passionate conviction that we must never let the Communists get away with the pretense that they stand for the very things which they kill in their own countries. I am talking about free speech, a free press, the rights of property, the rights of labor, racial equality and, above all, individual rights. I value these things. I take them seriously. I value peace, too, when it is not bought at the price of fundamental decencies."

Igoe Denies Right to Bid Against Jackson

Federal Judge Michael Igoe last week in Chicago denied the petition of MGM and the Jeffery theatre to permit the latter to bid against the Jackson Park theatre for pictures. Judge Igoe ruled that the Jeffery can play day and date with the Jackson Park but cannot take pictures away from it. In another action, attorney Seymour Orlikoff, on behalf of the New Strand theatre and its operators, Charles and Abraham Auerbach, filed an injunction in Chicago Federal Court asking the eight major film companies, and Balaban and Katz and Essaness for a change in the present booking system, which is said to favor the B & K and Essaness circuits.

Film Future Is Secure: Johnston

LOS ANGELES: "Those who are betting against the motion picture industry today are betting against the American economy itself"—forgetting that the essence of American society is change, that it draws strength from adaptation and thrives on competition, according to Eric Johnston, president of the Motion Picture Association of America.

Speaking at a dinner here this week, sponsored by the Los Angeles Chamber of Commerce in honor of the 50th anniversary of the first regular commercial theatre in Los Angeles, Mr. Johnston said that the facts of the present should be the guideposts to the future.

People who cite the closing of theatres as an indication of the collapse of the industry are not reading the facts correctly, he said. Theatre closings—always more highly publicized than comparable closings in other industries—only indicate shifts in populations during which business "follows the crowds."

Stories of the drastic decline in the motion picture box office would indicate also that "half our companies were candidates for bankruptcy," the MPAA president said. Actually, however, there was a decline in post-war years, which leveled off last year and now has begun to edge ahead.

Concerning television, Mr. Johnston said he thought the medium would play a complementary role with the motion picture theatre. "Home television," he declared, "is not going to flourish on the ashes of the motion picture industry." It is, instead, becoming "increasingly dependent upon film for its operation."

He described theatre television as a "sleeping giant," destined to be a major factor in the operation of every motion picture theatre in the country and one of the factors which will "spell long and greater prosperity for our industry on the home front."

Theatre Patrons' 1950 Candy Purchases at $7,870,816

The motion picture industry, through its theatres, was a candy customer to the extent of $7,870,816 worth bought in 1950, the United States Commerce Department said in Washington last week. It thus accounted for 2.3 per cent of candy sales in this country.

New Crescent Theatre Approved

A District Court ruling in Nashville, Tenn., has overruled Justice Department objections to the Crescent circuit acquiring the Lewisburg theatre. Judge Elmer Davies ruled last Friday against a claim by the Government that the Crescent anti-trust consent decree barred the acquisition.

CALLS FOR CONTINUOUS SELLING PERFORMANCE

Kalmenson Tells Warner Sales Meeting Efforts Must Be Stepped Up

NEW ORLEANS: The buyer's market in the industry today demands a "continuous performance" on the part of distributor and exhibitor, Ben Kalmenson, Warner vice-president in charge of distribution, told a meeting of the company's southern division sales force at the Roosevelt Hotel here this week.

"The motion pictures business has always been a continuous performance, production-wise, distribution-wise and exhibition-wise," said Mr. Kalmenson. "But current competitive conditions have made this business the kind of continuous performance that takes place in a pressure-cooker. Under present conditions, we must step up our efforts in all directions with the kind of showmanship that has made our business the great industry that it is."

Blumenstock Signs New Contract With Studio

John Kirby, southern sales manager, headed the delegation of district managers, branch managers and salesmen at the two-day New Orleans division meetings, designed to present personnel with an overall picture of the company's forthcoming product. Mort Blumenstock, vice-president in charge of publicity and advertising, flew in to New Orleans from his headquarters at the Burbank studio to participate in the conferences.

On Tuesday it was disclosed Mr. Blumenstock had signed a new three-year contract with the studio at $1,500 weekly, plus an extra $250 a week for expenses.

Mr. Kalmenson, speaking of his recent trip to the studio, said he was especially impressed not only by the variety of themes in the company's forthcoming product, but by the wide variety of top names and talent in the new pictures. "Variety," he declared, "is the keynote of our showmanship effort.

"Good product alone, however, is not enough," he warned, and added that "showmanship of the highest order" is necessary to let the public know what kind of product is available. These days, this is not a business that can thrive on defensive tactics. This is a business that demands aggressive, dynamic performance."

Necessary to Go Out And Sell the Buyers

Such aggressive, dynamic selling is needed from the moment a motion picture is started to the time the tickets are on sale at the box office. "We face a buyer's market," he continued, "and anyone can tell you that the way to meet a buyer's market is to go out and sell the buyers.

BEN KALMENSON

"People in our business have always paused in their survey of the situation to point out that there is nothing wrong with the motion picture business that good pictures can't cure. I don't believe that we can let it go at that. We still must sell all pictures to the public.

"Our studio has made more than its share of good pictures throughout its existence. It has the best in its entire history coming up in the next several months, but I don't think any of us can afford to sit back and say, 'We've got good product,' and let it go at that. If exhibitors cooperate as they should in helping us bring this product to the public, we will have a thoroughly sold public.

"I have never been as sure of the future as I am at this moment," Mr. Kalmenson then declared, and he added that he had seen evidence of how the Warner operation had been geared to early merchandising. In this connection, Mr. Blumenstock has made his headquarters at the studio so that intensive attention can be given every new picture from the very beginning of production.

The distribution executive said that on his recent trip to the coast he had an opportunity to look at much of the product which the company will be releasing in the next several months. "I saw, at first hand, that we have a continuous performance which will result in the continuous delivery of fine entertainment that no other medium can offer."

Mr. Kalmenson then discussed the product, either completed or currently in production, for which distribution and marketing plans are being formulated.

Number of Pictures Are Planned in Color

These pictures include: "The Lion and the Horse," in WarnerColor, starring Steve Cochran; "Mara Maru," starring Errol Flynn and Ruth Roman; "The San Francisco Story," a Fidelity Pictures Production for Warners starring Joel McCrea and Yvonne DeCarlo; "About Face," musical in color by Technicolor starring Gordon MacRae, Eddie Bracken, Dick Wesson and Virginia Gibson; "Carson City," in Warner Color starring Randolph Scott, Lucille Norman, Raymond Massey and Richard Webb.

"Three for Bedroom C," an Alperson-Bren production in Natural Color, starring Gloria Swanson; "The Winning Team," starring Ronald Reagan, Doris Day and Frank Lovejoy; "Where's Charley?", musical in color by Technicolor starring Ray Bolger; "The Story of Will Rogers," in color by Technicolor starring Will Rogers, Jr., and Jane Wyman; "She's Working Her Way Through College," in color by Technicolor starring Virginia Mayo, Ronald Reagan, Gene Nelson, Don DeFore, Phyllis Thaxter and Patrice Wymore; "The Crimson Pirate," Norma Production in color by Technicolor starring Burt Lancaster; "The Miracle of Our Lady of Fatima," in WarnerColor starring Gilbert Roland, and "Springfield Rifle," in WarnerColor starring Gary Cooper.

Cites Range of Product Due from Studio

"I call this continuous performance in picture making," said Mr. Kalmenson, "because men like Jack L. Warner have the kind of vision that can conceive a motion picture production program of wide range.

"Beyond what I have just mentioned," he concluded, "there are pictures still in the planning stage which emphasize the fact that Jack Warner, and everyone under his direction at our studio, are committed to this policy.

"All our thinking is geared to the positive conviction that dynamic merchandising of pictures must be a continuous process, without let-up, pointed directly at the box office . . . Theatre men must see to it that their efforts are as constant as ours."

WARNERS SCHEDULES THREE REGIONAL PARLEYS

The remarks this week in New Orleans of Ben Kalmenson, Warner vice-president in charge of distribution, launched a series of three regional sales meetings which the company will hold within the next two weeks to outline sales and merchandising policies. The second divisional conference has been scheduled for the William Penn Hotel in Pittsburgh, April 24-25, with Jules Lapidus, eastern sales manager, and his eastern division in attendance. The final meeting will be held at the Blackstone Hotel in Chicago, May 1-2, with Roy Haines, western sales manager, leading the regional delegation.

TV OPENS WAY TO RKO FILM

BBC Show of "Mourning," Long on Shelf, Success and Bookings Follow

by PETER BURNUP

LONDON: The BBC's Television Service, for once in a way, has opened a door for the film trade.

RKO Radio here has held its "Mourning Becomes Electra" in cold storage since the first print arrived in 1947. From time to time since, critics have asked when they might see the film. Phil Reisman asked much the same question when he came over on one of his routine visits a year or so ago. Robert S. Wolff had one answer to all questioners: the time wasn't right.

In Two Installments

Last week BBC's earnest experimenters put on the Eugene O'Neill play in full, taking up TV time on two separate evenings with instalments of the piece. To considerable surprise, the TV "Mourning" became a great success, with many televiewers (the majority of whom hadn't previously even heard of O'Neill) rating it the finest thing the BBC has yet done.

That posed a pretty problem for RKO with a potentially plentiful packet on their hands. First off the mark, however, was Manchester exhibitor Harry Buxton with a bid for the picture at his 1,215-seat Gaiety theatre. Mr. Buxton is the first to admit that he is not given to essays in the intellectual. But he's a showman. "Gone With the Wind" ran at his Gaiety for 53 weeks. Mr. Wolff has given Mr. Buxton the privilege of the British premiere of the eight-year-old picture May 4 and the right to play it exclusively in Manchester for as long as he pleases.

Not only circuit chiefs but less flamboyant theatre men will watch that Manchester occasion with interest.

CEA Lifts Hecht Ban

At the request of the Kinematograph Renters' Society, the Cinematograph Exhibitors' Association has lifted its four-year-old ban on Ben Hecht. Through the Renters' Society, United Artists had pleaded that they were interested in a new film whose script had been written by Mr. Hecht and that they wanted "to get on with their picture without further bother in England."

It was pointed out also that it was grossly unfair of the CEA to mete out a life sentence on a man for an offense which, had it been dealt with by a court, might have been met by a fine or some other punishment extending to a few months only. It was additionally urged that United Artists were innocent parties anyway. CEA, feeling that it had done its duty, lifted the ban.

Particulars of the entertainment tax revision scheme due to be submitted to the Chancellor of the Exchequer have been revealed to delegates of the CEA General Council but the disclosure was made under vows of secrecy.

In the past, talking out of turn has been blamed for the thumbs-down attitude taken by Treasury men. General Council's report stated only that a letter had been sent to the Chancellor, Mr. Butler, formally asking for an interview.

Ask Revision of Tax Scale

It can be stated nevertheless that what exhibitors will ask for when they come face to face with Mr. Butler or his officials follows closely in principle the forecast already published in MOTION PICTURE HERALD, that the scale of the tax's incidence be liberalized so that theatre men can get back to convenient seat-prices instead of those bothersome odd pennies and ha'pence.

How soon the CEA's delegation will be received at the Treasury or when the coming year's tax scale will be made known is uncertain. Parliament has gone into Easter recess and will not reassemble until April 21. The intention was to take the Committee Stage on the Finance Bill (at which any revision of the tax might suitably be considered) immediately thereafter. But the persistent filibuster put up by the Socialist opposition has upset the Government's legislative program.

May Delegate Authority

It is considered more than likely that the Chancellor, having postulated the aggregate amount he wants out of the box office, will give enabling powers to the Customs and Excise authorities to fix the scale. The general feeling is that whatever revisions are made will synchronise with the beginning of the third Eady year next August.

There is a feeling here that "Eady" will be liquidated at the end of that third year. By all the signs, that's a vain hope. Defects in the plan's machinery already have been detected and efforts made toward their correction. But the overriding consideration is that every governmental inquiry into trade affairs has emphasized the necessity of a quicker amortization to producers of a given picture's box office take. It's as sure as tomorrow's sunrise that some device of that sort will succeed the present Eady Plan.

Rains Hurt Albany Drive-ins

Heavy spring rains and thaws caused damage to several drive-ins in the Albany district last week. Harry Lamont's Overlook at Poughkeepsie lost one night because of rains while another of his drive-ins, near Kingston, suspended operations three days for the same reason.

Ready When FCC Calls, Says Fabian

S. H. Fabian, chairman of the National Exhipitors' Theatre Television Committee, said last week the industry would "continue to be alert and active in keeping our presentation up-to-date" so that it could proceed immediately when a new date is set for the theatre television hearings.

The Federal Communications Commission has announced indefinite postponement of the hearings due to pressure of other work. It is believed likely that the hearings will now take place in the fall.

The full television committee of the Motion Picture Association of America was to have met in New York this week to discuss policy in the light of changed plans.

Mr. Fabian voiced "keen disappointment" at the delay but said that, while the postponement was regrettable, it was not disastrous. "Any postponements of such an important matter as this theatre television hearing before the Commission works a hardship on our executives and members of our engineering and legal staffs because they must readjust their personal schedules, and there is the continuing expense of keeping alive and current the voluminous research that must support our presentation," he said.

He added: "We are confident that the Commission understands these factors and will move as promptly as possible to establish a new date for the hearing." Mr. Fabian said the cooperation he had received from the industry has been "heartening."

Majors, Circuit Named In Wisconsin Anti-Trust Suit

The Viking Theatre Corporation, operators of the Viking theatre, Appleton, Wis., last week filed an anti-trust suit in Chicago Federal Court against the eight major distributors and Warner Brothers Theatres, operators of the Reo and Appleton theatres in Appleton, charging that Viking was forced by the Wisconsin zoning system to play pictures in second and third run after the opposition Warner theatres. The suit, filed by Thomas C. McConnell, attorney, on behalf of Viking, asks $1,950,000 in triple damages for the period from 1942 to the present.

UA Officers Meet Branch Personnel in Detroit

The eighth in a series of cross-country sales meetings being conducted by William J. Heineman and Max E. Youngstein, United Artists' vice-presidents, was concluded at the Statler Hotel in Detroit last week. Attending the meeting were executives and sales personnel of the UA branch offices in Detroit, Cleveland, Cincinnati and Pittsburgh. Nat Nathanson, eastern Canadian sales manager, accompanied Mr. Heineman and Mr. Youngstein on the trip.

Paramount's Year Profit $5,459,273

Paramount Pictures Corporation and consolidated domestic and Canadian subsidiaries this week reported net profit after taxes of $5,459,273 for the fiscal year ended December 29, 1951. This compares with earnings of $6,565,041 for the 1950 fiscal year. The decrease was attributed principally to reduced earnings of Allen B. DuMont Laboratories in 1951.

The two earnings figures are equivalent to $2.33 a share on the 2,342,116 shares for 1951 and $2.67 on the 2,455,200 shares for 1950, computed on the number of shares outstanding at the end of the year. Taxes for 1951 were $1,829,158 higher than for the previous year. The companies were not subject to United States excess profits taxes in 1951 or 1950.

It was pointed out in the annual report to stockholders that the earnings figures do not include approximately $43,000 for 1951 and $1,269,000 for 1950 representing Paramount's share of undistributed earnings of non-consolidated domestic and Canadian companies.

The consolidated balance sheet of the company and subsidiaries for December 29, 1951, showed total current assets of $72,339,700 and current liabilities of $8,178,216, leaving a net working capital of $64,161,484. Total dividends of $2 a share on the common stock were paid during the year.

Film rentals, theatre receipts, etc., for 1951 amounted to $94,628,572, against $81,825,286 for 1950. General and theatre operating expenses for the respective years were $19,294,127 and $16,352,755.

Technicolor Quarter Net Profit Up to $518,948

Technicolor, Inc., for the first quarter of 1952, ended March 31, 1952, showed a net profit after taxes of $518,948, equivalent to 56 cents per share, it was reported last week by Dr. Herbert T. Kalmus, president and general manager. This compares with a net of $489,770, or 53 cents per share for the corresponding quarter in 1951. Profit after depreciation, income taxes and other charges of Technicolor, Ltd., the British subsidiary, for the year ended November 30, 1951, was approximately $530,000. No dividend was paid out of these earnings during 1951 but an interim dividend equivalent to four cents a share on the stock of Technicolor, Inc., was paid by Technicolor, Ltd., in the first quarter of 1952. This is included in the above figure of 56 cents per share earned for that quarter.

Technicolor Pays Dividend

The board of directors of Technicolor, Inc., last week declared a dividend of 50 cents a share, payable April 30, 1952, to stockholders of record April 21.

ALL EYES ON ARBITRATION PARLEY SET FOR APRIL 22

With all arrangements made, and rosters of delegates completed, the industry this week anxiously awaited the start of the arbitration meeting scheduled for April 22 at the Hotel Astor in New York.

In recent weeks, the distributors negotiating committee headed by William F. Rodgers of MGM has been meeting to discuss and digest the arbitration formulas proposed by the two major exhibitor organizations—Theatre Owners of America and Allied States Association.

It is not known yet whether the distributors will submit a plan of their own to the all-industry gathering, or amendments and revisions to those already submitted by TOA and Allied. The question as to whether rentals shall be arbitrable is one of the key points in the arbitration matter, since some distributors are known to be opposed to it, while the exhibitors are in favor.

The distributors will be represented by four delegates and three of counsel at the talks, while Allied, TOA, Independent Theatre Owners Association of New York, Western Theatre Owners and the Metropolitan Motion Picture Theatre Association are entitled to two delegates and one counsel each.

The conference is sponsored by the distributors, for whom Eric Johnston, president of the Motion Picture Association of America, sent the invitations.

The Allied plan calls for: 1. Arbitration of rentals, bidding and runs, forcing of pictures, contract rights. 2. A setup that would be simple and inexpensive; a three-man board to do the arbitrating, with a different board in each case, the board to consist of one man chosen by the distributor, another by the exhibitor, and a third by the two; an arbitration committee in each exchange to do secretarial work 3. Costs to be borne by the loser or apportioned among the parties. 4. Lawyers' participation to be held to a minimum. 5. Fuller details to be discussed at the April 22 conference in New York.

The TOA plans calls for: 1. Arbitration of clearances, runs, competitive bidding—"Any matters arising out of, or in connection with, film contracts." 2. A three-man arbitration panel similar to that proposed by TOA, except that the third arbitrator would be named by the national arbitration administrator, whose salary would not exceed $25,000 a year and who would be picked by the Secretary of Commerce. Regional arbitrators would receive a maximum of $50 per day, plus traveling expenses. 3. Costs to be borne by the loser will include arbitrators' fees. A majority vote by the board can constitute a decision. 4. Lawyers participation to be permitted, testimony will be given under oath. 5. Complainant to pay a filing fee of $25.

Warners Will Acquire Brothers' 190,000 Shares

Warner Brothers Pictures expects to acquire 190,000 of the 200,000 shares of the corporation's common stock recently tendered by the Brothers Warner, Harry M. Warner, president, disclosed last week. In another report on the result of the latest invitation to tender stock, Mr. Warner said that the company expects to acquire a total of 669,185 shares. A total of 859,787 shares were tendered at prices under $14.99 a share and approximately 71 per cent so tendered will be purchased by the company. The cost of the stock to be acquired, it was added, is $10,000,166. After deducting the stock to be purchased, there will be 4,950,600 shares still outstanding.

Harold Eskin Acquires Three Warner Theatres

Harold Eskin, independent circuit owner in Philadelphia, has taken over the operation of three Warner theatres in the territory. Already interested in the Rivoli, Belmont, Great Northern and Oxford, neighborhood theatres, Mr. Eskin has taken over the Bromley, key neighborhood house, and the Arcadia and Queen in Wilmington, Del. The two Wilmington houses will be handled by Iz Segall. For the operation of his newly-acquired houses here, Mr. Eskin has applied for a certificate of incorporation in Pennsylvania for his Avon Motion Picture Corporation, which has its principal office in Trenton, N. J. Offices for the Pennsylvania corporation will be established in the Bromley theatre. The William I. Greenfield Theatres, independent, Philadelphia, has dropped the operation of three of its neighborhood houses in the city—the Byrd, Sherwood and Riviera.

Michigan Allied Beats Ann Arbor Tax Bill

Allied Theatres of Michigan reported a victory in Ann Arbor when natives turned thumbs down on proposals to levy municipal taxes on amusements, payrolls, incomes and other items, it was disclosed at an organization board meeting held in Detroit last week. The vote was 4,177 "no" to 3,069 "yes." A heated campaign, headed by Allied, drew the biggest turnout ever recorded at a municipal election. Also discussed at the board meeting was the Michigan Public Service Commission Lansing hearing May 1 on the Michigan Allied and Butterfield suit against the film delivery increase requested by Film Truck Service. The next Michigan Allied board meeting is scheduled for May 14.

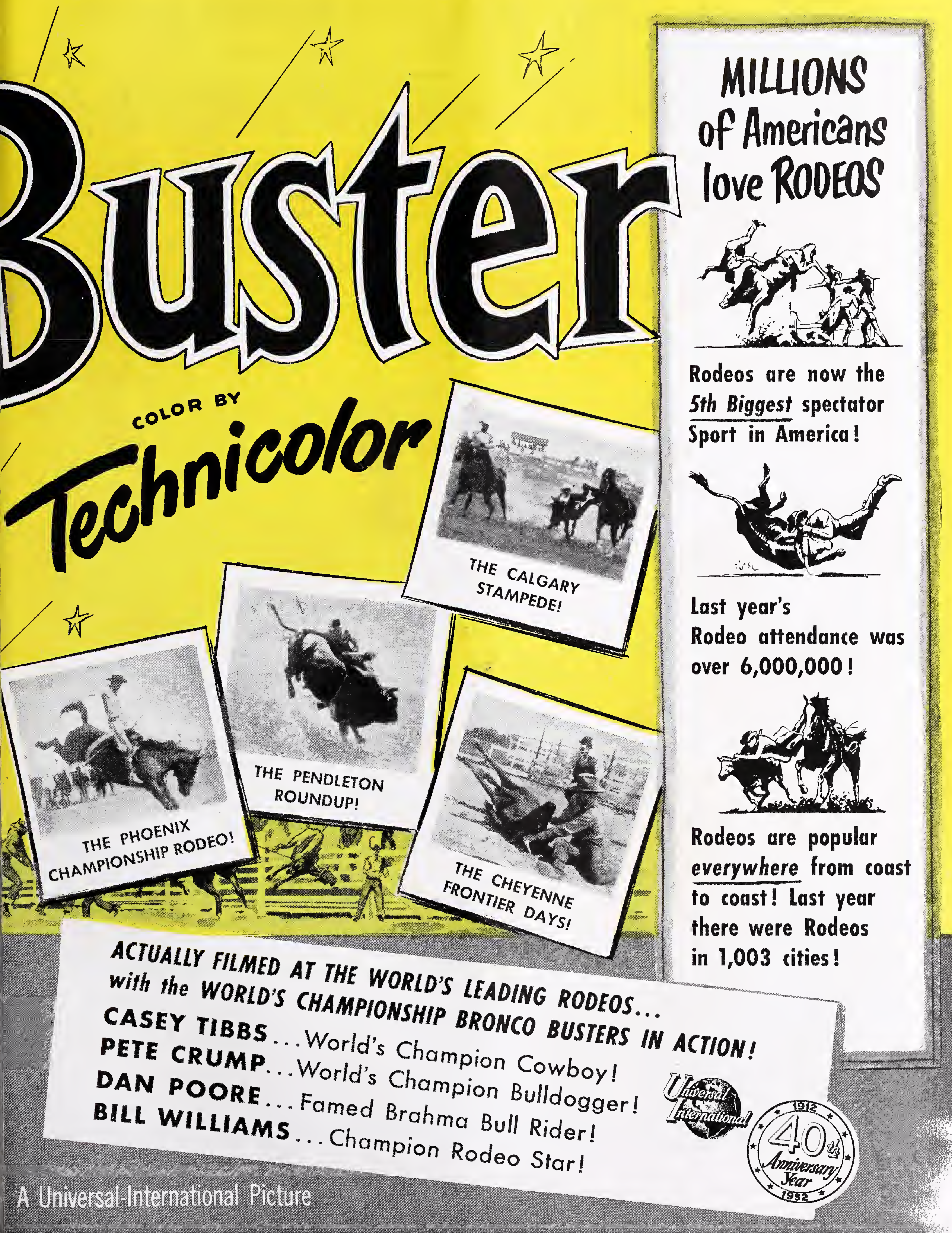
THEY RIDE FOR THEIR GLORY..

'midst the roaring spectacle of the most dangerous sport in the world!

starring JOHN LUND · SCOTT BRADY
JOYCE HOLDEN · CHILL WILLS

Directed by BUDD BOETTICHER · Screenplay by HORACE McCOY and LILLIE HAYWARD · Based on a story by Peter B. Kyne · Produced by TED RICHMOND

FIGHT FOR THEIR LOVE!



Buster

COLOR BY **Technicolor**

THE CALGARY STAMPEDE!

THE PENDLETON ROUNDUP!

THE PHOENIX CHAMPIONSHIP RODEO!

THE CHEYENNE FRONTIER DAYS!

MILLIONS of Americans love RODEOS

Rodeos are now the *5th Biggest* spectator Sport in America!

Last year's Rodeo attendance was over 6,000,000!

Rodeos are popular *everywhere* from coast to coast! Last year there were Rodeos in 1,003 cities!

ACTUALLY FILMED AT THE WORLD'S LEADING RODEOS... with the WORLD'S CHAMPIONSHIP BRONCO BUSTERS IN ACTION!

CASEY TIBBS...World's Champion Cowboy!
PETE CRUMP...World's Champion Bulldogger!
DAN POORE...Famed Brahma Bull Rider!
BILL WILLIAMS...Champion Rodeo Star!

Universal International

1912 40th Anniversary Year 1952

A Universal-International Picture

People in The News

Eric Johnston, president of the Motion Picture Association of America, and **Charles P. Skouras**, board chairman of Theatre Owners of America, accepted scrolls on behalf of the film industry at the Los Angeles Chamber of Commerce banquet this week honoring motion pictures. Mr. Johnston was also in Hollywood for the regular monthly meeting with studio heads.

G. S. Eyssell, president of Rockefeller Center, Inc., and chairman of the board of directors of Radio City Music Hall in New York, has returned from a trip to Europe, where he visited Holland, Germany and France.

Irving Maas has been appointed assistant in the Motion Picture Association of America International Division to handle special assignments in the foreign field. Mr. Maas was formerly vice-president and general manager of the Motion Picture Export Association which completed a major portion of its operations last year.

Ray Moon, former sales executive with Twentieth Century-Fox, has been appointed assistant domestic sales manager of Universal, it has been announced by **Charles J. Feldman**, sales manager.

Charles Kurtzman, northeastern division manager for Loew's Theatres, Inc., is again chairman of the Suffolk County chapter of the National Foundation for Infantile Paralysis.

Samuel J. Briskin has been appointed chairman for 1952 of the United Jewish Welfare Fund campaign of the Los Angeles Jewish Community Council.

John N. Krier is now buyer and booker for Intermountain Theatres, Inc., having been promoted from purchasing agent, according to **Ray M. Hendry**, vice-president and general manager. Replacing Mr. Krier as purchasing agent is **Munson Hinman**.

W. F. Ruffin, president of the Ruffin Amusement Co., has been named a honorary Kentucky colonel by Governor Lawrence Wetherby of Kentucky, for his contribution to the betterment of Benton, Ky.

Ira S. Stevens, formerly with Price Waterhouse & Co., is the new treasurer of Lopert Films Distributing Corp.

George P. Myles has been appointed assistant director in charge of public relations for the Film Council of America.

M. A. Goldrick, Far Eastern regional manager of the Westrex Corp., has returned to New York after visiting Westrex subsidiary company offices in Australia, Japan, Philippine Islands, Hong Kong, Singapore, Indonesia, India, Egypt, France and Britain.

George H. MacKenna, general manager of Basil's Lafayette theatre in Buffalo, has been appointed a member of the new Capital Expenditures Committee in that city by City Council President **Elmer F. Lux**.

Alfred E. Daff, Universal vice-president and director of world sales, **Charles J. Feldman**, domestic sales manager, and **F. J. A. McCarthy**, southern and Canadian sales manager, were to leave New York this week for Montreal and Toronto for a series of conferences with **A. W. Perry**, president and general-manager of Empire-Universal, on forthcoming Universal releases.

Harry F. Shaw, division manager of Loew's Poli-New England Theatres, has been appointed to the Mayor's Conference on Community Understanding in New Haven.

Film Stars Take Part In Movietime Tours

As a Movietime U.S.A. caravan got under way in the Atlanta exchange area, the Council of Motion Picture Organizations this week announced the stars who are scheduled to participate in the tour to be launched in the Albany territory April 20. Those covering the Atlanta tour—which was split into two units—were Broderick Crawford, Lizabeth Scott, William Bendix, Rory Calhoun and Lita Baron. The Atlanta caravan was at a luncheon attended by 800 persons including the governor of Georgia and Mayor of Atlanta, at the Georgia Theatre Owners convention. Coming to Albany are Greer Garson, Audrey Totter, Sterling Hayden, Victor Jory, Archie Mayo, director, and Sam Marx, producer.

Chicago Palace Gets Paramount's "Show"

Paramount Pictures has awarded the first Chicago showing of C. B. DeMille's "The Greatest Show on Earth" to Eitel's Palace theatre. The circus extravaganza will follow MGM's "Singin' in the Rain," the first attraction to be shown at the theatre since the new management took over operation from RKO Theatres. Top Paramount films usually open at B&K houses.

United Para. Year's Net $10,790,011

Leonard H. Goldenson, president of United Paramount Theatres, Inc., reported Thursday net earnings for the fiscal year ended December 29, 1951, amounted to $10,790,011. The earnings include net capital gains of $4,002,590. This compares with earnings for the fiscal year 1950 of $12,351,000 including capital gains of $2,144,000.

Earnings per share for 1951 were $3.27 on 3,300,859 shares, compared with $3.79 on 3,261,287 outstanding shares in 1950. Mr. Goldenson reported the decrease in net earnings was due to an estimated seven per cent decline in attendance and increased Federal income taxes. Dividends paid on the basis of $2 per share in 1951 totaled $6,537,000.

There was a much firmer tone to business in the latter part of 1951, Mr. Goldenson reported. "The decline leveled off in the last two quarters of the year and attendance has continued to be satisfactory so far in 1952." He noted the effect of television on theatre box office moderates after the novelty and installment payments have passed.

"Producers are now placing greater emphasis on major pictures of broad appeal," Mr. Goldenson continued. "These will be fewer in number, will cost more as individual productions and will enjoy longer runs in better theatres. The harbinger of this is the fact that more feature pictures in 1951 grossed over $4,000,000 than in any one year."

At the year end, United Paramount Theatres, Inc., had 100 per cent interest in 683 theatres and a partial interest in 184. Under the consent judgment the corporation is permitted to retain a maximum of 651 theatres.

NPA Moving to Lift Ban on Color TV

WASHINGTON: The National Production Authority is now circulating among Government agencies the text of a proposed order to permit color theatre television. NPA officials hope to get final approval by the middle of next week from all interested agencies and to make announcement of the action early the following week. The order, it was understood, would also clear the way for some home color television. The new setup, a substantial relaxation of the present M-90 order which bans all home and theatre color TV, would permit some home set manufacturers to turn out color sets providing they could prove such production would not drain skilled engineers or scarce materials from the defense effort.

Gets "High Treason" for U. S.

Pacemaker Pictures, Inc., has acquired the United States distribution rights to "High Treason," new British thriller.

The Hollywood Scene

Hollywood Shows Sharp Upturn in Production

by WILLIAM R. WEAVER
Hollywood Editor

The production upturn predicted a week ago in this space arrived on schedule. The Hollywood studios started 10 pictures during the week, completing shooting on eight others the while, which brought the number of films in camera stage up to 30. That is still somewhat lower than is considered good for the production branch of the industry, which thrives on activity and does its best work when thriving.

Three of the new undertakings are being shot in color by Technicolor.

"The Prisoner of Zenda," Technicolor, is a big-scale production of this sturdy old story which MGM seems to feel, and with box office justification, rates a new production about every time a new generation comes of age. This one, the third, is produced by Pandro S. Berman and directed by Richard Thorpe, and the principal role, played the first time by Lewis Stone, is being performed by Stewart Granger. Others in the cast are Deborah Kerr, James Mason, Jane Greer, Louis Calhern, Robert Douglas and (to be sure) Lewis Stone.

"The Stars and Stripes Forever," Technicolor, is being produced by Lamar Trotti for 20th-Fox, with Henry Koster directing a cast headed by Clifton Webb, Ruth Hussey, Debra Paget and Robert Wagner.

"The Iron Mistress," Technicolor, is a Warner Brothers project, produced by Henry Blanke and directed by Gordon Douglas, with Alan Ladd, Virginia Mayo, Joseph Calleia and Ned Young in the cast.

Robert Bassler is producing "My Wife's Best Friend," 20th-Fox, which has Anne Baxter, Macdonald Carey, Cecil Kellaway, Frances Ravier and Leif Erickson in the cast and is being directed by Richard Sale. Producer Bassler simultaneously is producing "Night Without Sleep," directed by Roy Baker, with Linda Darnell, Gary Merrill, Hildegarde Neff and Joyce MacKenzie in principal roles.

Bonzo the Monkey to Have High Powered Support

"Bonzo Goes to College" is, of course, an extension of Universal-International's monkey-picture experimentation, which has worked out so profitably thus far. Ted Richmond is producing this item, Frederick De Cordova directing, and Maureen O'Sullivan heads a cast that includes Charles Drake, Edmund Gwenn, Gigi Perreau and Gene Lockhart, which is about the most distinguished supporting cast any monkey ever had.

Republic Pictures went to work on "Ride the Man Down," with Joseph Kane functioning as producer and director. This talent-laden project has Brian Donlevy, Rod Cameron, Ella Raines, J. Carrol Naish, Chill Wills, Jim Davis and Barbara Britton.

Producers Albert Zuggsmith and Robert Smith, of American Picture Productions, Inc., began filming "Invasion U. S. A.," directed by Alfred Green. The players include Gerald Mohr, Peggie Castle, Dan O'Herlihy, William Schallert and Edward G. Robinson, Jr.

Intercontinental Films, which releases through Lippert Pictures, started shooting "Lady in the Fog" in London, with the American director, Samuel Newfield, directing Cesar Romero, Lois Maxwell and a partially British cast.

Armand Schaefer began filming "Wagon Team," a Gene Autry feature for Columbia release, with George Archainbaud directing and with Pat Buttram, Gail Davis and Dick Jones in the cast with Autry.

New Wage Scale Set for Screen Extras Guild

Production costs, which have been rising conspicuously in recent months as new contracts negotiated last fall began going into effect, were given another lift during the week when the Screen Extras Guild and major studios finally came to agreement on new wage scales and working conditions. The general extra rate goes up from $15.56 to $18.50 per day, which isn't much from the point of view of the extra, who gets very few days of work annually, but is considerable from the point of view of the budget maker. The new contract also gives the extra player "fringe benefits" which are tantamount to money, from the budget maker's point of view, and the contract with the majors will be offered to the independents in due course.

THIS WEEK IN PRODUCTION:

STARTED (10)

COLUMBIA
Wagon Team

INDEPENDENT
Invasion U.S.A. (American Pictures Prod.)
Lady in the Fog (Intercontinental Films —London — Lippert release)

MGM
Prisoner of Zenda (Technicolor)

REPUBLIC
Ride the Man Down

20TH CENTURY-FOX
Night Without Sleep
Stars and Stripes Forever (Technicolor)
My Wife's Best Friend

UNIVERSAL-INT'L
Bonzo Goes to College

WARNER BROS.
The Iron Mistress (Technicolor)

FINISHED (5)

COLUMBIA
The Kid from Broken Gun
The Pathfinder

MGM
The Devil Makes Three

MONOGRAM
Arctic Flight (Lindsley Parsons Prod.)

RKO RADIO
Sudden Fear (Joseph Kaufman Prod.)

SHOOTING (20)

COLUMBIA
Strange Fascination (H.H. Prod.)
The 5000 Fingers of Dr. T. (Kramer Co. —Technicolor)

INDEPENDENT
Hellgate (Commander Films Prod.-Lippert release)

MGM
You for Me
Letter from the President
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

MONOGRAM
The Rose Bowl Story (Cinecolor)

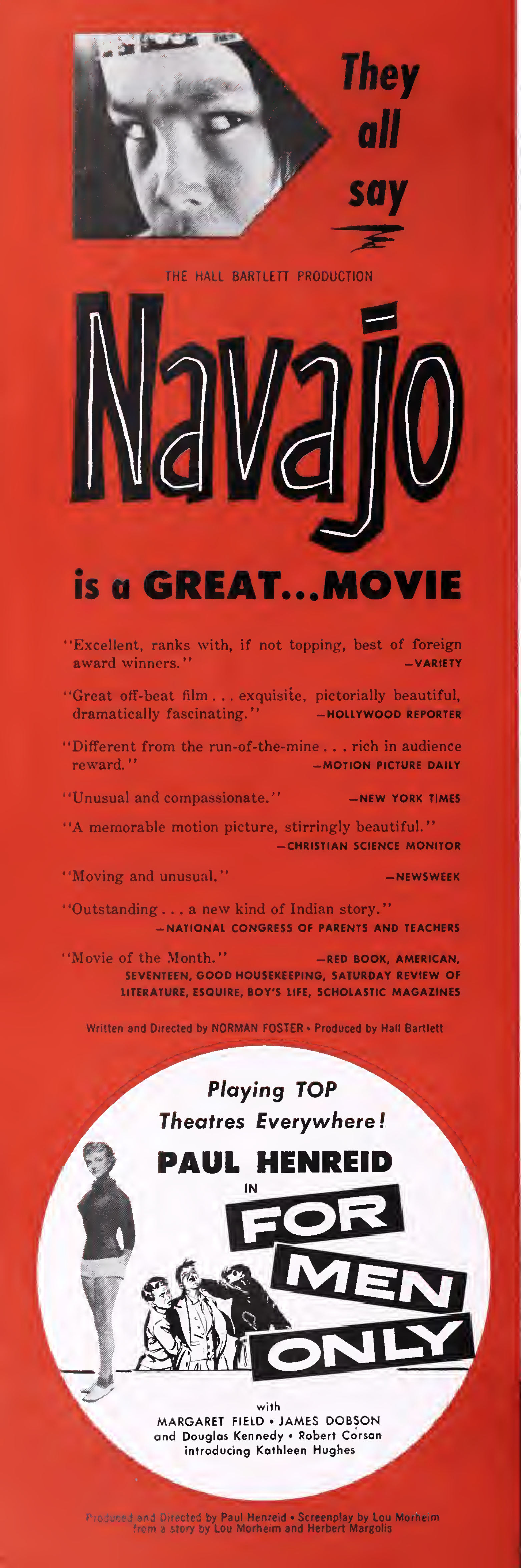
PARAMOUNT
Tropic Zone (Technicolor)

RKO RADIO
Hans Christian Andersen (Goldwyn Prod. —Technicolor)

20TH CENTURY-FOX
Monkey Business (formerly "Darling I Am Growing Younger")
Pony Soldier (Technicolor)
The Snows of Kilimanjero (Technicolor)

UNIVERSAL-INT'L
City Beneath the Sea (Technicolor)
It Grows on Trees

WARNER BROS.
April in Paris (Technicolor)
Danger Forward
The Story of Will Rogers (Technicolor)
The Miracle of Our Lady of Fatima



They all say

THE HALL BARTLETT PRODUCTION

Navajo

is a GREAT...MOVIE

"Excellent, ranks with, if not topping, best of foreign award winners." —VARIETY

"Great off-beat film . . . exquisite, pictorially beautiful, dramatically fascinating." —HOLLYWOOD REPORTER

"Different from the run-of-the-mine . . . rich in audience reward." —MOTION PICTURE DAILY

"Unusual and compassionate." —NEW YORK TIMES

"A memorable motion picture, stirringly beautiful." —CHRISTIAN SCIENCE MONITOR

"Moving and unusual." —NEWSWEEK

"Outstanding . . . a new kind of Indian story." —NATIONAL CONGRESS OF PARENTS AND TEACHERS

"Movie of the Month." —RED BOOK, AMERICAN, SEVENTEEN, GOOD HOUSEKEEPING, SATURDAY REVIEW OF LITERATURE, ESQUIRE, BOY'S LIFE, SCHOLASTIC MAGAZINES

Written and Directed by NORMAN FOSTER • Produced by Hall Bartlett

Playing TOP Theatres Everywhere!

PAUL HENREID

IN

FOR MEN ONLY

with
MARGARET FIELD • JAMES DOBSON
and Douglas Kennedy • Robert Corsan
introducing Kathleen Hughes

Produced and Directed by Paul Henreid • Screenplay by Lou Morheim
from a story by Lou Morheim and Herbert Margolis

Ready Now to bring you . .

The inside story of today's most despised *Racket!*

GEORGE RAFT

LOAN SHARK

CO-STARRING

DOROTHY HART

with PAUL STEWART • John Hoyt • Helen Westcott
Henry Slote • Morgia Deon
Russell Johnson • Benny Baker

Produced by Bernard Luber • Directed by Seymour Friedman
Screenplay by Eugene Ling • Original Story by Martin Rackin

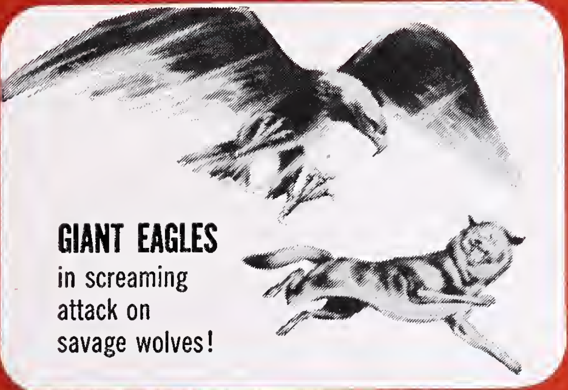
Soon

ROD CAMERON • CESAR ROMERO • MARIE WINDSOR i

PROFIT *with* LIPPERT

Spectacular Scenes

NEVER BEFORE FILMED!



GIANT EAGLES
in screaming
attack on
savage wolves!

NEW YORK – Starts extended engagement RIVOLI N. Y. APR. 10.
LOS ANGELES – Starts extended engagement at FOUR STAR, UNITED ARTISTS, HAWAII, APR. 16

VALLEY OF THE EAGLES

with a distinguished
cast including
JACK WARNER
NADIA GRAY
JOHN McCALLUM
Written and Directed
by Terence Young
Produced by
Nat Bronsten

"THE JUNGLE"

Filmed in India!

Produced and Directed by William Berke

Meet the gals who
drove the West
WILD
...and the
outlaws
wilder!

J. Francis White and Joy N. Houck present

Outlaw Women

COLOR BY CINECOLOR

A RON ORMOND PRODUCTION
starring
MARIE WINDSOR • RICHARD ROBER
CARLA BALENDA • JACKIE COOGAN
ALLAN NIXON • INTRODUCING JACQUELINE FONTAINE
Produced by Ron Ormond • Directed by
Samuel Newfield • Screenplay by Orville Hampton

Soon!
Paul HENREID
Lizabeth SCOTT
in a
story of
screaming
suspense!

Stolen Face

Produced by Anthony Hinds • Directed by Terence Fisher
Screenplay by Richard Landau and Martin Berkeley

Screen Talk Highlight Of SMPTE

The synchro-screen as a "stage setting for motion picture presentation" will be discussed by Benjamin Schlanger and William Hoffberg, New York theatre consultants, and Charles R. Underhill, Jr., RCA Victor Division of the Radio Corporation of America, in a highlight of the second day of the 71st semi-annual convention of the Society of Motion Picture and Television Engineers. The meeting will be held at the Drake Hotel in Chicago April 21-25.

The synchro screen, as it will be described by the speakers, consists of a motion picture screen with contiguous reflecting side wings, top and bottom panels. Light intensity of the picture surround surfaces synchronously fluctuate with the changes in picture brightness adjacent to the reflecting surround areas.

Another highlight of the second day will be talks by W. W. Jennings, Chicago, and Pierre Vanet, Paris, discussing the development of a new direct vision stereo-projection screen. This permits the audience to see third dimension color motion pictures and slides without the aid of conventional Polaroid viewing glasses.

The convention gets under way Monday, April 21, with discussions on television which will be continued in the evening session. Screens and control of brightness will occupy the Tuesday morning meeting; while armed forces production will be considered that afternoon, and in the evening, talks will cover magnetic projection, film inspecting and future film uses.

The Wednesday morning and afternoon sessions will be devoted to high-speed photography, while the evening will be taken up by the convention cocktail party and banquet. Thursday morning will be left open; the afternoon given over to color and laboratory discussion, and the evening devoted to a general session, one of the features of which will be a speech by Mauro Zambuto, of Scalera Films, Rome, Italy. The convention comes to a close Friday after a morning session devoted to sound and editing and an afternoon discussion of new equipment.

20th-Fox Sales Drive Will Honor Division Managers

The week of May 11-17 will be devoted by the 20th-Fox sales organization in the United States and Canada to honoring their division managers. Field distribution heads have promised placement during that week of a subject on every screen in North America. W. C. Gehring, assistant general sales manager, shortly will visit exchanges to help them plan the tribute. One highlight of the week will be the world premiere of "Wait 'Til the Sun Shines, Nellie," at Hutchinson, Kan.

PLANS SHORTS SERIES ON MEDAL WINNERS

An appeal to invest in a proposed series of half-hour featurettes dealing with the exploits of winners of the Congressional Medal of Honor is made by W. R. Frank, head of W. R. Frank Associates in West St. Paul, Minnesota. Mr. Frank, exhibitor and in the past producer of several films, envisions the series for presentation in conventional and drive-in theatres and on television. A total of 45,000 shares is being offered. Budget is set at $22,500 per film and scripts for the first four are in preparation by William Bowers. The total series of 13 films is to be completed upon sponsor acceptance of the first four.

Paramount Buys 50% of Lesser's Vistascope

Paramount Pictures this week purchased 50 per cent interest in the Vistascope Corporation of America, of which Sol Lesser is president. The corporation plans to set up immediately facilities for the marketing of the Vistascope, with the equipment to be made available, on a royalty basis to all comers. The Vistascope, a French invention, permits the use, with live action, of photographs for motion picture foreground settings. Linked directly with the film camera, it eliminates the need for expensive matte shots or the construction of massive foreground sets. The device, which can be used for color as well as black and white, will be of as great use to television stations, broadcasting live, as to motion picture studios, the corporation officials believe. The Vistascope Corporation of America has been exclusively licensed by the French inventors. Mr. Lesser will use it on his next production, "Cave Girl," and it will make its Paramount debut in an early production.

Dureau Says Competition Has Caused Changes

The chief way in which conditions facing theatres have changed is in the amount of competition, Gaston J. Dureau, president of Paramount Gulf Theatres, told the company's convention at New Orleans last week. Another speaker was Henry Plitt, vice-president, who stressed maintenance of theatre comfort and courtesy. Other speakers were Maurice Barr, advertising; J. T. Howell, head buyer, and the Rev. Edward Murphy.

New York "Post" Carries Film Directory; Others Interested

With some 54 New York theatres participating, the *New York Post* on Monday carried a joint theatre directory. The advertising rate is reduced. Other newspapers interested in the plan are reported to be the *Daily Mirror, Daily News* and the *Journal American.*

FCC Wants Circuit Film Rental Total

WASHINGTON: Federal Communications Commission examiner Leo Resnick this week directed United Paramount Theatres to submit its total film rental payments in 1951. He also ordered the three television networks—the American Broadcasting Co., Columbia Broadcasting System and the National Broadcasting Co.—to provide figures on their payments for film actually used on the air in 1951 by themselves and owned and operated stations.

Mr. Resnick's ruling opened the proceedings as the FCC resumed its Paramount hearings after a two-week recess. At stake is FCC approval of the proposed merger between UPT and ABC.

The rental figures are to include amounts paid for feature films, shorts and documentaries as well as films specially produced for television showings. Mr. Resnick denied a DuMont motion to require UPT to produce the financial reports of its subsidiaries.

The only witness to appear Monday was Gordon Brown, owner of Station WSAY in Rochester, N. Y., formerly an ABC affiliate. Mr. Brown has carried on a running battle with the network for years over alleged monopolistic practices. He opposed the merger on the grounds that it would strengthen the ABC monopoly.

Other witnesses to have testified this week were Robert F. Wilby, A. H. Blank and several UPT directors. Barney Balaban, president of Paramount Pictures, and Paul Raibourn, vice-president, were expected to be recalled to the stand by FCC attorneys.

B & K 1951 Net Profit Is Put At $1,646,637

CHICAGO: Balaban and Katz Corp. Wednesday reported a net income of $1,646,637 equivalent to $6.20 a share on the common stock, for the fiscal year ended December 29, 1951. This compares with a net of $2,175,354 for the same period in 1950 when earnings equalled $8.28 per share.

In his report to stockholders, John Balaban, president, said dividends paid in 1951 amounted to $6 compared with $7.25 in 1950. He said he believed the long-range effect of television on the motion picture business had been exaggerated.

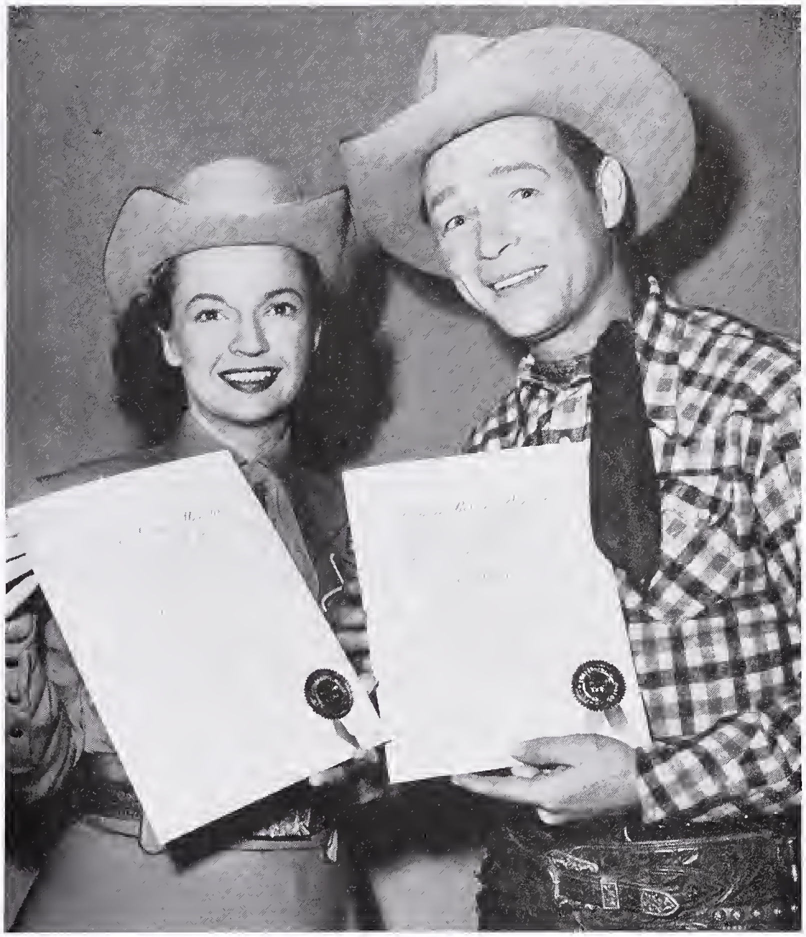
Slightly more than half the company's profits last year came from its television station which netted around $850,000 compared with $300,000 in 1950. Despite some increases in costs, TV earnings this year are running about even with 1951 while theatre profits are down slightly.

Pioneers Raise Initiation

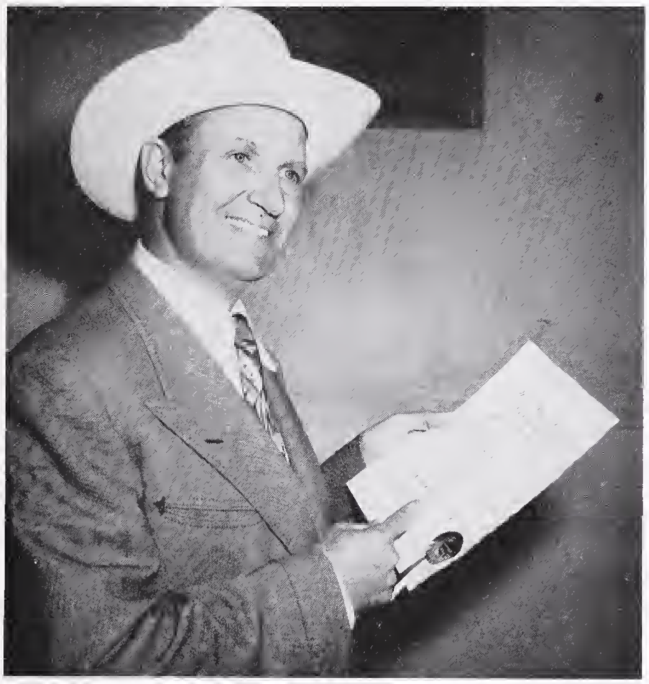
The board of directors of the Motion Picture Pioneers this week passed a resolution increasing its initiation fee from $10 to $25 as a result of "increased costs of operation beyond the control of the executives."

THE WESTERN WINNERS GET FAME AWARDS

ATTESTING POPULARITY, Awards of Achievement make the rounds of the Western stars in Hollywood these days. The Awards are from *Fame*, annual roll call of leading stars, producers, directors and writers. They are certificates of popularity, actually; and they come with the blessing of the people who should know, the exhibitors, polled annually by *Motion Picture Herald* for *Fame*.

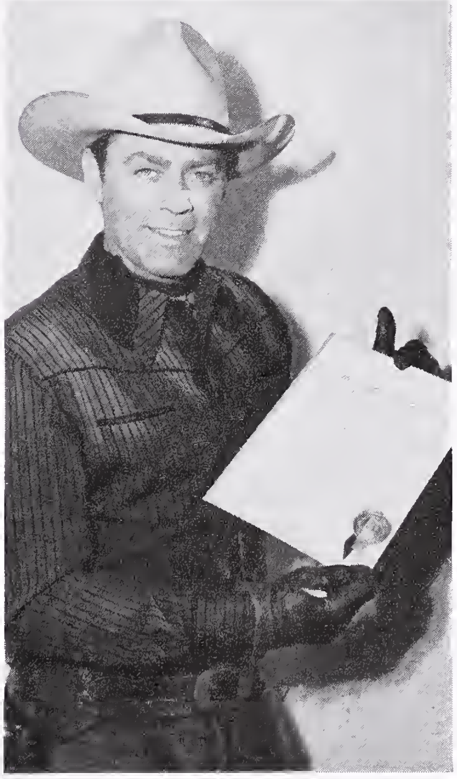


Dale Evans and Roy Rogers, above.



Gene Autry, above.

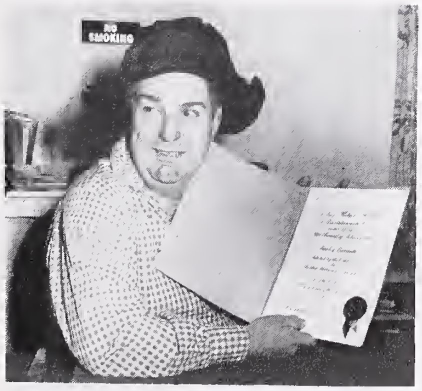
Charles Starrett, below.



Allan Lane, above.

Rex Allen is at the right.

It's Smiley Burnette, below.



Tim Holt at left receives his award from Morris Loewenstein, Oklahoma exhibitor leader.

The National Spotlight

ALBANY

The drive-ins opening early ran into unfavorable weather, but business for several was reported to be better than for the comparable period last year. Harry Lamont lost three nights' operation at the Sunset, outside Kingston, because a nearby creek overflowed from heavy rain and spring thaw. . . . Three drive-ins are reported under construction in the exchange district —near Lowville, Nelliston and Amsterdam. . . . Lou Goldstein, former assistant chief buyer for the Schine Circuit, reopened the Schuyler and West Rome drive-ins. . . . Joe Miller, long-time Columbia manager in Albany, relighted the Menands. . . . Alan V. Iselin, son-in-law of Neil Hellman, is operating the Auto-Vision, East Greenbush, this season. . . . Louis W. Schine and Harold Raves, of the Schine Circuit; Leon Duva, Morrisville; Peter Papayanakos, manager of the Rialto, Potsdam; Lou Goldstein; Bob Baranoff, operator of the Valley drive-in, Little Falls, and buyer-booker for the Carman drive-in; and Mrs. Mary Bird, Manchester, Vt. . . . Sylvan Leff, Utica-Watertown exhibitor and Realart representative upstate, has purchased the Electric Building, Watertown, in which the Town theatre is situated. Joe Agresta, Massena exhibitor, operates the Town. . . . Jack Goldberg, MGM manager, returned with his wife from a trip to Europe.

ATLANTA

Jack Kincheloe and Marvin Harvey have opened their new 400-car drive-in at New Smyrna, Fla. . . . W. S. Baskin is the new manager of the State, Gainesville, Fla. . . . Jack Dumestre, president of the Southeastern Theatre Equipment Co., back after a business trip to Florida. . . . The San Marco theatre, Jacksonville, Fla., was held up recently, making the sixth theatre robbery there in nine months. . . . At Orlando, Fla., motion picture operators have been picketing the Carver and Lincoln theatres in a dispute over wages between the local operators' union and the management. . . . The Gold-Dobrew theatre in Belle Glades, Fla., has started construction on a drive-in. . . . President William Richardson and Jimmy Bello, Astor Pictures of Georgia, back at the office after a tour of Tennessee. . . . President Ed Stevens, Stevens Pictures, checked in after a trip to Miami, Fla. . . . Col. Emanuel Cohen, former Paramount executive, is at Casa Marina near Key West, Florida, to make an independent film. . . . Leo H. Rainey, assistant manager of Loew's Grand, has resigned to manage the Riviera at Knoxville, Tenn.

BALTIMORE

Mrs. Bill Michaelson, wife of the Lippert representative, has been discharged from the hospital. . . . John McCracken, projectionist at the Apollo theatre, has entered Marine Hospital as a patient. . . . The Allied Motion Picture Theatre Owners of Maryland were to give a buffet stag dinner in honor of the retiring president, Lauritz Garman, April 16 in the Clubrooms of the Variety Club. . . . Adam Goelz, Hippodrome manager, has been showing the 16mm print of "Snow White and the Seven Dwarfs" to the various wards of the children's hospitals in town. . . . Morris Mechanic, New and Centre theatres, flying to Florida. . . . Fred Schmuff, Durkee circuit executive, in New York on business. . . . Wilbur Brizendine, Schwaber circuit, Sam Mellits, Denton, Md., visiting along film row. . . . Joe Grant, Northwood theatre owner, has returned from a Florida vacation. . . . Capt. Fred L. Schanberger III, in from the Azores visiting with his father Laurence Schanberger of Keith's theatre. . . . The Town drive-in, California, Md., opened April 11.

BOSTON

Smith Management Company, headed by Philip Smith and his son Richard, has moved to larger quarters in the New England Life Insurance Building. This company has 22 drive-ins scattered throughout the midwest, New Jersey and New England and 22 conventional theatres in New England and St. Louis. . . . The annual election of officers of Local 182, Projectionists Union, will be held May 6. . . . On Easter Sunday the Snider circuit reopened the State and Winthrop, and the Middlesex Amusement Company reopened the Maplewood and Malden for evenings, two shows on Saturdays and continuous run on Sundays. . . . The Souvaine Selective Pictures release "Never Take No for an Answer" opened Easter Saturday at the Majestic theatre. Edward Dowden brought to town the film's child star, Vittorio Manunta and presented him to the press and a large society screening held before the film's opening.

WHEN AND WHERE

April 21-25: 71st semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Drake, Chicago.

April 28-May 1: Variety International convention, Las Vegas, Nev.

May 1, 2: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis, Minn.

May 3, 4: Meeting, Board of Directors, Allied States Association, Broadmoor Hotel, Colorado Springs, Colo.

May 6, 7: Convention, Allied Rocky Mountain Independent Theatres, Antlers Hotel, Colorado Springs, Colo.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

BUFFALO

The delegation representing Tent No. 7, Variety club of Buffalo, will leave here April 25 for the Las Vegas convention of Variety Clubs International. . . . Harry Corlew has been named manager of Smalley's theatre in Johnstown, succeeding Cliff Swick, who is returning to the Lamont circuit. . . . Arthur Rose, Universal Rochester salesman, is back on the job following a long illness. . . . Drive-ins in this neck of the woods opening were: Skyway Lakeshore and Niagara, Star, Aero, Broadway, Buffalo, Park, Starline, Niagara Falls; Delaware, Tonawanda; Sheridan, Tonawanda and Central and Starlite, Rochester. . . . Charlie McKernan of the Seneca and John Zimmerman of the Niagara put on two special Kiddies' matinees Easter week and jammed the houses to the doors. . . . The Astor theatre has reopened in Syracuse with John Vaccaro of New York as the new manager and Don Harris as his assistant. . . . The Strand in Oswego is now opening on Thursday, Friday, Saturday and Sunday only. . . . The Warner circuit has reopened the State in Olean. . . . Moe Dudleson, UA district manager, was in for conferences with branch manager Dave Leff. . . . Earl Hubbard, Century ad-pub chief, again is aiding in getting out the program for Newsboys annual ball. . . . The Dryden theatre in the George Eastman House in Rochester observed the Easter season by showing the 40-year-old film "From the Manger to the Cross," made in 1912 by the Kalen company.

CHICAGO

"Alice in Wonderland," which is scheduled to break in the first outlying runs for the week of Spring vacation of the public schools here, opened to very big business in its initial Chicago reissue date, at the B. & K. United Artists. . . . Danny Thomas is due on the Chicago stage April 18 for a personal appearance and the Oriental goes back to stage shows with a turn by Johnny Ray starting May 2—immediately following the run of "Quo Vadis." . . . Ben Levy, formerly with B. & K., and Donald Rubin have been added to the Eitel's Palace managerial staff to assist Rollin Stonebrook. . . . Aaron Cushman has taken over as

(Continued on opposite page)

(*Continued from opposite page*)

publicist for H. & E. Balaban, succeeding Dick Brill. . . . The Sauk Trail drive-in, South Chicago Heights, Ill., has been sold by William Bales to Jack Cooney, veteran Chicago exhibitor. . . . Harold Loeb, Fox city salesman, is in Michael Reese hospital recuperating from a heart attack. W. M. Van Dyke, also of the Fox exchange, is ill again. . . . Jack Kirsch and Nate Slott have returned from their sojourn in Cuba. . . . Variety Club of Illinois will be represented by Joe Berenson, Irving Mack, Jack Rose, Ed Brunell, Sam Levensohn, at the forthcoming Variety convention in Las Vegas. . . . Maurice O. Wells closed his NRA theatre on Chicago's south side.

CINCINNATI

With the passing of Good Friday, local grosses, which have in the majority of cases been weak due to this particular season of Lent, again are showing considerable improvement, and exhibitors are optimistic. . . . Gene Tunick has returned here to take over the management of Souvaine Pictures, with Indianapolis, St. Louis and Cleveland in addition to Cincinnati comprising his territory for the distribution of foregn films. . . .. Roy White, 20th Century-Fox salesman, has resigned to become associated with Mid-States Theatres, of which his late father, Maurice White, was president. . . . Richard Breslin, Fox salesman in West Virginia, will cover the local area previously handled by Mr. White. . . . Another addition to the sales staff of 20th Centry-Fox is Thomas Morris who formerly was a Columbia booker. He replaces Stanley Kamen, resigned. . . . John Valchos will manage the Mt. Healthy drive-in theatre, at nearby Mt. Healthy, in addition to looking after the State theatre, in Harrison, adjacent to Cincinnati. . . . J. Elmer Redelle, one of the oldest active theatremen in both years and service in this area, recently celebrated his 75th birthday. He has managed the Victory theatre in Dayton, Ohio, for 30 years. The house is operated by William Keyes. . . . George Turlukis, operating the neighborhood Rossville theatre, in nearby Hamilton, Ohio, has installed a new RCA synchro-screen.

CLEVELAND

Gertrude Tracy Reynolds has ended 24 years of affiliation with motion picture theatres with her resignation as manager of the Parma theatre. She is now advertising manager of the *Parma Post,* weekly community newspaper. . . . Maxwell Joice, Paramount exploiteer will reportedly succeed as Parma theatre manager. . . . Cleveland Cinema Club, formed in 1917, celebrates its 35th birthday on April 23 with a luncheon. . . . Pvt. Lee Stacel, ex-Republic booker, here on a 3-day pass from Camp Breckenridge, Ky., before going overseas. . . . Harold and Erma Boedker have added a 25 ft. x 82 ft. stage, complete with footlights, dressing rooms and loud speakers to their Maple drive-in, Zanesville, and will present, periodically, live stage shows. Policy opened with an Easter Sunrise Service. . . . Broadview theatre, closed for Holy Week, is again on full operating time. . . . "Greatest Show on Earth" was voted best picture of March by the Cleveland Critics Circle. Follow-uppers were "Detective Story," "My Six Convicts," "Viva Zapata!" and "Five Fingers." . . . Attending the Variety Club Las Vegas convention from Cleveland are the Al Sunshines, the Oscar Rubys, the Nate Schultzes and the Abe Kramers. . . . Robert Havlice is back as assistant manager at Loew's State theatre.

LARNED, KAN., GOES ALL OUT TO HONOR JOHN A. SCHNACK

The gentlemen, left to right, are J. A. Schnack, owner of Larned's Electric theatre; M. E. Bybee, manager; Earl Berglund, operator; Ray Clarkson, assistant operator, and Frank Watkinson, custodian. The ladies, in the usual order, are Loal Armstrong, concessions; Doris Barstow cashier, and Norma Jepson, concessions assistant.

The entire community of Larned, Kan., as well as exhibitors from the surrounding territory and representatives from Film Row in Kansas City, will turn out May 15 to honor John A. Schnack, local theatre man, who on that date will celebrate his 50th anniversary as a motion picture exhibitor. The celebration is, in fact, simply the highlight of the whole week of May 11-17, which has been set aside by the city of Larned as "John Schnack Week."

The May 15 festivities for Mr. Schnack, who began his film career in 1902, will include a banquet in his honor as well as free afternoon and evening shows for children in the school auditorium, featuring the Corral Gang, a trained dog act, a ventriloquist and a magician. Both the State and the Electric theatres (the latter under Mr. Schnack's ownership since 1912) will show 20th Century-Fox's "Wait Till the Sun Shines, Nellie," all day, following by just one day the world premiere of the film May 14 at Hutchinson, Kansas.

The inspiration for all this gala activity, Mr. Schnack, began his career with a primitive roadshow called the Edison Exhibition Company, formed in partnership with the late R. T. Webb. In 1904, R. R. Smith replaced Mr. Webb in the partnership which, for the next two years, toured the north central states using an Edison Kinetoscope with calcium limelight.

According to Mr. Schnack, they presented their shows as "self-styled experts from the Edison factory at Orange, N. J.," offering the public 5,000 feet of 50 and 200-foot films for admissions ranging from 10 to 25 cents at local opera houses.

The public, however, was skeptical of motion pictures in those days and theatre managers were not receptive to the idea, Mr. Schnack said recently. As a result, it was necessary to devise novel methods of advertising.

This would include giving a free show on the street a night or two before the showing in the theatre. They would set up their projector on a transfer truck and throw pictures on a screen erected on a side of a building. As soon as the crowd had gathered, one of the partners would announce that the complete show would be given a night or two later in the local opera house. And thus, it may be, that trailers were born.

Traveling their "circuit," Mr. Schnack and his partner carried five reels with them —in those days a big investment since all films were bought outright. Each reel contained from five to 10 separate pictures, mostly of a scenic or freakish nature. This roadshow continued until 1906, at which time the partnership was dissolved and Mr. Schnack opened his first permanent theatre on the second floor of the Larned Opera House. He, incidentally, had been manager of the Opera House, owned by his father, since 1891. He moved into his present location at the Electric in 1912.

Looking back over the last half-century, Mr. Schnack said, "Show business is fascinating. . . . I'm glad to have been a small part of it for the last 50 years."

COLUMBUS

Miles drive-ins had their formal spring opening over the Easter weekend and are now open seven nights per week. Opening was preceded by a big advertising and ex-

(*Continued on following page*)

(*Continued from preceding page*)

ploitation campaign. . . . Jack Frisch, Lippert representative from the Cincinnati exchange, was in town. . . . Hollywood studios are "honestly and efficiently" trying to give the exhibitor top product, said Samuel T. Wilson, *Dispatch* theatre editor, in his Sunday column following his return from a Hollywood visit. "All the studios are pitching in to leave no stone unturned to make pictures really 'better than ever,'" added Mr. Wilson.

DENVER

Wolfberg theatres took over the Paramount with "Bugles in the Afternoon" and "On Dangerous Ground" as the films. Harris and John Wolfberg, father and son, made the theatre over in 12 days to give it an entirely new look. Warren Butler, recently publicity director of Indianapolis Greater Amusements, Indianapolis, Ind., is the manager. . . . Wolfberg Theatres have moved their headquarters. . . . Tom Bailey, Lippert Pictures franchise owner, to Montana. . . . Sam Rosenthal, owner Bison, Buffalo, Wyo., building a 300-car $60,000 drive-in there for June opening.

DES MOINES

Joyce Holden and Chill Wills were to be in Iowa April 19 for the premiere of their picture, "Bronco Buster." Personal appearances were scheduled for Des Moines, Omaha and the Tri-Cities. Accompanying Miss Holden and Wills were Harold Belfer and Palmer Lee. . . . Milt Feinberg, chief barker, and Nate Sandler, former chief barker, of the Des Moines Tent, are planning to attend the Variety International convention in Las Vegas the last of the month. . . . Many drive-in theatres throughout the state are opening for the season—despite the chilly weather. The flooding waters of the Missouri, however, have prevented any openings in the Sioux City area. . . . The Iowa theatre at Winterset has reopened after the completion of extensive alterations. . . . The Dayton theatre at Dayton has reopened under the management of M. K. Halverson of Stratford. . . . Bad road conditions were responsible for the brief closing recently of the Nation theatre at Lost Nation. . . . Arthur Tesmer of Mt. Clemens, Mich., who opened the Princess theatre in Traer in 1911, died of a stroke at his Michigan home. . . . Bus service has been set up by the Coronet theatre in Davenport so that Augustana college students in Rock Island can attend the theatre without taking chances of missing dormitory curfew hours. . . . R. M. (Dick) Phillips, who recently sold his interest in the Empress theatre at Rockwell City, has taken over the management of the Algona theatre for Central States Theatres Corp.

DETROIT

A 15-year-old girl was picked by the audience of the Michigan theatre to sing songs from the movie "Snow White and the Seven Dwarfs." Gil Green, manager, gave the winner a $100 defense bond along with other gifts. . . . The people of Ann Arbor voted "no" on a proposal which would levy taxes on all admissions to theatres and other forms of entertainment. . . . Ashmun Theatres and Kitchen Bros. expect to have their new M-53 drive-in ready for a May 1 opening. . . . Dave Idzal, managing director of the Fox has signed Frankie Laine for a stage show April 17. All seats for the stage show will be reserved. . . . Saul Korman, operator of the Broadway Capitol reported a good turn-out during the one-week appearance of Tommy Dorsey's orchestra. Mr. Korman plans to bring in more stage shows. . . . Dave Korman, independent circuit operator, disclosed the sale of his Chic to a church group.

HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw are marking their 20th wedding anniversary. . . . Norman Levinson of Loew's Poli, Hartford, has returned from a vacation trek to Miami and Havana. . . . Barney Tarantal of the Burnside Theatre, East Hartford, is on a vacation in Durham, N. C. . . . Edgar Lynch, formerly manager of the Warner circuit's Roger Sherman Theatre, a first-run New Haven house, is due home on May 1 from Florida, where he has been on a three-month sick leave. . . . George Hudak has been named house manager of the E. M. Loew's theatre, Hartford. . . . John Sullivan, Sr., of Loew's Poli Palace, Hartford, house staff, is recuperating from a leg amputation. . . . Ray Zimmerman of the Broad Brook theatre, Broad Brook, Conn., and Princess theatre, Rockville, Conn., has returned from a Florida visit. . . . Paul S. Purdy, formerly with Lockwood & Gordon Theatres and Kounaris-Tolis-Ulyssis Theatres in Connecticut, has been named advertising and publicity manager, Sky-Vue drive-in, Torrington, Conn., and East Windsor drive-in, East Windsor, Conn. . . . Robert Maurello has been named assistant manager, Warner Regal, Hartford. . . . Bernard Menschell and John Calvocoressci of the Community Amusement Corp., Hartford circuit, have been given authority by the Zoning Board of Bolton, Conn., to construct a 550-car capacity drive-in theatre in Bolton. A midsummer opening is planned. . . . Edward F. O'Neill, general manager of The Markoff circuit, are rescheduling the theatre programs, the feature starting about 8 o'clock.

INDIANAPOLIS

Moe Esserman, former Lippert manager here, has opened Screen Classics, Inc., independent film exchange. . . . Trueman Rembusch has moved headquarters of Syndicate Theatres at Franklin from the Artcraft theatre to 47¼ Court Street. . . . Jack Keegan, formerly with Paramount in Cincinnati and Detroit, has succeeded M. D. Brazee as general manager of the Greater Indianapolis group. . . . Any business discussed at the spring convention of the Allied Theatre Owners of Indiana at French Lick, May 6 and 7, will be informal. There will be no business session on the program. . . . Carl Niesse is using a merchant's ticket good on Sunday nights to celebrate the 15th anniversary of his Vogue theatre. . . . J. P. Griffis has taken over the Fowler, at Fowler, from the Alliance circuit. . . . Charles H. Thompson is now operating the Avalon, Indianapolis. . . . The Mallers circuit is remodelling the lobby of the Wayne at Fort Wayne. . . . Harvey Appell, Columbia salesman, has been transferred to the Albany, N. Y., exchange.

KANSAS CITY

Art theatres: Vogue has "The Man in the White Suit." The Kimo is showing "Miracle in Milan" and "The World of Kids." The Warwick, latest of the list, a Fox Midwest house, opened with "Navajo". . . . "Battle at Apache Pass" was moved over to the Esquire, after a week at the four Fox Midwest first runs Fairway, Granada, Tower and Uptown. . . . Several theatres arranged special "kid" shows last Saturday, some giving Easter eggs. The Crest and the Riverside, Commonwealth drive-ins, provided an Easter egg hunt Sunday evening, with free candy to the first 500 children. . . . The current series at the Nelson Gallery of Art and Atkins Museum, sponsored by Fox Midwest, and called "Seven Film Directors," ends with works of Gregory La Cava: "My Man Godfrey" and "Stage Door". . . . The Warwick, now an art theatre, operates on a schedule of one performance, evenings, Monday through Thursday; two evening shows Friday, continuous Saturday and Sunday. Robert Hackensmith is the manager. . . . For the seventh year, the Lutheran churches of Kansas City held Easter sunrise services at the Highway 40 drive-in. St. Matthew's Evangelical and Reformed church held a sunrise service at the Riverside drive-in. Lloyd Hirstine, of the Boulevard drive-in went to the Ministerial Alliance, which appointed two ministers to arrange the services. Mr. Hirstine served 160 cups of hot coffee and chocolate free.

LOS ANGELES

The Brayton and Cabart theatres closed. . . . L. D. Dover has purchased the Glendora theatre from Western Amusement Co. and will handle his own buying and booking. . . . Harry L. Nace has re-opened the shuttered Twin Open Air drive-in and re-named it the Acres drive-in. . . . The operation of the Yucapai theatre is now being done by Art Warner. . . . Many salesmen, exhibitors and friends attended the funeral services of the father of Jack and Issy Berman, operators of the Berman Theatres. . . . The Victory, San Diego, has been sold by Paul Herman to Harry Ussery. . . . Gerald Lipsky has branched out in exhibition by acquiring the Sherman, Sherman Oaks, from Al Olander, Montebello exhibitor. Mr. Lipsky also has the Paris, Hollywood.

LOUISVILLE

According to the Kentucky Revenue, a report of state revenue, compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for February, 1952 was $96,799 as compared to $103,994 for February, 1951, indicating a decrease of $7,194 for February, 1952 over February, 1951. Tax revenue for July through February, 1950-51 for an income of $66,534 for 1951-52 over the same period in 1950-51. . . . Seen on the row for the first time in several months was Tom Speer, Monroe theatre, Monroe City, Ind. Other visitors included Mr. and Mrs. Clyde Marshall, Columbian, Columbia, Ky.; E. T. Denton, Majestic, Owingsville, Ky.; Luther Knifley, Art, Knifley, Ky.; Rodger Davis, Grand, Lancaster, Ky.; J. K. Bale, Twin City drive-in, Horse Cave, Ky. . . . Joining the drive-ins

(*Continued on opposite page*)

(*Continued from opposite page*)

already open in the area was the Dixie drive-in, Shively, Ky., and the Theatair drive-in, Jeffersonville, Indiana. . . . Peg Stevens, formerly manager of the Savoy theatre for the Savoy Amusement Company here, is now associated with the Hadden Equipment Co., theatre equipment and supply dealers. . . . Jimmy Robertson, formerly manager of the National theatre here, is now with the Star. . . . Practically all of the drive-in theatres in the area have now opened and are in full operation. . . . While the recent tornado didn't cause any damage to his property or immediate members of his family, J. E. Elliott, Jr., of the Cardinal theatre, Hodgenville, Ky., reports that the aftermath has taken a serious toll on his boxoffice receipts.

MEMPHIS

The beautiful new 1400-seat Plaza theatre at Poplar and Highland in Memphis will be opened formally to the public April 25. Augustine Cianciolo, who will operate Plaza under a long-term lease, announced the opening night would be a charity benefit sponsored by the East Memphis Kiwanis Club to raise money for its care of retarded children. Mr. Cianciolo, who also owns and operates Luciann and Rosemary theatres in Memphis, said the adult admission to Memphis' newest theatre will be 60 cents. . . . Princess theatre, Lexington, Tenn., staged a benefit show for the relief of tornado victims in that area. Employes worked free and the film was donated. Admission was a donation of any amount above general admission price. . . . Marc J. Wolf, Indianapolis, international chief barker, spoke at a dinner meeting of Memphis Variety Tent No. 20. Some 40 new members were inducted at the ceremony. . . . Ned Green has re-opened his 45 Drive-in at Mayfield, Ky., for the summer. . . . Henry Pickens, owner, has re-opened his Lyle theatre, Carlisle, Ark.

MIAMI

Randy Covington, who has been with Wometco since 1946, resigned as manager of the Harlem to head for the Carolinas where he plans to operate his own theatre. . . . Robert Brower will take over the manager's duties at the Harlem. . . . Krag Collins leaves the assistant's post at the State to become manager of the Strand. . . . Harmon Ellison moves over to the assistant's spot at the State and the vacated post of assistant at the Town will be filled by Eugene Matthews. . . . Over the Easter week-end, most of the neighborhood houses offered free chicks and candy at the kiddie matinees. Several of the Florida State Theatres also had jewelry gifts for the first 100 women patrons attending Easter matinees. . . . With a timely appeal, "Quo Vadis" continued at the Colony Art theatre for its 9th week. . . . "Singing in the Rain" was a hold-over for the third week at the Florida.

MILWAUKEE

John Johnson was scheduled to reopen the State theatre at Caspian, Michigan. . . . When the Bluemound drive-in opened, manager Robert Gross presented necklaces to the women attending. Mr. Gross had a terrific opening weekend. . . . The '41 Twin opened April 12 for the Easter weekend. . . . Mrs. Sarah Eskin was in town to arrange bookings for the new drive-in near Richland Center which she is in partnership with Ervin Morris. Mrs. Sarah Eskin also owns two indoor theatres at Richland Center which she leases to Eskin theatres. . . . Seen along film row doing their bookings were Charlese Guelson, Badger theatre, Stoughton, Wis.; Tony Lees, Lake Mills. . . . "Greatest Show" is booked for the Riverside theatre on a pre-release basis. It will follow "African Queen" which opened there April 11. . . . Good Friday afternoon services were held at the Warner theatre from noon to 3 p.m.

COMING
TODAY
LOVES FLAME
MEL LAZARUS

MOTION PICTURE HERALD

"Every time they kiss, I do some homework!"

MINNEAPOLIS

Miss Frieda Podratz, office secretary of Theatre Associates Incorporated, is back on the job after having been released from a hospital where she was ill with a serious ankle injury. . . . Irving Marks, manager of the local Monogram branch, is back from a business trip to Fargo, North Dakota. . . . Harry B. French, Sr., president of the Minnesota Amusement Company, was the subject of a biographical sketch published recently in *The Minneapolis Star*. . . . M. A. Levy, division manager for 20th Century-Fox, is back on the job after a Florida vacation.

NEW ORLEANS

Robert Long, Bayou Theatres, Inc., Baton Rouge, La., revealed that his new associate in the Rebel is Hap Barnes of Atlanta, who recently purchased E. Jenner's interests. . . . Floyd Murphy is planning to remodel the lobby of the Strand in Vicksburg, Miss. . . . Exhibitors visiting and merchandising were Ted Solomon and Harry Thomas, McComb, Miss.; E. Jenner, Laurel, Miss.; Bill Shiell, Marrero drive-in, Richard Guidry, Erath, La.; Frank Olah, Albany, La.; Alvin Legendre, Morgan City, La.; H. Hargroder, Hattiesburg, Miss.; Roy Pfeiffer, Baton Rouge, La.; Jack O'Quinn, Kaplan, La., and Mr. and Mrs. J. P. Guitreau, Gonzales, La. . . . Ross McAusland is the new city manager of RKO Theatres, which include the Orpheum and Liberty. He replaces John Dostal. Max Schoenburg remains at his post as house manager. . . . Fred T. McLendon's Copia drive-in, Hazelhurst, Miss., reopened April 11. . . . H. H. Forbes, Jr., and F. D. Courtney opened their new 250-car drive-in, Denham Springs, La., on April 9. . . . The anti-daylight saving time meeting at the Paramount screening room attracted many theatre owners, heads of circuits as well as officials of other amusement fields. They pledged that they and their personnel will expend all efforts to defeat the act when the city votes on it April 26.

OKLAHOMA CITY

H. O. Stark, Jr., 51, film buyer for Griffith Consolidated Theatres, Inc., for 17 years, died of a heart attack. . . . District Judge Eben L. Taylor, Tulsa, Okla., postponed hearing on a motion for a new trial in the $4,700,000 suit against Ralph Talbot, theatre man, and other theatre officials. Judge Taylor ruled after a 13-day trial in favor of Mr. Talbot and the other theatre defendants when he found there was no conspiracy on the part of defendants to injure any of the stockholders. . . . The Camera theatre, which has been in Stillwater, Okla., for more than 25 years and has recently been undergoing remodeling, will be re-named the "Crest," according to Ruby and Johnny Jonese, owners.

OMAHA

Variety Tent No. 16 has appointed a committee to have charge of its new club rooms at the Blackstone Hotel, with Sol Francis chairman, Glenn Slipper, Vincent Flynn, Walter Creal and Paul Back members. . . . New playground and concession stand equipment will be added at the West Dodge

(*Continued on following page*)

(Continued from preceding page)

drive-in, manager Bernard Dudgeon has announced. . . . "Quo Vadis" completed its fourth week at the State more than half a lap ahead of usual receipts. . . . Other first runs had a banner week with "Snow White and the Seven Dwarfs" being held over at the Brandeis. . . . Ed Kugel, Holstein and Mapleton, Ia., exhibitor took his wife from Sr. Joseph hospital. . . . Hob Hirz, manager of the Cass at Plattsmouth, has been re-elected City Councilman. . . . Transportation costs have jumped in Omaha. The State Railway Commission permitted a tram fare hike from two tokens for 25 cents to two for 35.

PHILADELPHIA

With the holiday week-end bringing in 11 new picture openings, attended by good weather conditions and the absence of major competing factors, the start of the Spring season finds the film business decidedly on the up-swing. Indicative of the trend is the fact that for the first time in the past few years, collections of amusement taxes showed a reverse trend. For the first three months of the year, the 10 per cent levy on admissions showed a slight gain, bringing in $708,817 as compared with $707,093 collected for the same first quarter in 1951. . . . Morris Katz has taken over the operation of the Gem. . . . William I. Greenfield's Carman relights the stage again for a series of weekly amateur nights conducted by Bud Brees, WPEN disk jockey. . . . Victor H. Blanc, chief barker of the local Variety Club, was re-elected vice-chairman of the March of Dimes which established a new record in collections this year with a total of $361,827—the largest amount ever realized in the 18-year history of the drive here. . . . First of the open-air theatres in the upstate Reading, Pa., territory to open for the 1952 season was the Renninger near Schuylkill Haven, Pa. . . . Screen comics Bud Abbott and Lou Costello received an award from the Chamber of Commerce for their work with underprivileged boys in connection with their local appearance for the opening of "Jack and the Beanstalk." . . . Norman Weitman, Universal-International salesman, is the father of a baby girl.

PITTSBURGH

Warners have moved Paul Williams from the Enright to the Etna and Jack Keifer takes over Mr. Williams' managerial post at the Enright. . . . Ted Grance had added the Penn-Lincoln to his drive-in string. . . . Joel Golden resigned at the Warner exchange to join Monogram's booking department. . . . The John Walshes, he's manager of the Fulton theatre, recently celebrated their 20th wedding anniversary. . . . The Sterns have named John Bracken and Anthony Candrowski to manage their respective South Park and Blue Dell drive-ins. . . . Theatre owner Bill Finkel, chief barker of the Variety Club, has been named president of the South Hills Rotarians.

PORTLAND

Senator Estes Kefauver, Democratic aspirant for the presidential nomination, took time from his Oregon campaigning to cut the ribbon at the new 20th Century News theatre, owned and operated by Marty Foster and Frank Breal. Newsreel cameramen were on hand for the ceremonies. . . . Kenny Hughes, manager of the Evergreen Orpheum theatre, announced that his house has completed its remodeling. . . . "With a Song in My Heart" opened at the Oriental and Paramount houses. . . . "Singing in the Rain" at the United Artists; "Jack and the Beanstalk" at the Broadway; and "The Lavender Hill Mob" at the Guild are all new. "African Queen" at the Orpheum and "Sailor Beware" at the Liberty hold for a second big week. "Retreat, Hell!" moves over to the Mayfair.

PROVIDENCE

The Hope, neighborhood house located in the East Side district, is presenting a series of double-feature programs comprising films that were main attractions, individually, when appearing for the first time in this city. An example of the "real bargain" offerings at regular prices, recently presented to Hope patrons included "Viva Zapata!" and "Death of a Salesman" on the same bill. . . . E. M. Loew's drive-in, at the Providence-Pawtucket city-line was the third open-air to inaugurate its 1952 season. Anthony Bochetto, manager, is planing a general "face-lifting" in the near future. "David and Bathsheba," back at the Carlton at regular prices, after playing The Majestic at increased admissions, held for a second week.

SAN FRANCISCO

In town are Mike Newman, Columbia field man, working on "My Six Convicts" and "The Marrying Kind." . . . United Artists executives here for a three-day meeting at the Clift Hotel: W. J. Heineman, Max Youngstein, Milt Cohen and James Velde. . . . Out of town: Max Bercutt, Warner's exploiteer, is in Denver; Issey Wolfe, National Screen Salesman visiting the San Joaquin Valley Territory. . . . Neal East, Paramount manager, announced May 9 as the date set for Northern saturation bookings of "Denver and Rio Grande." . . . Robert O'Mahoney will manage the reopened Mission drive-in at Daley City. . . . Roland Lloyd, formerly with Goldberg Theatres, replaced Gordan Deal who for the past 20 years managed the New Mission.

SEATTLE

Al Warshauer and Sam Isreal, Universal-International studio publicity directors, returned from an Alaskan junket where they conferred with army officials regarding the world premiere of "World In His Arms." . . . Hal Daigler announced that Rocky Stone, former assistant manager of the Everett Motor Movie has been promoted to manager of B. F. Shearer's Tower theatre in Bremerton. Mr. Stone, who replaces Russ Riches, has been assistant and relief manager of various Shearer theatres since 1951. . . . National Theatre Supply is installing the equipment in Tommy Mayer's new drive-in theatre at Portland. New equipment includes Simplex EL projectors and Excelite lamp houses. . . . H. B. Sobottka, vice president of John Hamrick Theatres was in Portland on business. . . . Alan Weider, RKO publicist, reported "Snow White" opened to capacity crowds at the Palomar and Roosevelt theatres. . . . Visitors on the Row included: Paul Volkman from Wapato, Corbin Ball of the John Lee Circuit of Eastern Washington, Walter Graham of Shelton.

ST. LOUIS

Jimmy Frisina of Taylorville, Illinois, buyer of the Frisina Amusement Co., expected to return at an early date from Florida. . . . The Volunteer Film Association is looking for $16,000 for keeping its shut-in program going. . . . The first regional meeting of the Motion Picture Owners of St. Louis, Eastern Missouri and Southern Illinois, an affiliate of the Theatre Owners of America, is to be held in Taylorville, Ill., at the Frisina Hotel on Tuesday, May 6. . . . "I Want You" opened a simultaneous run at the Shady Oak and Pageant theatres here. . . . Kostantinos Karides, father of Spero Karides of the Ivanhoe and Roxy theatres, died. . . . The Lyn theatre, 1800-seater reopened with "The River."

TORONTO

Famous Players have taken over Aladdin drive-in, Ottawa, to be operated by Twinex Theatres. . . . To make room for a civic housing project, Toronto City Council has approved the purchase of the Eclipse theatre for $32,082. . . . Four Famous Players houses cooperating in the preliminaries of the Miss By-Liner Contest sponsored by the Toronto Men's Press Club. . . . Feature length film in Technicolor to be made by Twentieth Century-Fox at Niagara Falls, favorite honeymoon spot. Film will star Joseph Cotten and Marylin Monroe. . . . T. C. Clarke reelected president of Dominion Sound Equipment, Ltd., at the annual meeting of the company.

VANCOUVER

More than 3,000 boys and girls attended an Eaton's Good Deed Club "April Fool" party at the downtown Orpheum Theatre. Show was supervised by Ivan Ackery and his Orpheum Theatre staff. . . . J. V. O'Gary, special representative for Republic was here from New York conferring with Perry Wright, Empire-Universal, who distribute their pictures in Canada. . . . Ted Ross, JARO booker hospitalized for the past two months, resigned and was replaced by Larry Katz, former United Artists booker in Vancouver. . . . Dave Gillfillan, manager of JARO 16mm exchange, on the sick list for the past six months, has resigned. Dorothy Graham, his assistant, will look after the exchange until a new manager is appointed to fill his shoes.

WASHINGTON

A number of Washington's "good egg" citizens, gave a group of crippled children a thrill on Easter morning. The children had breakfast with Abbott and Costello and the local citizens who contributed $100 to the D. C. Society for Crippled Children. Abbott and Costello donated 12 golden eggs for the community egg-roll sponsored by the society. The golden eggs each contained a $100 bond. In addition, Abbott and Costello, who made their Washington appearance in connection with "Jack and the Beanstalk," contributed $1,000 to the Society for Crippled Children. . . . Sidney Lust, of the Lust Theatre chain had his annual baseball party on April 15, before the opening game between the Nats and the Bosox. . . . Frank Boucher, general manger of K-B Theatres, and Mrs. Boucher, spent five days at Atlantic City.

Aboaf Terms Italy as Best Foreign Spot

A contrasting picture of the European market, where Italy has now emerged as the most important territory besides Britain, was painted for the trade press this week by Americo Aboaf, foreign sales manager for Universal-International. Mr. Aboaf recently returned from a seven-week survey that took him to Spain, Portugal, Italy, Belgium, France, Germany, Norway, Sweden and Denmark.

Italian Box Office Is Up

Mr. Aboaf reported receipts were up in Italy but that the improvement had not been shared by the American companies due to the popularity of the local product. He said Universal was capturing a bigger share of the Italian business than before and that, while it had not yet financed any pictures in Italy, the situation was "under study."

The U-I executive warned that "unless the Italians get some dollars coming in from the American market, we'll have a rough time with them later on." He said much could be done with the Italian authorities "if we play ball with them." Following are Mr. Aboaf's observations on other European markets:

Belgium—A critical situation has been resolved to the satisfaction of the American distributors and an agreement is near signing. Imports will be limited to 250 pictures and eight reissues, but there is still some question about the latter figure. Fifty per cent of the gross earnings can be remitted. The rest is frozen, but with prints chargeable to the Belgian offices, the Americans will in effect get all their money out.

Germany—Receipts are going down, partly because of the popular football pool, a form of lottery. German pictures are very popular. The Germans want action films and this demand boosts U-I product.

France—There is a dangerous trend in the distributors' announced plan to form one organization. Theatre receipts are up slightly, due in part to rising admissions.

Scandinavia Looks Bright

In the Scandinavian countries Mr. Aboaf reported business was good. Swedish production has picked up. In Denmark, where no exhibitor can own more than one theatre, local product is very successful and takes up much of the playing time. Receipts generally are up.

Mr. Aboaf said the 1952 performance would depend on many factors and that the good and the bad would probably cancel itself out. He praised John McCarthy, vice-president in charge of the international division of the Motion Picture Association of America, as doing "a very fine job" and commented on how well Mr. McCarthy is liked by representatives of European governments and industries.

IN NEWSREELS

MOVIETONE NEWS, No. 31—President Truman seizes steel mills. Telephone tieup. Reds recall Lenin's death. President Rhee honors U. S. units. Duke of Edinburgh in coal mine. Bonnets, boxing, racing.

MOVIETONE NEWS, No. 32—Eisenhower's statement on return. Pope Pius in peace plea. Midwest floods. French mop up Indo-China Reds. Boatmen ride rapids. Mermaids set swimming records.

NEWS OF THE DAY, No. 265—Truman seizes steel mills. Spotlight on Taft. Eisenhower. Korea talks, front quiet. Jet pilot life saver. Animal trainer. Junior boxing.

NEWS OF THE DAY, No. 266—Midwest and Canadian floods. French in Indo-China. Red cops desert to West. Moscow subway. Eisenhower leaving NATO. Easter 1952.

PARAMOUNT NEWS, No. 68—Navy tests ejector seat. New York Bronx zoo fashion lesson. Steel seizure stirs controversy.

PARAMOUNT NEWS, No. 69—Indo-China. Easter around the world. Eisenhower. Floods. U. S. mermaids look to Olympics.

TELENEWS DIGEST, No. 15B—President Truman enters steel crisis. Taft triumphs in Illinois. NATO moves to Paris. New school in California. Bowling alley antics.

TELENEWS DIGEST, No. 16A—Eisenhower. Puerto Rico plane crash. Indo-China. Red police desert to west. Queen Elizabeth appears in public. Diving.

UNIVERSAL NEWS, No. 551—Steel strike off. Mock warfare in Texas. New ejector seat for jet pilots. German circus. Horse olympics. Navy youngsters boxing.

UNIVERSAL NEWS, No. 552—Indo-China. Eisenhower leaves NATO. Floods. Truman awards. Beauty contest in Greece. Easter bonnets.

WARNER PATHE NEWS, No. 70—Gen. Ridgeway in Korea. Prince Philip in mine. Cavalry in Japan. Italian fashions. San Francisco fire. Pilot ejector. War games in Texas. New York civil defense.

WARNER PATHE NEWS, No. 71—Eisenhower. Floods. Indo-China. President Truman awards Medal of Honor to three heroes. Abbott and Costello in Washington egg hunt. Pope Pius in Easter message. Women swimmers.

Heirs Sue Warners Over Donaldson Portrayal

A $450,000 damage suit was filed in the Third District Court in Salt Lake City last week against Warner Brothers Pictures, Warner Brothers Distributing Corporation and Intermountain Theatres, in connection with the film, "I'll See You in My Dreams." The suit was filed by Mrs. Dorothy Donaldson of Los Angeles on behalf of her daughters, who are heirs to the late Walter Donaldson, composer of many songs and a character in the film. It seeks to enjoin and restrain the defendants from use of the name, picture, portrait or life story of Mr. Donaldson by distribution of the film in Utah or elsewhere. The action, asserting the film is a great shock to the plaintiffs, claims the picture portrays Mr. Donaldson in an unfavorable light.

Samuel Hyman Dies

Samuel Hyman, pioneer exhibitor identified with the industry for 45 years, died April 8 at his home in Philadelphia. He was 67, and was owner and operator of the Cameo theatre, Philadelphia neighborhood house, at the time of his death. His wife, Goldie, survives.

E. C. "Bud" Talfer

E. C. "Bud" Talfer, 58, RKO Radio Pictures' manager in Trinidad, died there suddenly April 7. Mr. Talfer, who made his headquarters in Port-of-Spain, joined RKO as manager in 1941 after working for several years with Paramount's Trinidad office.

Monogram Has 12 Films In Backlog

HOLLYWOOD: Monogram and Allied Artists enter the second quarter of 1952 with a backlog of 12 films, 20 in preparation and one currently before the cameras, Walter Mirisch, executive producer, announced last week. Two of the films in the backlog are in color, as well as five which are in preparation.

Now in production is "The Rose Bowl Story," being produced in Cinecolor by Richard Heermance and starring Marshall Thompson with Vera Miles.

Completed and awaiting release are the two color films, "Wild Stallion" and "Wagons West," as well as "Here Come the Marines," "African Treasure," "Desert Pursuit," "Kansas Territory," "Man From Black Hills," "Dead Man's Trail," "The Gunman," "Gold Fever," "Plow Jockeys" and "Arctic Flight."

Those in preparation for Monogram include "Flat Top," "Hiawatha," "Mardi Gras," "Wildcatters" and "Kansas Pacific," all to be filmed in Cinecolor; "Arabian Knights," "Cairo Incident," "Big Wilderness," "Flying Fools," "Timber Wolf," "Barbed Wire, "Martial Law," "The Indianapolis Story," "Army Bound" and "Sea Tiger."

Being prepared for Allied Artists are "Battle Zone," "Down Periscope," "Cow Country," "Buccaneer of the Barrens" and "The Black Knight."

Warners' Stars Appear at Denver Theatre Opening

The eighth junket to be made by Warner Brothers stars since the first of the year for an out-of-town opening was undertaken last week when Frank Lovejoy, Dick Wesson and Virginia Gibson spent two days in Denver in connection with the opening of the new Paramount theatre with Warners' "Bugles in the Afternoon" as the initial attraction. The seven other junkets included those made for "Retreat, Hell!" to San Antonio and St. Louis; "About Face," Nashville; "Bugles in the Afternoon," Salt Lake City; "The Big Trees," Eureka, Calif.; "Jack and the Beanstalk," Paterson, N. J., and "This Woman Is Dangerous," Indianapolis.

Paul Terry Experience Told in "Parade" Story

Paul Terry, who this year will turn out his 1,000th entertainment film, told of his early experiences in the industry in an article in last Sunday's issue of *Parade*, Sunday supplement of newspapers published in 34 cities. It is estimated that some 13,000,000 readers of the supplement were informed about the beginnings of Terry's career in the article, which is entitled "They All Laughed."

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

GROWING CIRCUIT REQUIRES ADVERTISING director with small town advertising and exploitation experience; drive-in experience desirable. State experience and salary. BOX 2652, MOTION PICTURE HERALD.

THEATRES

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

VENTILATING EQUIPMENT

FOR SALE, TWO 30,000 CFM THEATRE FANS and washers, complete with motors and pulleys, also one 25,000 same type fan. ZULA L. MCDOUGALD, Drew Theatre, Monticello, Ark.

BUSINESS OPPORTUNITY

CAPITOL FILMS OF LONDON ACT AS SELLing agents for film rights covering United Kingdom distribution (35mm, 16mm and television). Principals only please. CAPITOL FILMS, 193 Wardour St., London, W. 1.

NEW EQUIPMENT

PARTS FOR SIMPLEX 30% DISCOUNT; RECTIfier bulbs, $4.75; reel alarms, $5.50 each; double bearing movements, $84.50; coated series II lenses, $74.50 pair. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% TO 75%! Buy tempered Masonite marquee letters, available all colors; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

S-T-R-E-T-C-H YOUR $$$ AT S. O. S. RECTIfied bulbs $4.95; coated lenses $100 pr.; Changeovers with foot switches $44.50 pr. Flameproofed, fungusproofed screens 39½c sq. ft.; beaded 49½c. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

USED EQUIPMENT

GUARANTEED SAVINGS AT STAR! PAIR Simplex-Acme projectors, Strong arc lamphouses, rebuilt, $850.; Griswold splicers, $14.95; Strong 1-KW lamphouses and rectifiers, rebuilt, $595.; 30 ampere rectifiers with tubes, $105 pair; 1 unit electric ticket register, rebuilt, $89.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

TAKE YOUR TIME PAYING FOR MODERN projection and sound equipment using your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

THEATRE MARQUEE, TWO YEARS OLD, with Wagner 10" letters. Simplex projectors, rear shutters, RCA sound No. 105. Two Brenkert lamps, 1KW. LEONARD SOSKIN, 12248 Grand River, Detroit 4, Mich.

STUDIO EQUIPMENT

BECOME A PRODUCER—MAKE TV COMMERcials and newsreels. Auricon 16mm Sound Camera, $495; Solarspots, $69.50; Art Reeves 35mm recorder, $1,995; Animation stands, $1,495, up; Bell & Howell 35mm Printer, $1,495; Sound Readers, $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

SEATING

CHAIR-ITY BEGINS AT S. O. S. ALL TYPES theatre chairs from $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BALLOONS FOR GREATEST SHOW ON EARTH, and Snow White gets the kiddies samples. BALLOONS, 146 Walton, Atlanta, Ga.

SPRINGTIME — MARBLES, JACKS & BALL. Prices and catalogue on request. HECHT, 3074 Park Ave., New York 51.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOW-cost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

TIME IS SHORT — ORDER NOW TO GET opened this season. Underground cable $70 M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S .O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Legion Approves 6 of 10 New Productions

The National Legion of Decency this week reviewed 10 films, putting two in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; three in Class B, morally objectionable in part for all; and one in Class C, condemned. In Section I are "Jack and the Beanstalk" and "The Target." In Section II are "Confidence Girl," "Lydia Bailey," "Narrow Margin" and "Wait Till the Sun Shines, Nellie." In Class B are "The Brigand," because it "tends to condone immoral actions; suggestive costuming;" "The Half-Breed," because of "suggestive costuming;" and "Kid Monk Baroni," because of "suggestive costuming." In Class C is "The Young and the Damned," because "this picture in the story it tells seriously offends Christian and traditional standards of morality and decency. Moreover it contains material morally unsuitable for use in entertainment motion picture theatres."

Westrex Makes 14 Agreements

Westrex Corporation has completed a total of 14 new motion picture recording licensee agreements with studios in New York, California, England, Philippine Islands, India and Italy, E. S. Gregg, vice-president and general manager, has announced.

Dizzy Dean Day Sendoff For "Pride of St. Louis"

Virtually all of St. Louis seemed to turn out for "Dizzy Dean Day," following the showing at the Missouri theatre April 11 of 20th-Fox's "The Pride of St. Louis." A parade of 50 cars carried Mr. and Mrs. Dean; Dan Dailey and Joanne Dru, the stars; actor John Ireland; actress Constance Smith; the St. Louis Browns baseball club; oldtime baseball players, and city officials. They were paced by a 40-piece naval band and many floats. The ceremonies were at Sportsmen's Park, preceding a game between the Cardinals and the Browns. Mr. Dean received a golden key to the city, and a degree from Sigma Delta Chi.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

It's Quantity, Not Quality, That's Competitive

LESS than two years ago, on July 22, 1950, we quoted on this page, a then accurate estimate of the number of television sets as "upwards of six million" and Mr. Frank Folsom, president of Radio Corporation of America, predicted that "at least 3,200,000 sets would be sold within that year." Last week, the Herald Institute gave the correct and current number of television sets in use as 16,535,000—and that margin of difference should be obvious reason for increased competition.

It's academic to compare the effect of six million sets with the impact of sixteen million, and so discussion of whether or not there is more television competition is not a matter of doubt. It becomes merely a matter of how well we are meeting that terrific competition at the point of sale. And to the credit of film industry, we are meeting it, and we have 'em on the ropes! In spite of the fact that both sets and stations will continue to increase, the quality of television programs on the air is in our favor.

They have the quantity; we have the quality, and if that balance can be kept, we will win our battle against a new form of entertainment which the public believes to be "free"—the most dangerous kind of competition. Television pays no entertainment taxes, and enjoys the benefit of huge subsidies and underwritings from commercial advertisers and business concerns in the billion-dollar class. It's no wonder that we have reason to be proud of our product.

Next year at this time, there will be millions more television sets in use; and the Federal Communications Commission has just taken the lid off, in their further distribution of license to operate new stations. There will be 98 on the A. T. & T. intercity networks by the end of this year. There can be five hundred, or even as many as 2,000 television stations, eventually. It's a new business for anybody that can get an FCC license, and in the early days of radio, you got that by dropping a postcard in the mail! We know one station owner who started an $800,000 business that way!

CONGRATULATIONS!

Our sincere congratulations, twice-over, first to Leon Bamberger for having prompted and promoted an idea of his own, and second, to William J. German and the Eastman Kodak Company for following-through, with the excellent plan of devoting that wonderful "Colorama" in Grand Central Terminal, to further public relations value for the motion picture industry. It's a grand exhibit, 18 feet high and 60 feet long, in beautiful Eastman "Ektacolor," produced at the Company's plant at Rochester, N. Y.

It is estimated that 12,000,000 people will see the display in Grand Central, and the reception accorded the idea and its execution, by the trade, is sufficient to warrant the belief that there will be more such displays in equally prominent places, around the country. This material could be routed over a circuit of key-city locations and would reach our "lost audience" and those who are not regular patrons.

The Eastman Company has long been responsible for a variety of institutional advertising pages in the trade press and the national magazines that could be extended to a wider use, with more cooperation at the exhibition level. If there were to be better advertising of motion pictures on an institutional basis, we would look to Eastman to lead in the enterprise.

Television hurts the theatre on its best days—and that works in reverse. It cuts deepest into the days when the film theatres have their best business; it hurts most when television is on the air with its best programs. The day in the week is of slight consequence in fighting a battle to keep motion pictures ahead in the job of acquiring and keeping our proper share of the amusement dollar. The public is fickle, but the public will stand by the neighborhood theatre as part of the home community.

¶ Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, has contributed a happy idea from his experience to benefit future exhibitor meetings, in his home state and elsewhere. He has booked Maurice Bergman, of Universal-International, through a series of fourteen appearances in Ohio, before Kiwanis, Rotary and Lions Clubs, as a spokesman for film industry, beginning May 5th, with the cooperation of COMPO's speakers bureau. That's bringing a strong voice for better movies back to the grass roots, with proper exhibitor sponsorship.

And at the same time, COMPO also announced that Robert A. Coyne, good friend of ours and of the Round Table, will embark on a similar tour through towns in Virginia, beginning May 12th, with the backing of Carlton Duffus, executive secretary of the Virginia Theatre Owners Association. We'd like to see every exhibitor group in the country conducting its own area program of speakers for motion pictures, with a firm policy of doing it the year around.

* * *

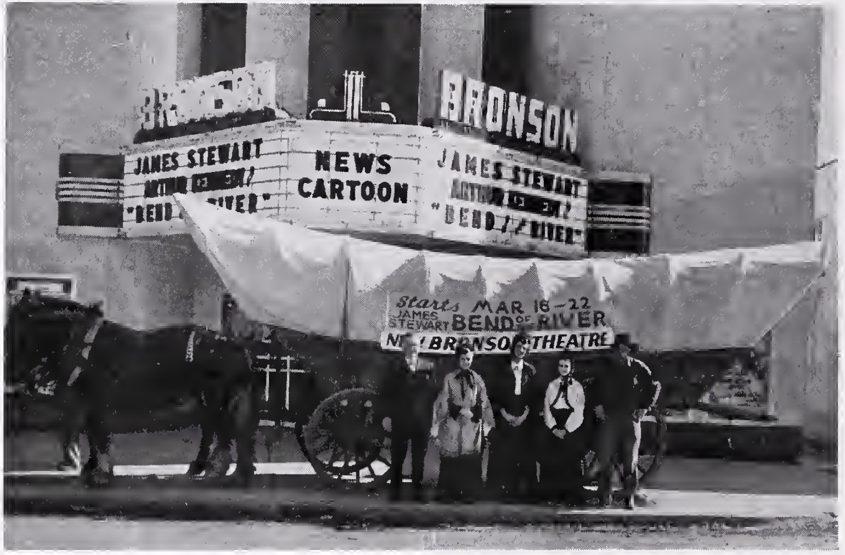
¶ There's an unusual letter from Howard Waugh, from Hollywood, Fla., who was the United Artists exploitation fieldman who followed-in to represent his company in the Waycross, Ga., world premiere of "Queen for a Day." It was this campaign that won the Quigley Grand Award this year for John Harrison, manager of the Lyric theatre, Waycross, who previously won the opportunity of this world premiere by winning a nation-wide radio contest. Howard Waugh says, "the softest assignment I ever handled. Harrison had everything wrapped up in the neatest exploitation package I've ever seen. Whoever the judges may be, they are 100% correct. It's amazing to find a showman of this calibre in a town of this size, and I've handled a few premieres in my checkered career. When you see John Harrison in New York, give him my best, for he sure deserves it."

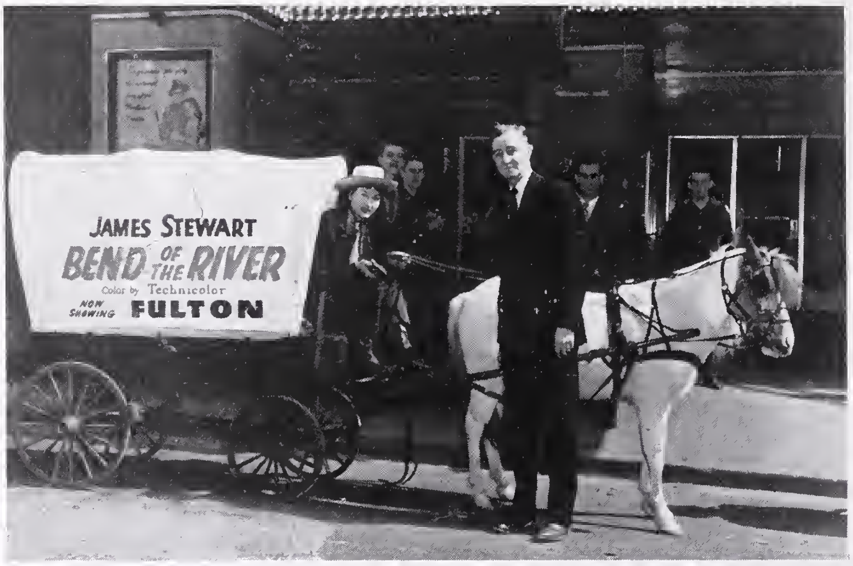
—*Walter Brooks*

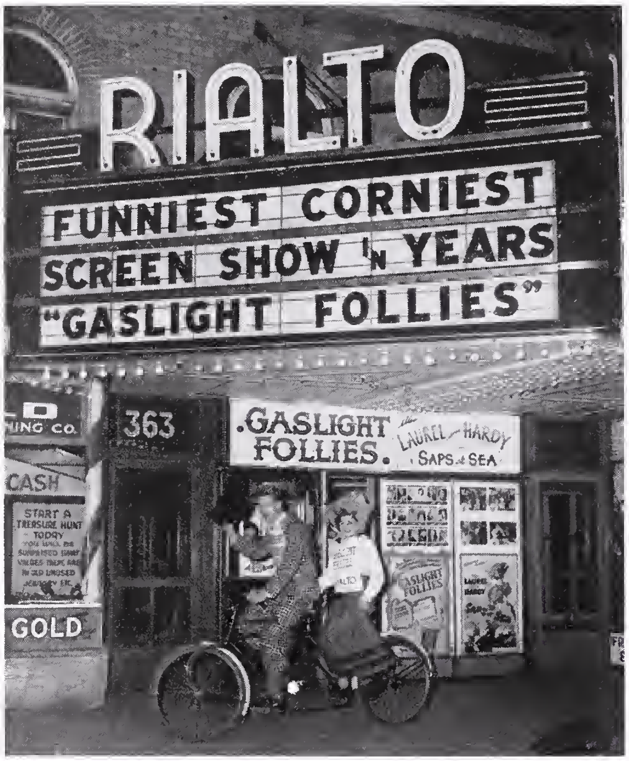
Picturesque Promotions

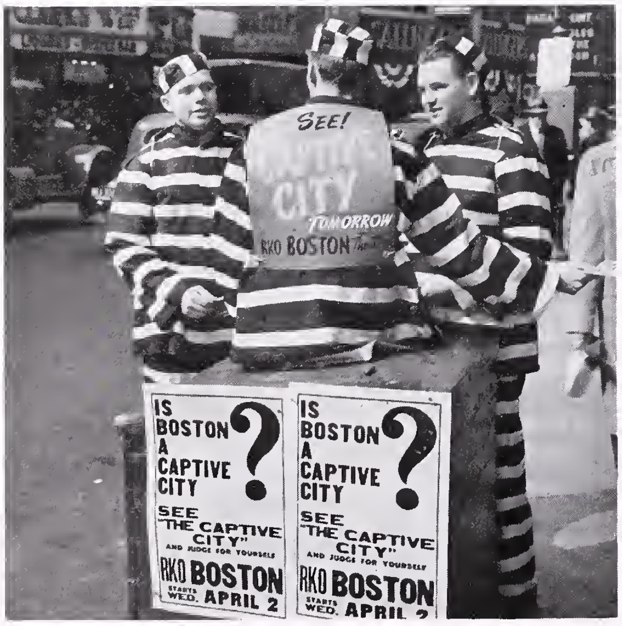
NICE CONTRAST in these two covered wagons! E. J. Pennell, owner and general manager of Pennell Enterprises, Bronson, Michigan, and a Vice-President of Michigan Allied, found the authentic prairie schooner at right—a genuine antique, as ballyhoo for "Bend of the River" at the Bronson theatre. That's Mr. Pennell at the left, with his staff, in costume. And, at right below, John Walsh, manager of the Fulton theatre, Pittsburgh, comes up with the smallest covered wagon of most recent vintage, and an attractive driver.

Somehow, the caption information for this picture of the Rialto theatre's front for "Gaslight Follies"—below, became detached and we can't tell you who or where, but we thought it was good enough to run, anyway, as a suggestion for small theatres.

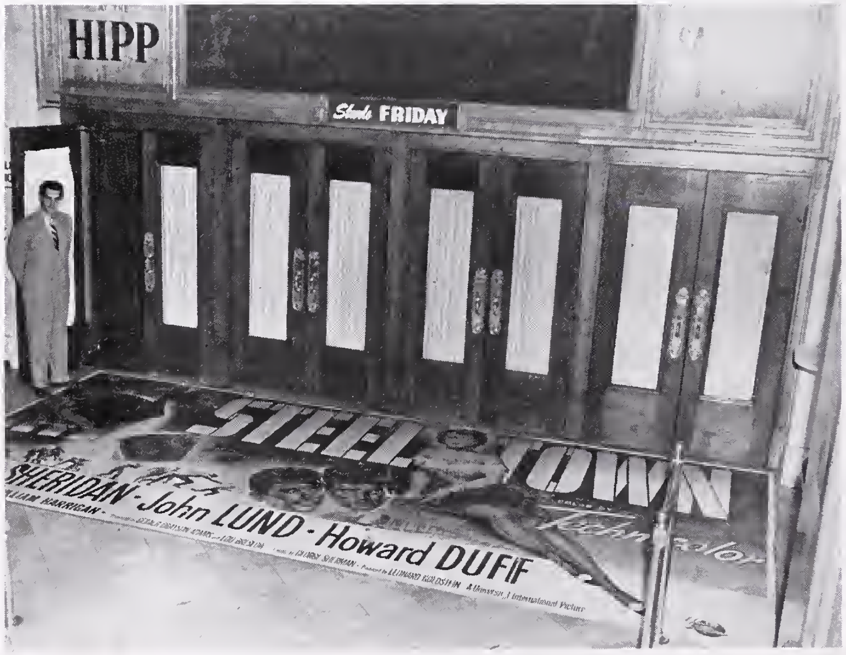

BRONSON
JAMES STEWART
"BEND OF RIVER"
NEWS
CARTOON
Starts MAR 16-22
JAMES STEWART BEND OF RIVER
NEW BRONSON THEATRE


JAMES STEWART
BEND OF THE RIVER
Color by Technicolor
NOW SHOWING FULTON


RIALTO
FUNNIEST CORNIEST
SCREEN SHOW 'N YEARS
"GASLIGHT FOLLIES"
363
GASLIGHT FOLLIES
LAUREL-HARDY
SAPS at SEA
CASH
START A TREASURE HUNT TODAY
GOLD


SEE!
CAPTIVE CITY
TOMORROW
RKO BOSTON
IS BOSTON A CAPTIVE CITY?
SEE "THE CAPTIVE CITY" AND JUDGE FOR YOURSELF
RKO BOSTON
STARTS WED. APRIL 2

You'll be seeing convicts in their relaxation suits, doing ballyhoo for "Captive City" as they are in Boston, and look for a regular jailbreak when they release six of them at a time.


HIPP
Starts FRIDAY
STEEL TOWN
SHERIDAN · John LUND · Howard DUFF
Technicolor

Jack Silverthorne, manager of the Hippodrome theatre, Cleveland, Ohio, launched his campaign for "Steel Town" with this very prominent 24-sheet, pasted on the lobby floor, three weeks in advance.

Roy Rogers Gives $2500 Scholarship

More than 2,000 theatres are expected to participate in the nationwide Roy Rogers Trick Lasso Contest just launched, with a potential 2,000,000 contestants for the $2,500 scholarship which the "King of the Cowboys" will award as national grand prize to the boy or girl who proves most adept with the rope.

Prior to the national award, which will be made in the fall, individual theatres will conduct their own elimination contests over periods of approximately 12 weeks. First to get under way with full-scale participation are the Fountain Square theatre in Indianapolis, and the John Hamrick circuit of theatres in Tacoma, Wash. All the 2,025 theatres sponsoring Roy Rogers Riders Clubs have already received complete data on the contest, and others may obtain information by writing to Roy Rogers.

The $2,500 grand prize will be a scholarship for any college or university selected by the winner. To allow each contestant personal identification as part of the promotion, one of the Roy Rogers licensees has created a decal which may be transferred with a hot iron to a T-shirt or other garment, to proclaim the wear as an official contender.

PEA-Superduper Publicity

United Artists advertising "a PEA-Super—the Superduper 'African Queen'—which is super in Publicity, super in Exploitation, and super in Advertising."

Columbus Salutes Milkmen "With Song In My Heart"

Locally originated public relations program, tied-in with Movietime, USA, was celebrated during March as "Milkman's Month" in Columbus, Ohio, with the nocturnal drivers honored for their vital contribution to the health, welfare and safety of the community. Idea is credited to Walter Kessler, manager of Loew's Ohio theatre, and was such a success that it will be done all over again in subsequent months for bakery drivers, firemen, taxi drivers, post office employees, waiters and waitresses, etc. And it could be done as well in any city.

Program began with a preview of "With a Song in My Heart"—prerelease in Columbus, and was followed with a proclamation by the Mayor, which appeared in generous display space. There were 14 separate art and story breaks in Columbus newspapers, plus radio tieups. The milk association was so well pleased they made reply in paid space, and will go far in delivering good will for film industry along with their quarts and pints. All Columbus theatres participated, with Lee Hofheimer, H. & S. Theatres, and Harry Schreider, RKO city manager, as co-chairmen.

MOVIETIME U.S.A.

Sam Gilman, manager of Loew's State theatre, Syracuse, says he thinks it's the first time a movie pressbook has appeared on television, when a local station put on a good impression of the three leads doing the title song for "Singin' in the Rain."

▼

Dan Sangaree, manager of the DeSota theatre, Arcadia, Florida, where parking meters are under fire of public opinion, put out "April Fool" parking tickets as a cheerful stunt for "Streetcar Named Desire."

▼

Adam Goelz, manager of the Hippodrome theatre, Baltimore, running a benefit performance of "At Swords Point" for Police Employees Association, with a live telecast on stage.

▼

Richard Miller, manager of Basil's Genesee theatre, Buffalo, used a tape-recording of music from "I'll See You in My Dreams" as lobby ballyhoo, with box office results.

▼

John P. Lowe, manager of the Garden theatre, Greenfield, Mass., profited when the editor of the *Recorder-Gazette* thought his marquee sign on "At Swords Point" fitted in with some local labor relations then under way and used a picture on the newspaper's front page!

▼

Tear sheets from the Washington papers and a good souvenir program, for the opening of KB's new Langley theatre, at New Hampshire Avenue and University Lane, as one of the de luxe houses in this fine neighborhood chain.

Charlie Doctor sends some samples of his advertising tieups for "Jack and the Beanstalk" at the Capitol theatre, Vancouver, brought to the Round Table by his friends, Mr. and Mrs. McMillan, who are on a trip to New York.

▼

Al Schreiner, manager of the Cabrillo theatre, San Pedro, Cal., which is almost south of the border, had a nice line-up of pretty senoritas in gay costumes for "Viva Zapata!" and we'd use the photograph if we had it.

▼

Robert Cammann, manager of Loew's Inwood theatre, which is a small situation in greater New York, used an ingenious "peep show" idea as inexpensive exploitation for "Quo Vadis."

▼

John P. Brunette, manager of the Studio theatre, San Jose, Cal., sends a tear sheet of his local newspaper's lead editorial commenting on the fact that movies are competing with television.

▼

20th Century-Fox's pictorial 24-sheet on "David and Bathsheba" has been awarded two prizes, the silver cup and the silver palette, at the annual "Artistic Poster" exhibition in Rome. When will we have a similar award here?

▼

That eagle, the real McCoy, now doing personal appearances at the Rivoli theatre on Broadway, and booked solid as exploitation for "The Valley of the Eagles"—is insured for $1,500,000.00 (believe it or Nicholas John Matsoukas!)

Members of the committee of Movietime, USA, at Columbus, Ohio, read Mayor James A. Rhodes' proclamation for "Milkman's Month" designated by the Columbus theatre group. Left to right, front row: Fred Brunner, Rowlands Theatres; Al Sugarman, H. & S. Theatres; Robert Benner, Academy Theatres; Elizabeth Richter, Neth Theatres; Harry Schreiber, RKO Theatres, and Walter Kessler, Loew's Ohio theatre. Second row: Lee Hofheimer, H. & S. Theatres, and Arthur Miller, Miles Theatre. (See story in the adjoining column.)

Campaign Catalog

"Nellie Never Had It So Good!" *(as this year!)*

Willis Shaffer, city manager for Fox Midwest theatres in Hutchison, Kansas, and multiple Quigley Award winner, isn't waiting for the sun to shine for the world premiere of a new 20th Century-Fox picture in Hutchison next month. He's making hay right now, and the sun never shone so bright as it's going to shine for Nellie.

The story of the picture concerns fifty years in the life of a small American town. The period is 1900 to 1950, and an interesting angle in the merchandising of motion pictures has been developing in connection with "Wait 'Till the Sun Shines, Nellie." All the stores in town are combining to make a merchandising event of the premiere. In addition to contributing substantial sums of money to the Chamber of Commerce celebration, which is making a municipal event of the premiere, the merchants are tying-up in their own individual ways, with the benefit of showmanship.

Appliances Featured

For instance, appliance stores are bringing in irons and cooking utensils used at the turn of the century, and displaying them beside their modern counterparts, with the slogan "Nellie Never Had It So Good!" Leading Hutchison stores are getting ready to advertise "old fashioned bargains" on "Nellie" days. Two of the town's department stores are staging fashion shows, with people from the surrounding area, which includes the whole of Kansas, competing with each other in supplying old fashioned costumes, in contrast with Claire McCardell models of 1952.

Other stores are recreating interest-attracting displays of school classrooms of 1900, miniatures and antiques of the turn of the century, and many other things. One barber shop is displaying a chair of 1900, with a full rack of old-fashioned shaving mugs. Already, a month ahead of the premiere, the town is bustin' out with nostalgia.

Willis say the job in Hutchison keeps him busy many hours each day, which is just a demonstration of what it takes to really put over an event of this kind, by way of preparation in advance and intensive effort. The best showmen in the country, with the help they can get from producer-distributor sources, can make world premieres of this order a vast public-relations opportunity, as well as an institutional advertising benefit, for the industry as a whole.

Charles Einfeld, vice-president of 20th Century-Fox and director of advertising and publicity, has augmented his usual staff for the premiere of "Wait Till the Sun Shines, Nellie" with the added strength of Lynn Farnol's special agency for publicity and public relations. This increased effort will be expended in direct contact with non-theatrical sources, in the field of clubs, organizations and civic authorities.

St. Louis Is Proud

Three hundred and fifty thousand copies of a special edition of *The Sporting News* devoted exclusively to "The Pride of St. Louis" are being distributed throughout the entire mid-western area as a sports-world herald for the world premiere of the 20th Century-Fox picture at the Missouri theatre in St. Louis on April 11th and simultaneously throughout the Kansas-Missouri territory. Newspaper, widely read in the field of athletics, contains pictures, feature articles and assorted stories regarding the film biography of Dizzy Dean. The Falstaff Brewing Company, who sponsor broadcasts for the St. Louis Browns, are circulating the newspaper through their 75,000 outlets. The arrival of Dan Daily, star of the film, heading a Hollywood contingent for the premiere, has put the St. Louis area into a further tizzy, with the hoopla part of the civic sponsored celebration.

Will Rogers Still Lives

Woody Hilsabeck, manager of the Fox Midwest Tiger theatre, Carthage, Mo., is a man after our own heart, and we wish several thousand other theatre managers and some distributors would be half as keen for a pet idea. Woody is making a policy of running Will Rogers original films, two at a time, and he will eventually use all the available prints, as re-issues. He says, for "David Harum" and "Steamboat Around the Bend" he had an increased gross of 298% above average for a Wednesday and Thursday, with a school matinee on Thursday "to create youth interest in Will Rogers."

He plans to play two more Will Rogers re-issues between now and July, and is running a "Will Rogers Essay Contest" among school children, with English and history teachers as judges. Of course, he's looking ahead to the opportunity to use "The Will Rogers Story" when it is a brand-new picture from Warners', but he says he has done approximately three times normal business with the old films, and he thinks it is the duty of every good showman and Variety Club member from coast to coast to sell Young America on Will Rogers, and the truly great man he was. Older people have always been, and always will be, Will Rogers fans.

Contests Are a Stimulant

J. P. Harrison, manager of the Campus theatre, Denton, Texas, a prize winner in the 20th Century-Fox contest on "The Day the Earth Stood Still, wires that showmanship contests "do much to stimulate imagination, inspiration and perspiration among theatre managers."

ENTRANCE
answer the call
1952 RED CROSS FUND

David T. Katz, managing director of the Roxy theatre, on Broaday, devised this nice display for the Red Cross Drive, and we think it's the most attractive we've seen anywhere. But then—Dave has an advantage, he has the Gae Foster Roxyettes, borrowed from his stage show, to dress up the act. And how they do add to the display!

Exploitation Of Warners' "Miracles"

Warner's "Land of Everyday Miracles" which got off to a fast start with a world premiere at Warner's theatre, Reading, Pa., handled by A. Binnard, manager, is now rolling up further proof of the merchandising possibilities in this short film. The world premiere was pretty nearly the equal of anything that is done for a full-length feature, with a campaign book entered in the first quarter for the Quigley Awards.

The film has an angle—bread, and Standard Brands are cooperating with the baking industry in national promotion for the picture. In Reading, this resulted in the circulation of fine advertising material throughout Reading and Berks County, and the preparation of a souvenir program for the opening, sponsored by four local bakeries, and two national advertisers. 25,000 leaflets and 500 brochures were distributed by Fleischman in food stores and to employees of the baking industry. Photographs of the street ballyhoo and front display show the manner in which the theatre has built up this national cooperation.

Now, in the mail, comes a tear sheet from W. V. Dworski, manager of the Harris theatre, Findley, Ohio, who shows a cooperative ad page that was fully underwritten by local bakers in their exploitation of the film.

Pre-Selling "Robin Hood"

Walt Disney's Technicolor all-live-action film, "The Story of Robin Hood" which will be distributed through RKO Radio early this summer, is being pre-sold to school children and over TV stations with a 15-minute black-and-white film entitled "The Riddle of Robin Hood" with the first school showing in New York scheduled for this week. The 16-millimeter film has had the approval of the New England Council of the National Educational Association as well as that of Dr. Willard Givens, president of the N.E.A., at a special showing in Washington.

Lige Brien, special events manager for United Artists, Max E. Youngstein, UA's ad-pub vice-president and Harry McWilliams, Columbia's exploitation manager, as officials of Associated Motion Picture Advertisers, judge entries in Columbia's contest for the best campaign on "Sirocco"—which was won by Robert Whelen, manager of the RKO Orpheum theatre, Minneapolis.

Selling Approach

WITH A SONG IN MY HEART—20th Century-Fox. In color by Technicolor. The Jane Froman Story, with love and courage, with joy and tenderness. The Most *Rapturous* Love Story Ever—the most *Incredible* Drama Ever—The Most *Musical* Musical Ever! Without Parallel in Entertainment — Without Precedent on the Screen! 24-sheet heads the group of colorful, ticket-selling posters that will make wonderful cut-outs for lobby and marquee display. All advertising features the theme portrait of Susan Hayward in the Jane Froman role, which is your style sheet for something new and different. Newspaper ad mats follow this poster copy, and have wide variety for size and shape. You'll find plenty, including a set of teasers and slugs for small space. There's a three-color herald, that keys your campaign, and a special counter-card for stores, in addition to the window card. You can get a set of Glo-Color stills for special display. Pressbook includes a special section on pink paper, to "Sell It With Music," and this is the picture that deserves that full treatment! Look over the full list of music tieups and remember, this is loaded with nostaligic songs, so many of them, so well done! You can make a special pitch for the stores, because you've been given the material.

JACK AND THE BEANSTALK—Warner Brothers. Abbott and Costello in their first picture in color. The last word in laughs, with Bud and Lou on a jaunt to Giant-land, and it's jammed with joy! Fee! Fi! Fo! FUN! Be happy! Go wacky! Get yourself a giant hunk of hilarity! 24-sheet and other posters have these comedy characters in mirth-provoking poses which will put the prize cut-ups in your lobby and marquee display. No herald, but you can print your own with oversized ad mats. Newspaper ads are in generous supply and in the spirit of the occasion. You can find what you want, but by all means, use illustrations to put over the "Giant" theme of this nursery-book classic. If Bud and Lou ever had a "natural"—this must be it. Coloring contest mats are another "natural" for the kids. Put them on your herald, if you print your own, or with sponsorship by a local merchant. Pressbook offers a special poster to announce a "bean-growing" contest and that's a "natural" for store tie-ups. You'll just naturally make money if you use your pressbook and your showmanship with this "natural" opportunity. Don't say we didn't tell you!

SINGIN' IN THE RAIN—Metro-Goldwyn-Mayer. In Color by Technicolor. What a glorious feeling! I'm happy again! Another singing, swinging musical from MGM—the studio that gave you "An American In Paris." Gene Kelly, Donald O'Connor and Debbie Reynolds in a musical treasure, for showmen. Rain or shine, you've got a date for a wonderful time! 24-sheet and smaller posters have art work for marquee and lobby display. The line-up of the three stars, carrying their umbrellas, provides your advertising style for the picture, and it's something new and different from ordinary. A 3-color offset herald keys the campaign and has all the advertising punch for the picture. Newspaper ad mats are varied for size and shape, and with some differences in style. Some are overcrowded, because MGM tries to get in every contractual credit, and that's a burden to advertising display, unless you're in the legal department. But, at that, you'll find an assortment to suit. Publicity mats and stories are good, especially the kind of publicity mats that Metro does so well, the cartoons, the composites and the star photos. A set of teaser ads, numbered one to four, through the series No. 2001 to 2004, are a campaign for theatres in themselves, followed with ad mat No. 321.

MA AND PA KETTLE AT THE FAIR—Universal-International. America's Funniest Family! In a brand-new Spring Tonic of Laughter. Your friends, the Kettles, in the happiest adventure they've ever had! It's all new, it's all fun. They're at the Fair, they're at their Best. A Blue-Ribbon winner, in a riot on wheels! No posters larger than the 6-sheet, but these will give you some material for cut-outs. The herald contains all of the advertising style, and you can follow it to key your campaign. There's not too much in advertising art, but you can capture the comedy elements. Newspaper ad mats have the "county fair" atmosphere, and that is your advertising background. You'll find a pretty good assortment of ad mats to choose from, but make your selections carefully and use the best your space can afford, for this is one of a series of proven money-makers. If you don't sell it, you won't cash in. At least, not to the extent that you should. No matter how many people may want to see a popular picture, you still have to sell it, to take your profit. Otherwise, you are working for the overhead.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

When YOU Need Special TRAILERS SPECIALLY Good & Fast
SEND IT TO FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 630 NINTH AVE.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

JUNGLE MANHUNT: Johnny Weissmuller, Sheila Ryan—These "Jungle Jim" pictures have never failed me yet. They bring in just as much business as any "Tarzan" picture I have ever played. I recommend this one for any small town, especially action houses. Played Sunday, March 30.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, John Hodiak—Fair Western with an excellent cast. Slow moving but had no walkouts. Average Sunday night crowd. Played Sunday, Monday, March 9, 10.—James Hardy, Shoals Theatre, Shoals, Indiana.

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—Good picture for its type. Business below normal. Very, very small town patronage. Played Sunday, March 23.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

KIND LADY: Ethel Barrymore, Maurice Evans—A fair picture but in our opinion not for the small town situation serving a rural community. Box office down approximately 65% which didn't meet half of our expenses. Played Saturday, April 5.—Myron Kluge, Rainbow Theatre, Platte Center, Nebraska.

RED BADGE OF COURAGE: Audie Murphy, Bill Mauldin—All this lacked was Technicolor. Arthur Hannicut stole the picture. One of the best cavalry pictures since "Gone With the Wind." Doubled with "Lion Hunters." Played Saturday, March 22.—James Hardy, Shoals Theatre, Shoals, Indiana.

TERESA: Pier Angeli, John Ericson—A fair picture but not up to MGM's claims. We certainly do not recommend it for small towns. Box office down 35%, which put us into the red and which the staff threw their time in, too, for nothing. Played Sunday, March 30.—Myron Kluge, Rainbow Theatre, Platte Center, Nebraska.

Monogram

CAVALRY SCOUT: Rod Cameron—This we played on a single bill weekend against adverse weather and still feel that it did very well. Played Friday, Saturday, April 4, 5.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

LET'S GO NAVY: Bowery Boys—I could use one of these every Saturday night. Huntz Hall sure can put the Bowery Boys' pictures over. The small towns in this area sure go for them. This is what the small town exhibitor needs to combat TV, played on double bill. Played Saturday, March 15.—James Hardy, Shoals Theatre, Shoals, Indiana.

Paramount

LAST OUTPOST, THE: Rhonda Fleming, Ronald Reagan—Good cavalry picture in beautiful color. Well acted by Bruce Bennett and Ronald Reagan. Good for any situation. Played Sunday, Monday, March 16, 17.—James Hardy, Shoals Theatre, Shoals, Indiana.

SILVER CITY: Edmond O'Brien, Yvonne DeCarlo—If they want action, brother, don't pass this up. The story is good and it's in Technicolor, which makes it all the better. I run an action house and this picture was right down my alley. Even the ladies liked it. Played Sunday, April 6.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Republic

IN OLD AMARILLO: Roy Rogers—Some more good story material in this one which makes it different from most westerns. This one deals with artificial rain. It has plenty of action, too. I'm sorry to hear that Roy Rogers is about to quit making pictures. We'll miss him here very much. Played Friday, Saturday, April 4, 5.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

RKO Radio

JUNGLE HEADHUNTERS: Good narration. Well liked by all who saw it. Doubled with "Piston Harvest." Played Saturday, March 29.—James Hardy, Shoals Theatre, Shoals, Indiana.

TARZAN'S PERIL: Lex Barker, Virginia Houston—One of the best Tarzan pictures made. Played during basketball season sectional. Did fairly well both nights. Played Thursday, Friday, February 28, 29.—James Hardy, Shoals Theatre, Shoals, Indiana.

TWO TICKETS TO BROADWAY: Tony Martin, Janet Leigh—Average Technicolor musical. Beautiful color. Bad weather hindered the crowd on Sunday night. RKO plugged TV in this one too much. Television is hurting enough without this. Played Sunday, Monday, March 2, 3.—James Hardy, Shoals Theatre, Shoals, Indiana.

Twentieth Century-Fox

DAY THE EARTH STOOD STILL, THE: Michael Rennie, Patricia Neal—Our best Sunday matinee in months but slow coming to the night, due to the lovely day. Well liked by all who saw it. Play it on midweek and not on the weekend. Played Sunday, Monday, March 30, 31.—James Hardy, Shoals Theatre, Shoals, Indiana.

I CAN GET IT FOR YOU WHOLESALE: Dan Dailey, Susan Hayward—Average picture. Dan Dailey is sure out of place. Why doesn't Fox get wise and put Betty Grable and Dan together again in a musical. Played Thursday, Friday, March 20, 21.—James Hardy, Shoals Theatre, Shoals, Indiana.

United Artists

CITY LIGHTS: Charlie Chaplin—Much to my surprise, we did extra business on this. I hadn't anticipated doing as much business as we did and gave my booker an argument. I must admit I was wrong. I won't say we had a sellout, but it was better than we expected. In fact, we had a big amateur contest to compete with. Played Monday, Tuesday, March 31, April 1.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

G. I. JOE: Robert Mitchum—The first night this opened up very well and we did enjoy extra business but the second night it failed miserably. Whether the weather was against us I do not know, but in all we didn't do too badly on it. Played Wednesday, Thursday, April 2, 3.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Universal

CAVE OF THE OUTLAWS, THE: Macdonald Carey, Alexis Smith—Actual underground scenes in Technicolor makes this a very beautiful picture to observe. Sufficient action and reasonably good story material makes it eligible for rural patronage as well as for the city. No complaints here. Business satisfactory. Played Friday, Saturday, March 28, 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

LULLABY OF BROADWAY: Doris Day, Gene Nelson—Good musical. Well liked by all. Doris Day did her best dancing of her career. Beautiful color. Played Thursday, Friday, March 13, 14.—James Hardy, Shoals Theatre, Shoals, Indiana.

Shorts

Columbia

LET'S GO: Color Rhapsodies—Fine comedy cartoon which seemed to take.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

PUNCHY COWPUNCHERS: Stooge Comedy—Again we take off our hats to Columbia shorts and want the producers to know they are appreciated in our situation.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Metro-Goldwyn-Mayer

THE MOUSE COMES TO DINNER: Tom and Jerry—I never worry about these Tom and Jerry cartoons—they're always good.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

RKO Radio

HEY, NANNY NANNY: Clark and McCullough—Fair 2-reel comedy—a bit too silly.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Twentieth Century-Fox

RIVAL ROMEO: Magpie, Terrytoons—These Magpie cartoons are always popular here.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Warner Bros.

OUR NEIGHBOR NEXT DOOR: Just a tip to my fellow exhibitors. If you have occasion to book "Our Neighbor Next Door," do so as we are more than proud of it as Canadian exhibitors to have you show this as it does show you what a fine country we have. We are very proud of it here and think Canadian exhibitors should make a lot of it and we are more than thankful to Warners for producing such a fine short subject which is most instructive to both ourselves and our neighbors. This takes you from Windsor through to Toronto and Montreal and across the Prairies and I think we have a wonderful country and hope that many exhibitors will find a chance to enjoy it as we have. We enjoyed the Calgary Stampede last year and found the Western exhibitors very fine fellows, and also enjoyed Vancouver and meeting the boys who have won many awards for showmanship. We particularly brought this to your attention at the time.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

SHOWMEN IN ACTION

Kansas City's Drive-In theatres ran a co-operative advertisement in the *Kansas City Star* calling attention to the reopening of these theatres on the first day of spring.

▼

D. Smiley, manager of the Del Paso theatre, No. Sacramento, Cal., discovered that the school children were staging an Easter show which became too big for their auditorium, so he offered them the theatre, which makes a great deal of sense!

▼

Norman Duncan, manager of the Strand theatre, Vancouver, B. C., had his house staff costumed for "Japanese War Bride"—looking not very Japanese, but very nice.

▼

John Farr, manager of the Odeon theatre, North Sydney, N. S., says "I try to make folks remember there is a theatre in town"—and he's one of the best institutional advertisers in the Round Table—and we wish we had more like him!

▼

A. J. Benya, manager of Walter Reade's Savoy theatre in Asbury Park, N. J., played "Fort Defiance" with the local lodge of Redmen, in their Indian suits, as exploitation for the picture.

▼

John Farr, manager of the Odeon, North Sydney, N. S., in with another poem, "Happy Birthday to You," which all but sings to the potential customers.

▼

A page from the *New Orleans States* shows what Ed MacKenna is doing with "Hoodlum Empire" at the Joy theatre, on Canal Street, in both display and free reading matter.

▼

Sid Kleper's "Salute to Spring" at Loew's College theatre, New Haven, was in the form of a complete campaign in the Metro showmanship contest on "Invitation."

▼

J. C. Lund, manager of the State theatre, Aliquippa, Pa., sends a whole copy of the *Aliquippa Daily Citizen* with the front page overprinted in red for "Scandal Sheet."

▼

Hugh S. Borland distributed cards headlined "Hey, Kids, Look! Amusement Money!" which were worth 7c towards the price of admission to the Louis theatre in Chicago, for the first of a series of programs sponsored by "your friendly Democratic precinct captain."

▼

Homer McCallon, manager of Loew's State theatre, Houston, Texas, displays a 24-sheet poster on "Quo Vadis" on his lobby wall, in a special frame permanently installed for future use.

▼

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, uses a personal letter of recommendation in his interesting offset printing promotion designed to sell "The Blue Veil."

Short Product in First Run Houses

NEW YORK—Week of Apr. 14

ASTOR: FDR—Hyde Park....Pictorial Films
Feature: My Six Convicts..............Columbia

CAPITOL: The Two Mouseketeers....MGM
Doggonedest Dog...............Paramount
Feature: My Son John..............Paramount

CRITERION: American Harvest
Metropolitan Film Distributors
Fathers Are People..Walt Disney-RKO Radio
Feature: At Sword's Point............RKO Radio

GLOBE: Punch & Judo...........Paramount
Feature: Hong Kong.................Paramount

MAYFAIR: Barnyard Babies......Paramount
Feature: Anything Can Happen.......Paramount

PARAMOUNT: Sportscope.......RKO Radio
Scout Fellow...................Paramount
Feature: Bend of the River..........Paramount

RIVOLI: That Man Rickey........RKO Radio
Snooze Reel.....................Columbia
Feature: Valley of the Eagles...........Lippert

ROXY: The First Robin............20th-Fox
Feature: With a Song in My Heart......20th-Fox

WARNER: Fourteen Karat Rabbit
Warner Bros.
Glamour in Tennis............Warner Bros.
Land of Everyday Miracles.....Warner Bros.
Feature: Jack and the Beanstalk.....Warner Bros.

CHICAGO—Week of Apr. 14

CHICAGO: Fighting Cohoes........20th-Fox
Feature: Belle of New York ....MGM

EITEL'S PALACE: Two Mouseketeers...MGM
Feature: Singin' in the Rain.............MGM

ESQUIRE: Doggonedest Dog......Paramount
Rooty Toot Toot.................Columbia
Feature: Invitation ....MGM

ROOSEVELT: Bicycle Thrills........Columbia
Feature: Ma and Pa Kettle at the Fair..Universal
Feature: Treasure of Lost Canyon......Universal

SURF: They All Like Boats.......Paramount
Little Bo-Peep...............Warner Bros.
Feature Man in the White Suit.......Universal

UNITED ARTISTS: Olympic Elk...RKO-Disney
Feature: Snow White and the Seven Dwarfs
RKO-Disney

Discovers DeMille Was A Fellow Townsman

Depend on John P. Lowe, manager of the Garden Theatre, Greenfield, Mass., to find out that Cecil B. DeMille was born just a hop, skip and a jump from his theatre, in the nearby town of Ashfield, and to build the incident into columns of publicity for "The Greatest Show on Earth" in the *Greenfield Recorder-Gazette*. It must be a pleasure for a live-wire manager to be in contact with such a live-wire newspaper. They stirred up a civic scroll to honor their famous son, which will be forwarded to the director in Hollywood after it has served its purpose as lobby display. John had the cooperation of Circus Clowns of America and other local organizations and personages, including a citizen known professionally as "Rayford—the Preacher Clown" in presenting the honors.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

J. P. Harrison Overtaxes The Telephone Company

They just installed dial telephones in Denton, Texas, and J. P. Harrison, manager of the Campus theatre is no man to let any hot local news go to waste in his home town. So, he offered free tickets to first 15 persons who called the theatre right after the new system went into effect at midnight. And he broke records, as well as the telephone company's new machinery. Had 16 calls in five minutes, and the company had to discontinue his service until it could be straightened out. But, what J. P. was *really* after was that two-column story in the next day's *Denton Recorder Chronicle,* to prove to everybody that the manager of the Campus was very much on the job with "dramatized, personalized, mechanized" publicity for his theatre.

Pitcher's Widow Promotes Warner's "Winning Team"

Mrs. Grover Cleveland Alexander, widow of the great baseball pitcher, this week took part in the opening of the American League baseball season in Washington, D. C., in connection with the national launching of "The Winning Team," new Warner film biography of Mr. Alexander. The Washington appearance was the first stop on a nation-wide tour which will take Mrs. Alexander to all cities where major and minor league baseball seasons are getting under way. The film stars Doris Day as Mrs. Alexander, Ronald Reagan as Alex the Great and Frank Lovejoy as Rogers Hornsby. "Winning Team Day" will be observed in cities where there are big league baseball teams, with Mrs. Alexander as guest of honor at big league games.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 4,791 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	27	84	15	2	–
†African Queen, The (UA)	3	1	–	–	–
†Aladdin and His Lamp (Mono.)	–	–	–	2	2
An American in Paris (MGM)	13	44	26	37	9
Anne of the Indies (20th-Fox)	–	8	36	32	12
Another Man's Poison (UA)	–	5	1	5	4
At Sword's Point (RKO)	–	–	1	7	3
Barefoot Mailman, The (Col.)	4	11	13	2	2
Belle of New York (MGM)	–	2	7	15	–
Bend of the River (Univ.)	13	23	9	1	–
†Big Trees, The (WB)	–	–	2	2	–
Blue Veil, The (RKO)	21	6	21	5	–
Boots Malone (Col.)	–	–	3	8	3
Bright Victory (Univ.)	–	4	12	16	17
Bugles in the Afternoon (WB)	–	–	7	6	1
Callaway Went Thataway (MGM)	2	9	30	21	8
Calling Bulldog Drummond (MGM)	–	–	–	6	6
Cave of the Outlaws (Univ.)	1	5	14	18	3
Christmas Carol, A (UA)	–	–	3	–	4
Cimarron Kid, The (Univ.)	–	26	12	14	1
Close To My Heart (WB)	–	16	39	16	5
Come Fill the Cup (WB)	–	–	9	22	28
*Crosswinds (Para.)	1	13	25	7	2
Darling, How Could You! (Para.)	–	1	1	17	20
Death of a Salesman (Col.)	–	–	5	2	2
Decision Before Dawn (20th-Fox)	–	1	18	32	4
Desert Fox, The (20th-Fox)	4	32	40	23	2
Detective Story (Para.)	2	32	26	30	2
Distant Drums (WB)	29	44	30	10	3
Double Dynamite (RKO)	–	–	6	34	16
*Drums in the Deep South (RKO)	–	4	14	18	5
Elopement (20-Fox)	–	13	20	31	13
†Finders Keepers (Univ.)	–	–	2	–	2
First Time, The (Col.)	–	–	6	–	–
Five Fingers (20th-Fox)	–	1	9	–	1
Fixed Bayonets (20th-Fox)	1	6	26	21	16
Flame of Araby (Univ.)	–	13	19	25	–
Flaming Feather (Para.)	–	1	11	3	1
Flight to Mars (Mono.)	2	2	5	3	1
Fort Defiance (UA)	–	7	15	8	–
Fort Osage (Mono.)	–	4	6	1	–
Girl in Every Port, A (RKO)	–	–	7	10	4
Girl On the Bridge (20th-Fox)	–	–	2	5	2
Golden Girl (20th-Fox)	–	9	34	56	15
*Golden Horde, The (Univ.)	1	10	25	31	9
Greatest Show On Earth, The (Para.)	5	–	–	–	–
Green Glove, The (UA)	–	–	4	–	–
Harlem Globetrotters, The (Col.)	2	14	8	2	–
Here Come the Nelsons (Univ.)	–	5	1	6	2
Honeychile (Rep.)	1	13	10	2	8
Hong Kong (Para.)	–	2	17	15	4
I'll Never Forget You (20th-Fox)	–	–	13	9	8
I'll See You in My Dreams (WB)	11	25	51	12	2
Indian Uprisng (Col.)	–	–	3	3	–
Invitation, The (MGM)	–	2	14	12	2
It's a Big Country (MGM)	2	7	13	6	3
I Want You (RKO)	–	4	20	12	5
Japanese War Bride (20th-Fox)	1	9	9	3	1
Just This Once (MGM)	–	–	2	7	2
Lady Pays Off, The (Univ.)	–	3	9	24	4
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	2	5	11	5
Lavender Hill Mob, The (Univ.)	5	3	3	–	–
Let's Make It Legal (20th-Fox)	1	5	22	35	11
Light Touch, The (MGM)	–	–	2	15	10
Lone Star (MGM)	8	29	27	6	1
†Love Is Better Than Ever (MGM)	–	–	3	1	4
Ma and Pa Kettle at the Fair (Univ.)	6	4	–	–	–
Man in the Saddle (Col.)	3	18	27	6	3
Meet Danny Wilson (Univ.)	–	–	3	13	12
*Mob, The (Col.)	–	4	14	31	5
Model and the Marriage Broker, The (20th-Fox)	–	2	12	23	9
†Mutiny (UA)	–	–	3	2	1
My Favorite Spy (Para.)	8	20	46	18	–
*No Highway in the Sky (20th-Fox)	2	3	9	34	27
On Dangerous Ground (RKO)	–	–	4	11	1
Painting the Clouds With Sunshine (WB)	2	31	54	45	3
Pandora and the Flying Dutchman (MGM)	–	11	17	7	2
Phone Call From A Stranger (20th-Fox)	–	7	8	14	3
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	11	5	–	–	–
*Racket, The (RKO)	5	18	23	14	22
Raging Tide, The (Univ.)	–	1	4	22	7
Red Skies of Montana (20th-Fox)	–	3	2	18	2
Retreat, Hell! (WB)	2	12	7	2	–
Return of the Texan (20th-Fox)	–	1	6	2	1
River, The (UA)	–	3	2	–	–
Room for One More (WB)	9	28	23	8	2
Sailor Beware (Para.)	64	11	3	–	–
Sea Hornet, The (Rep.)	1	1	3	8	1
Sellout, The (MGM)	–	–	1	3	1
Silver City (Para.)	–	6	38	16	4
Son of Dr. Jekyll (Col.)	–	1	3	–	1
Starlift (WB)	3	36	53	27	6
Steel Town (Univ.)	–	4	2	1	–
Strange Door, The (Univ.)	–	–	1	6	1
Streetcar Named Desire, A (WB)	15	8	1	1	1
Submarine Command (Para.)	1	8	21	21	7
Tanks Are Coming, The (WB)	1	18	52	20	24
Tembo (RKO)	5	3	3	–	4
Ten Tall Men (Col.)	1	32	26	4	1
Texas Carnival (MGM)	17	72	18	–	–
This Woman Is Dangerous (WB)	–	1	6	16	2
Too Young to Kiss (MGM)	4	60	49	7	–
Treasure of Lost Canyon (Univ.)	–	–	1	–	3
Two Tickets to Broadway (RKO)	1	27	45	21	3
Unknown Man (formerly Behind the Law)	–	1	1	13	6
Viva Zapata! (20th-Fox)	1	5	5	4	4
Weekend With Father (Univ.)	–	10	21	18	6
Westward the Women (MGM)	23	72	9	2	–
When Worlds Collide (Para.)	2	7	34	23	20
Wild Blue Yonder (Rep.)	9	14	17	12	1

IT often happens that the best advertising copy was not written for that purpose. Nothing can be more convincing than a spontaneously written expression of sincere opinion. Hence this series of extracts, reproduced from some of the many letters to the editor of the ALMANAC.

This one from the President of National Screen Service Corporation—

As Herman Robbins sees it . . .

It is really remarkable how this valuable book of reference has developed during the years, until it is now, so far as the motion picture industry is concerned, as informative as an encyclopedia, as useful as an atlas, as indispensable as the dictionary. It serves us frequently in a variety of ways -- so much so that we are all too prone to take its availability for granted.

A QUIGLEY
PUBLICATION

The current issue is completely sold out. Reservations are now being made for the enlarged new 1952-53 edition, at the unchanged price of $5 per copy postpaid.

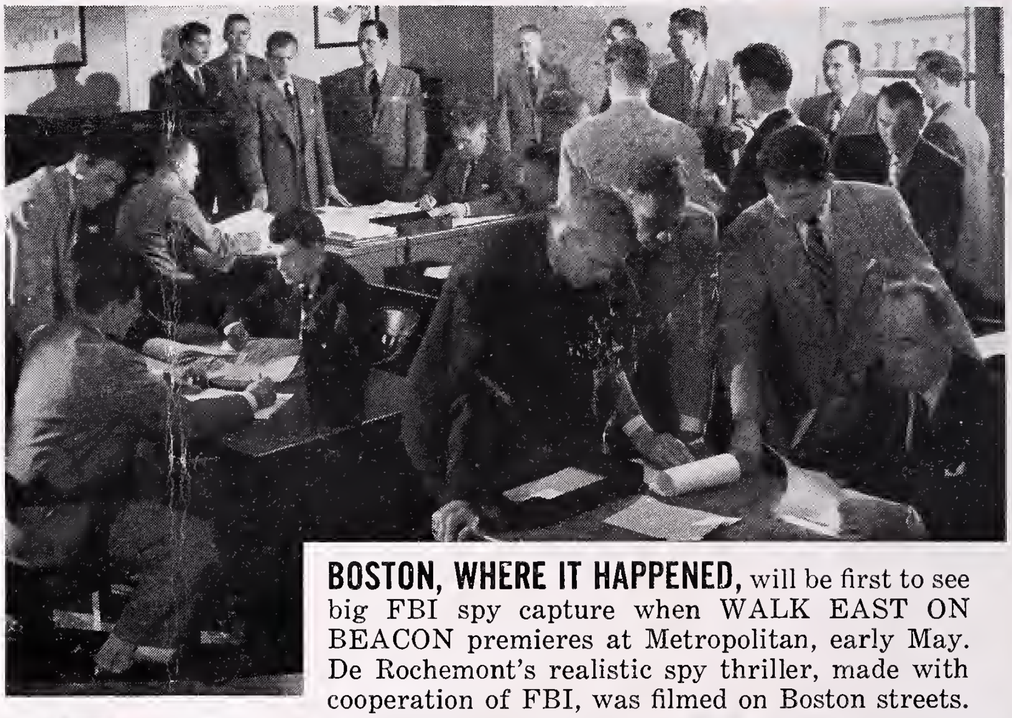
Quigley Publishing Company, Inc.
1270 Sixth Avenue, New York 20, N. Y.

THE INTERNATIONAL REFERENCE BOOK

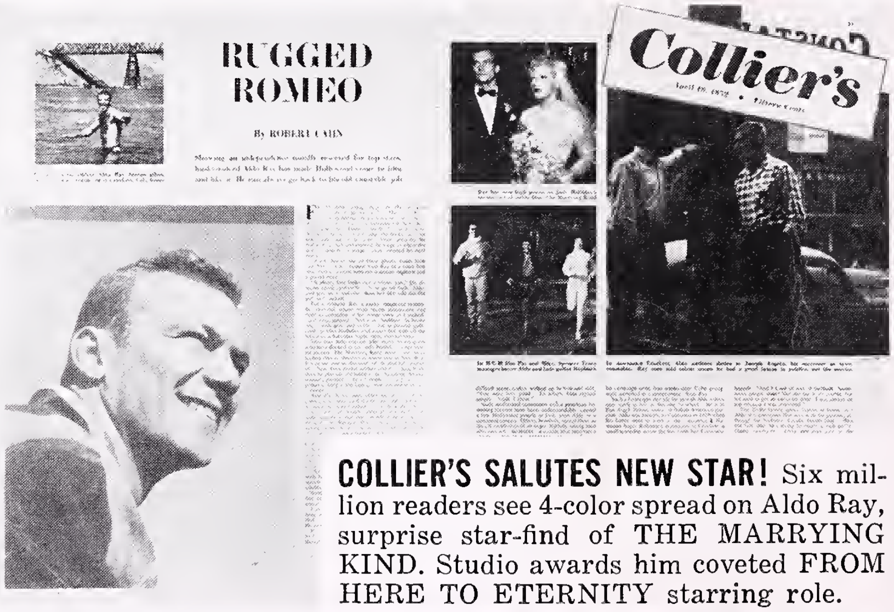
THIS WEEK'S BACK PAGE NEWS

The LAST WORD FROM COLUMBIA

BUSY BIRTHDAY! Stanley Kramer celebrates his company's fruitful first Columbia year with 5 pictures finished, 2 producing, 13 preparing. Next to be released are THE HAPPY TIME and THE FOUR POSTER.



BOSTON, WHERE IT HAPPENED, will be first to see big FBI spy capture when WALK EAST ON BEACON premieres at Metropolitan, early May. De Rochemont's realistic spy thriller, made with cooperation of FBI, was filmed on Boston streets.



RUGGED ROMEO

By ROBERT CAHN

Collier's

COLLIER'S SALUTES NEW STAR! Six million readers see 4-color spread on Aldo Ray, surprise star-find of THE MARRYING KIND. Studio awards him coveted FROM HERE TO ETERNITY starring role.

MOST TALKED ABOUT dances of day are Rita Hayworth's daring numbers in AFFAIR IN TRINIDAD. Glenn Ford co-starrer scheduled for autumn release.

SHAWNEES GO ON WARPATH in BRAVE WARRIOR and Shawnee, Oklahoma's Bison Theatre starts 200-house premiere celebration throughout territory May 14. Jon Hall stars in Technicolor saga of great Indian nation.

APRIL 26, 1952

MOTION PICTURE HERALD

Industry Leaders Sit Down Around Arbitration Table

—A Herald Pictorial Report

REVIEWS *(In Product Digest)*: WALK EAST ON BEACON, MAYTIME IN MAYFAIR, KID MONK BARONI, NO RESTING PLACE, DANGER IS A WOMAN

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

THE EYES OF THE INDUSTRY ARE ON THE M-G-M STUDIOS!

MAY 8th, 9th, 10th ARE HISTORY-MAKING DATES!

The announcement in the trade press of M-G-M's unprecedented plan is literally the talk of the industry. We sincerely believe that no company, including M-G-M, has ever been in a position to screen at its own Studio as many completed outstanding attractions as we will show the exhibitors who will fly to Hollywood. We fervently wish we could have asked 1,000 showmen but that was impossible. The representatives of exhibitor organizations and our customers in strategic locations will be our ambassadors to all the industry and to the public. The message of optimism engendered by M-G-M's "Seeing Is Believing" Studio visit will echo through the country, a stimulant to picture business everywhere.

"SEEING IS BELIEVING"

Seeing

"SCARAMOUCHE"

is believing it's Great!

(*Technicolor*—Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch.)

★

Seeing

"SKIRTS AHOY!"

is believing it's a Wow!

(*Technicolor* — Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine.)

★

Seeing

"THE MERRY WIDOW"

is believing a sit' Clean-up!

(*Technicolor*—Lana Turner, Fernando Lamas.)

Seeing

"IVANHOE"

is believing it's Terrific!

(*Technicolor*—Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams.)

★

Seeing

"LOVELY TO LOOK AT"

is believing it's a Smash Hit!

(*Technicolor* — Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller, Zsa Zsa Gabor.)

★

Seeing

"BECAUSE YOU'RE MINE"

is believing it's a Goldmine!

(*Technicolor* — Mario Lanza, Doretta Morrow.)

★

Seeing

"PAT AND MIKE"

is believing it's a Knockout!

(Spencer Tracy, Katharine Hepburn, Aldo Ray.)

★

AND MANY MORE INCLUDING: "Carbine Williams" • "Eagle On His Cap" "Mr. Congressman" • "The Girl In White" • "The Story of Three Loves" (*Tech.*) • "One Piece Bathing Suit" (*Tech.*) • "Plymouth Adventure" (*Tech.*) • "Prisoner of Zenda" (*Tech*) • "Everything I Have Is Yours" (*Tech.*) • "Tribute To A Bad Man" • "The Devil Makes Three" • "Fearless Fagan" • and others.

Youth at its Youthful'est!

Joy

"Abou

STARRING

GORDON MacRAE ☆ EDD

DICK WESSON · VIRGINIA GIBSON · PHYLLIS KI

WITH
JOEL GREY · LARRY KEATING · CLIFF FERRE · JOHN BAER · SCREEN PLAY BY PETER MILNE

MUSICAL NUMBERS STAGED AND DIRECTED BY

As happy a pleasure parade

Joy
at
its
ful'est!

Songs
at
their
Songful'est!

t face"

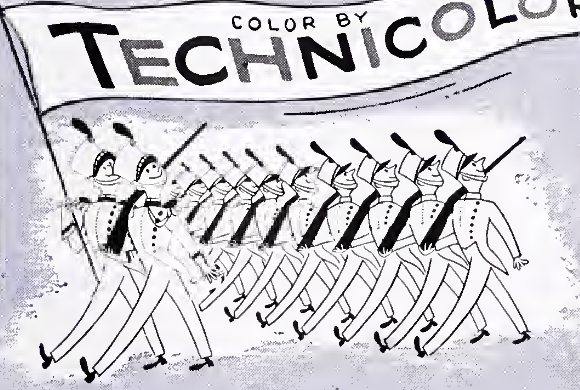
IE BRACKEN

RK · AILEEN STANLEY, JR.

PRODUCED BY
· WILLIAM JACOBS · DIRECTED BY
ROY Del RUTH

LeRoy Prinz

COLOR BY
TECHNICOLOR



THE SONGS! ALL NEW-ALL SWELL!
'No Other Girl For Me' 'Spring Has Sprung'
'If Someone Had Told Me' 'Wooden Indian'
'Piano Bass and Drums'
and lots more!

as Warner Bros. ever made!

20th Century-Fox
is proud to announce

DIVISION MANAGERS' TESTIMONIAL

in honor of

C. GLENN NORRIS, *Atlantic;*
T. O. McCLEASTER, *Central;*
MARTIN MOSKOWITZ, *Empire State;*
M. A. LEVY, *Mid West;*
E. X. CALLAHAN, *New England;*
H. G. BALLANCE, PAUL S. WILSON, *Southern;*
HERMAN WOBBER, BRYAN D. STONER, *Western;*
PETER MYERS, *Canadian*

during the week of
MAY 11TH-17TH

R.S.V.P. WITH YOUR PLAYDATES!

DECISION BEFORE DAWN

JAPANESE WAR BRIDE

RETURN OF THE TEXAN

DAVID AND BATHSHEBA
Technicolor

PHONE CALL FROM A STRANGER

RED SKIES OF MONTANA
Technicolor

5 FINGERS

THE MODEL AND THE MARRIAGE BROKER

VIVA ZAPATA!

WITH A SONG IN MY HEART
Technicolor

THE PRIDE OF ST. LOUIS

ROSE OF CIMARRON
Natural Color

DEADLINE—U.S.A.

BELLES ON THEIR TOES
Technicolor

MOVIETONE NEWSREEL

MOVIETONE SPORT SPECIALS

TERRYTOONS
Technicolor

THE GUEST
3-Reel Featurette

MOVIETONE "SPECIAL EDITION" NEWSREEL

THERE'S NO BUSINESS LIKE 20TH CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 187, No. 4

April 26, 1952

A New Dawn

NATURALLY it is much too early to know what final results may come from this week's arbitration meetings in New York. However, it is not too early to herald a new dawn of opportunity for the business to meet challenging and vexing problems. Years ago, even months ago, many would have doubted that without prolonged prodding by the Department of Justice, a Federal Court or some other outside agency, representatives of key exhibitor organizations and spokesmen for distributors would sit across a table and attempt to negotiate a fair and practical system of arbitration.

On the agenda for discussion are the separately drafted Allied States Association and Theatre Owners of America proposals. The distributors' arbitration committee did not submit a plan of its own. Understandably no plan is being offered on a "take it or leave it" basis. This is no time for an ultimatum from either side. Distributors want an arbitration system for the frankly expressed purposes of reducing litigation and secondly of diminishing industry bitterness. Exhibitors want arbitration to get what they believe is a fairer deal and again, secondly, to promote harmony. Few men may be expected to arbitrate, if they are sure of winning anti-trust damage actions.

On the other hand, recent industry history has shown that it is sometimes difficult to determine who is the ultimate victor in a long court struggle (that is, apart from the lawyers). In any event, damages must be paid out of distributors' general revenues and that means out of film rentals. As long as the business continues, that relationship cannot be escaped.

It is to be hoped that the arbitration meetings will bear real, lasting fruit. At the moment there are troubles enough in the industry without having a conference of such promise and without definite results. When the initial meetings are over, the individual boards and memberships of the respective exhibitor organizations will have the opportunity of weighing and evaluating what has been done and give their views concerning the next steps to be taken. That necessary evaluation and comment should be made as promptly as possible.

■ ■ ■

FCC's Television Blueprint

NEWSPAPERS have been having a field day heralding the end of the Federal Communications Commission's "freeze" of television stations. That word "freeze" is one the bureaucrats in Washington love. In the present circumstances it meant simply that the FCC decided three and a half years ago that television development was getting out of hand because the Commission did not know where it was going.

The de-freeze will demonstrate whether the future growth of television will follow the pattern set down by the Commission. Technical matters have a habit of being upset by scientific progress. The Commission already has had a number of examples of that with respect to color television. Undoubtedly when color television becomes widespread certain adjustments of the FCC blueprint will be in order.

So far as motion picture exhibitors are concerned, the FCC list of projected station locations is of more than academic interest. However, it must be realized that the FCC's order is not to be followed by the sudden sprouting of stations in the 2,053 listed places as if a genie's wand had been waved. Some places may never have a transmitter. Television economists have grave doubts about the feasibility of profitable operation of as many as half the number projected by the FCC. Some communities where applications for television stations are invited can barely support a motion picture theatre whose operating cost is a fraction of that of a TV station.

Depending on the slow grinding of FCC procedures and the availability of equipment and building supplies, only a small number of new stations will go on the air this year. More will come in 1953, but the big growth will be, according to the prophets, in 1954. While there are only one hundred and eight stations now in operation, these cover market areas in which at least fifty per cent of the nation's retail business is done. From the advertisers' point of view a twenty-fold increase in the number of TV stations will only double or, at the most, triple the sales potential.

Many naturally want TV licenses for the big cities. In such cases there will be long hearings to determine "the most worthy" applicant. The FCC will have difficulty in avoiding charges of favoritism no matter to whom a disputed license is finally given. When a number want the same license, only one can be pleased. The disappointed will make their views known and exert what influence they can. That may well result in even more delays.

Both commercial telecasters and educators are somewhat perplexed by the allotment of 242 channels for exclusively non-commercial educational operation. The broadcasting industry believes that commercial stations should handle, as a public service, some education programs just as radio does, and that the special educational TV stations should be few in number. Educators, while naturally pleased at the recognition by the FCC of their interest in TV, wonder who is to pay the very substantial construction and operating costs of exclusively non-commercial stations.

The most important thing for the industry to keep in mind is that additional television stations will mean more of the same type of competition. Millions of Americans will make substantial payments for receivers. At first they will stay home fascinated with the marvels of the gadget. Then they will want to go out for entertainment, especially when the theatres are playing outstanding attractions.

■ ■ ■

¶ For fifteen years the organized industry has been quietly extending effective cooperation to educators in order to facilitate the use of Hollywood footage for classroom purposes. Through Teaching Film Custodians, a trust with Dr. Mark A. May of Yale University as chairman and Gov. Carl E. Milliken as managing trustee, 50,000 prints of educational subject matter culled from Hollywood shorts and features are now in circulation. The impressive figure of 100,000,000 pupil showings has been reached in 2,000,000 separate screenings last year. The fifteenth anniversary was celebrated with a dinner last week in New York at which awards were made to Mr. Eric A. Johnston, president of the Motion Picture Association of America and to the heads of the major producing companies. The MPAA's cooperation with educators is an example of good public relations which has not yet received the attention it deserves.

Letters to the Herald

Don't Flood Market

To the Editor:

I believe we should *not* flood the market with too many new faces at this time, as the audiences might easily become confused if there is too great a quantity of new star names. I would say that the present rate is right and should not be increased. It seems to me that quite a few of the newcomers achieve stardom much too quickly, without solid enough acting experience and preparation, and without really genuine demand from the public. Therefore, some of these stars are short-lived.

In my opinion, stardom should be conferred only after a very thorough period of experience and at that time very strong publicity campaigns should be instituted, with a maximum of cooperation from the exhibitors, in order to put the new personality over. Only in this way will we continue to have solid, long-lasting stars, instead of the "flash-in-the-pan" type. — *FRED ZINNEMAN, Hollywood.*

Booking Pictures

To the Editor:

I have read with interest an article on shortened programs by Allen Johnson in the April 5 issue of the Herald.

I do not entirely agree with Mr. Johnson's opinion. We have doubled our business in the past year by booking two "A" pictures together, such as "Detective Story" with "On Moonlight Bay." Combinations like this play our house six days to line-up business every night. When a combination such as this isn't available we do our best and book combinations like "When Worlds Collide" and "The Strip" for three nights the first half of the week and a combination like "Painting the Clouds with Sunshine" and "Cave of the Outlaws" (all Technicolor) the last half of the week. We line them up at least five nights with combinations like this.

I think this is the best type of policy for neighborhood theatres operating in a city with other neighborhood houses and first run downtown theatres. The combinations of two "A" or good hits together is magnetic. Offer anyone a quality product, two for the price of one, and see what happens, particularly if you have competition from others with the same merchandise. Business in a lot of double bill situations isn't good because of careless and poor booking practice. People who do not like double features in a city where there are several theatres can attend first run houses if they wish. Most first run houses do not double bill.

The double bill policy does not hold true in small town situations. Most of these folks have been educated to single bills in Canada and, I presume, in many places in the United States. Farmers, for example, like to get home early.

Our situation commands a different and intelligent approach. I don't think one can outline any one policy which would do justice to all situations. It would appear that Mr. Johnson's thinking is along these lines, which to me is not correct.

As far as people's opinions are concerned, Mr. Johnson states that one lady left the theatre and complained bitterly about the length of the show. A week ago we had the same thing happen, but another patron walked out a few minutes later, said he liked the show but that "it was shorter than usual tonight, wasn't it?" You can never please, everyone.

This is just one man's opinion, but I would be pleased to discuss these problems with anyone, basing my thought on 10 years' experience with all types of policy.—*FRED LEAVES, manager, Elmdale Theatre, Ottawa, Ontario.*

Need New Blood

To the Editor:

New blood or new talent is needed badly both for production of coming features as well as theatre operations. Stars must be made to replace the stars of yesterday; the public likes new faces. Theatre operation is in the same position. Young men need to be trained and brought along to the point where they can take part in a company's operation and feel that they are wanted and not just a part in a machine. The future of theatre business is in the young and new talent that the film companies and theatre operators come up with. It is the job of all the industry to seek out the best material for that is the investment that will bring the box office to a new high.—*ADAM G. GOELZ, Hippodrome Theatre, Baltimore, Md.*

Exhibitor Aid Needed

To the Editor:

There is a need for greater cooperation by exhibitors in helping to exploit new stars and to stop insisting on the same tired names.—*I. E. CHADWICK, President, Independent M. P. Producers Association, Hollywood.*

Old Time Appeal

To the Editor:

The industry needs stars with the old time appeal. Stars like Will Rogers, Clark Gable (prior to 1940) Shirley Temple, Mickey Rooney (prior to 1940) or any of the real old timers. Our stars today do not create a demand for the picture themselves. It has to be an outstanding picture with or without the stars. I can remember when Will Rogers could play in a Class "C" picture and the patrons would come to see him regardless of the picture itself. Shirley Temple, before she grew up, had the same appeal. All we needed was her name on the reader board, the title of the picture was not important.

Our stars today do not have this appeal. Why, I'm not sure. Certainly any star must be built up with more than average pictures. Or perhaps it has to be a star with more than average star appeal. Whatever it is, today's stars don't have it. And whatever it takes to make it isn't being done.—*ROBERT COOK, Bungalo Theatre, St. Maries, Idaho.*

Show More Color

To the Editor:

I believe all major companies should strive to bring out as many color pictures as possible with good stories and name stars, also introducing new talent as often as possible as guests. That is, if their talent has shown capability as star material.—*WALLACE SHAFFER, Strand Theatre, Dubuque, Iowa.*

Cheap Films Don't Pay

To The Editor:

Those producers who think they can fool the majority of people with cheaply made pictures are leading the exhibitors to the slaughter faster than a jet propelled rocket and putting smiles on the faces of television executives just as fast.—*PAT FLEMING, Gail Theatre, Round Pond, Ark.*

Stars on Tour

To the Editor:

In introducing new personalities on junkets they should be accompanied by the established stars of the picture. This may be putting too great a strain on human nature, but it would help preserve our business on a healthy basis and be good for all concerned in the final analysis.—*Divisional Sales Manager, Chicago.*

MOTION PICTURE HERALD

April 26, 1952

INDUSTRY leaders discuss plans for arbitration system Page 12

EASTER Week brings strong grosses in key spots across country Page 16

UNITED PARAMOUNT year film rentals put at $30,687,000 Page 16

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

NPA expected to ease theatre building controls shortly Page 20

SMPTE meeting concentrates much attention on television Page 21

McCAREY comes to town to rebuke several New York film critics Page 24

RKO Theatres report net profit for year 1951 of $1,322,000 Page 24

BLUMENSTOCK of Warners stresses long range promotional planning Page 25

BRITISH survey finds television strongest among low income groups Page 28

EXHIBITION and Production views vary on television problem Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 36

MRS. TAYLOR pioneer "art" theatre operator in the Dominion Page 37

SERVICE DEPARTMENTS

Film Buyer's Rating Page 50

Hollywood Scene Page 35

In the Newsreels Page 41

Managers' Round Table Page 43

People in the News Page 32

Short Product at First Runs Page 49

What the Picture Did for Me Page 48

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1329

Advance Synopses Page 1330

Short Subjects Page 1330

The Release Chart Page 1331

Release Chart by Companies Page 1337

Short Subjects Chart Page 1347

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Within two months, the industry should know what the Supreme Court thinks about film censorship. It heard arguments this week on the Miracle case, and will probably hand down a decision before it quits for the summer late in June. It will also probably say by then whether or not it will also hear the Motion Picture Association's appeal in the so-called Pinky case.

▶ Postponement of the theatre television hearings due to pressure of other business on the FCC has one bright note: if the Commission is too busy for theatre TV, it's probably also too busy to hold hearings on Zenith's request to authorize Phonevision and other subscriber television on a permanent basis.

▶ The FCC's catch-all Paramount hearings are dragging on so slowly that it's now quite possible that the United Paramount-American Broadcasting merger agreement may expire before there's an FCC ruling. That would mean the two companies would have to negotiate an extension of the agreement, or would have to forget about the merger.

▶ Now that the freeze is off, placing the television industry on a level with other free enterprise media under open-competition terms, the entertainment guilds and unions can be counted upon to notify TV shortly that the era of special consideration is ended.

▶ Alertness of the film companies to bigger and better press and exhibitor relations, is pointed up in three junkets organized to promote the coming product. One is a trip sponsored for the press by Paramount to Denver, Colo., and the Rocky Mountains, to plug "Denver and Rio Grande"; the second for the Fourth Estate is on behalf of "Lydia Bailey," with the newsmen being flown to Haiti; and the third is being run by MGM for some 100 exhibitors, representing circuits and independents. Metro will fly the theatre men to Culver City, where they will view future releases and be apprised of promotion and exploitation plans.

▶ The theory that there will always be some black-and-white pictures because some subjects are better that way is no more valid than was the similar theory that there would always be some silent pictures for the same reason. Count on color to do the 100 per cent job sound did.

▶ The Canadian Cooperation Project, organized some years ago with one of its goals the encouragement of Hollywood producers to use the Dominion for location work, is still paying off. In the weeks to come, Twentieth Century-Fox will shoot one picture at Niagara Falls, and another in the Canadian Rockies, while Alfred Hitchcock will go up to Quebec for location work for his "I Confess."

▶ The Supreme Court's refusal to hear the distributors' appeal in the so-called Milgram drive-in case, seems to put finis on this precedental anti-trust suit, and apparently sets the path for other drive-ins to demand first-run films on an equal basis with conventional theatres.

▶ Whether it is because this is an election year, or the international situation is easing, is an academic point. But the fact remains that Washington is showing specific signs that its controls on building and buying are soon to be or are already, being eased. This can be seen in recent National Production Authority actions, and the talk that installment buying curbs are about to be shelved.

▶ The proper scheduling of film programs, in relation to satisfying the needs of parents concerned with baby sitting problems, etc., is never as necessary as it is during these weeks when controversy over daylight saving time is at its height. Drive-in theatre operators must be particularly careful in seeing that the children get to bed in good enough time.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

ROYAL VISITOR. Queen Juliana of the Netherlands at a luncheon tendered her by the Association of Motion Picture Producers at the MGM studios in Hollywood. The Queen here is flanked, left, by Cecil B. DeMille and, right, by Dore Schary, Metro vice-president in charge of production.

ON TOUR, right, for Warner Brothers' "The Winning Team" is Mrs. Grover Cleveland Alexander, wife of one of baseball's greatest pitchers. Here she is seen with Leo Durocher.

INSPECTING Keenan Wynn's photo album on his service camp show trips, below left, are Al Myrick, president of Allied Theatre Owners of Iowa-Nebraska (center), and Leo Wolcott, board chairman.

"RIVER" PREMIERE in New Delhi, attended by Mrs. Eleanor Roosevelt (above). In the usual order: Kenneth McEldowney, producer of the film; Rajkumari Amrit Kaur, Health Minister; Mrs. Roosevelt, and Sajjan Singh, Radha and Suprova Mukerjee, players in the picture.

HONORS, right, MGM's Henderson Richey accepting D.A.R. gold plaque as award for "Kim." He is flanked by Mrs. James B. Patton, D.A.R. president-general, left, and Mrs. William C. Settlemayer, film committee chairman.

By the Herald

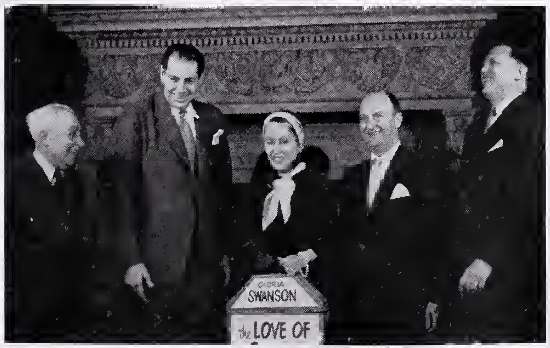
A HISTORY of American newspapers as shown by producer Sam Fuller at the annual convention of the American Newspaper Publishers Association in New York. Mr. Fuller plans three independent features this year, the first of them "Park Row," soon to be released by UA.

AT THE REOPENING of the new Paramount theatre in Denver (above). Left to right: John Wolfberg, RKO star Margaret Sheridan, Warner Bros.' star Frank Lovejoy and Virginia Gibson, Dick Wesson, Harris Wolfberg, president of Wolfberg Theatres, and Warren Butler, theatre manager. The opening film was Warners' "Bugles in the Afternoon," in color by Technicolor.

AIDING flood victims at the premiere of Universal's "Bronco Buster" at the Paramount, Des Moines, above. A. H. Blank, president of Tri-States Theatres, is flanked by John Lund, extreme left, and Joyce Holden, stars of the film. Squatting in front, right, is Chill Wills.

PROMOTION. Aldo Ray, co-star in Columbia's "The Marrying Kind," meets Southern exhibitors (above). Shown here during his recent visit to Memphis are, left to right, N. J. Colquhoun, manager of Columbia's Memphis branch; Dave Groskind of the Malco circuit; Mr. Ray; M. A. Lightman, president of the circuit, and Herbert Kohn, Malco buyer.

PRESENTATION (below) to the Museum of Modern Art of a print of "The Love of Sunya" starring Gloria Swanson. At the Roxy, left to right, are Emil C. Jensen, Rene D'Harnoncourt, Museum director; Miss Swanson, David T. Katz, executive director of the Roxy theatre, and Richard Griffiths, museum film library curator.



By the Herald

MOTION PICTURE Theatre Owners of Georgia meeting (above). Shown left to right are: John Thomson, E. D. Martin, Tommy Thompson, Nat Williams, Ray Edmundson and Oscar Lam.

TRANSFER. Milton E. Cohen (right) has been appointed eastern-southern sales manager of United Artists, transferring from his previous post as western-southern sales manager. His territory is made up of 14 UA branches.

INDUSTRY ARBITRATION LOOKS REAL THIS TIME

by CHARLES LAZARUS and FLOYD STONE

The first step in bridging the canyon of differences which previously had stalled all attempts to achieve industry-wide arbitration, was taken Wednesday with the approval by exhibitor and distributor representatives of a plan for a "national administrative committee and for local arbitration committees in each exchange area."

This was the primary major achievement of the historic all-industry arbitration conference called by the distributors at the Hotel Astor in New York, to try once again to build some national system which would curb the mountain of litigation currently harrassing the film business.

The organizational plan was approved unanimously after a considerable amount of give-and-take on both sides. The questions of who will do the arbitrating, what is to be arbitrated and how the system will be financed were to be discussed at later sessions.

Basically, the organizational plan called for:

1. **A 12-member National Administrative Committee whose duties would be "the preparation of all instructions, forms and records for use by local arbitration committees to the end that arbitration machinery would be uniform throughout the United States. The committee would also assist exhibitors and distributors in setting up local arbitration committees and would provide information and advice when requested to do so by local committees carrying out their duties under the arbitration plan."**
2. **Local committees in each exchange area who would receive and record all demands for arbitration in the territory; notify all parties designated in the demand for arbitration, and all other parties who might be affected by the awards; designate under the rules the time and place of hearing in each case, and keep records of the hearings; and furnish certified copies of the awards to all parties.**

The highest of industry executives were present Tuesday morning as Eric Johnston, president of the Motion Picture Association, called the meeting to order in an apparent atmosphere of goodwill and good cheer. After the preliminary niceties had been spoken, and lunch had been partaken, the official delegates of five major exhibitor organizations, with representatives of the companies headed by MGM's William F. Rodgers, settled down to unsnarl the tangle of dissension which has plagued the industry in its vain attempts to settle disputes without recourse to the courts.

The sessions were closed to the trade press who were briefed twice daily by releases prepared and approved by a special committee headed by Henderson M. Richey of MGM and including representatives of the five exhibitor groups—Allied, Theatre Owners of America, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association, and Western Theatre Owners.

The organizational plan was prepared by a committee which included A. W. Schwalberg of Paramount, chairman; Rotus Harvey, WTO; Mitchell Wolfson, TOA; Leo

Eric A. Johnston and William F. Rodgers.

Austin Keough, Barney Balaban, J. Robert Rubin.

James Grainger is in the foreground, below. Back of him are Ralph Hetzel, Robert Mochrie, Emanuel Frisch, Max A. Cohen, Charles Reagan, A. W. Schwalberg and Jay Emanuel.

Brecher, MMPTA; and Wilbur Snaper, Allied.

From general remarks by delegates at the recesses—they were reluctant to have their names used—it was evident that all sides were "bending over backwards" to try and compromise on the various points-of-view. Wisely, perhaps, the delegates left discussion of the key and most contentious points to such time as wider areas of agreement had been reached. Thus, distributor and exhibitor delegates were generally in accord that:

An arbitration system must be set up as soon as possible;

Arbitration must be carried on at the grass roots level;

The system should involve the lowest possible cost; there must be speedy disposition of disputes;

The organizational plan submitted by the Schwalberg Committee would go into effect only after the arbitration system as a whole was approved by the Justice Department and the Court;

Flexibility would be left to the local groups in carrying out arbitration procedures;

A conciliation plan should be available for use prior to arbitration.

A committee composed of Al Lichtman, Harry Brandt, Nathan Yamins, Mr. Harvey, S. H. Fabian, and Emanuel Frisch was given the job of studying the various proposals for financing the arbitration project.

It was decided that the national administrative committee should include three members each from Allied, TOA and distribution; and one each from the ITOA, MMPTA and WTO. A quorum would consist of "seven duly accredited representatives." The committee would pick its own chairman for a period of one year after which the chairmanship would be rotated annually among the member organizations.

The committee would also have the power to engage an executive secretary and "such staff as might be necessary in line with the conference's decision to keep costs at a minimum."

Equal Representation Set for Committees

It was decided that the local arbitration committees should "consist of persons designated by local exhibitors and exhibitor associations, and by distributors in the area. There would be equal representation of exhibitors and distributors on each local committee, but the size of the committee would be mutually agreed upon by exhibitors and distributors in the exchange areas. Each local committee would determine the number of employes, if any, to be engaged, whether a separate office should be maintained and would handle such other details of administration as might be involved."

The conference Tuesday approved a plan of rotating chairmen for the various sessions, after Mr. Rodgers declined an almost unanimous plea by the delegates to preside all the way through. Mr. Rodgers turned down the bid because he felt as chairman of

(*Continued on following page*)

DELEGATES IN ATTENDANCE

Five major exhibitor organizations were invited to send two delegates each, and a counsel, to participate in the arbitration conference this week in New York. The theatre groups participating, and delegates, were:

Metropolitan Motion Picture Theatres Association of New York — Edward N. Rugoff, president, Leo Brecher, board chairman, and Emanuel Frisch.

Independent Theatre Owners Association of New York—Harry Brandt, president; Max A. Cohen, and Milton Weisman, counsel.

Theatre Owners of America — Mitchell Wilfson, president; Herman Levy, general counsel, and S. H. Fabian, chairman of the arbitration committee.

Western Theatre Owners—H. V. (Rotus) Harvey, president; William J. Connors and L. S. Hamm, counsel.

Allied States Association — Wilbur Snaper, president; Nathan Yamins and Abram F. Myers, general counsel and board chairman.

Present for the distributors were William F. Rodgers, head of the distributors negotiating committee, and the following sales managers:

A. W. Schwalberg, Paramount; Abe Montague, Columbia; Charles Reagan, Loew's; Al Lichtman, Twentieth Century-Fox; Robert Mochrie, RKO Pictures; Howard Levinson, for Ben Kalmenson, Warner Bros.; Charles J. Feldman, Universal; Manurice Goldstein, Allied Artists-Monogram, and James R. Grainger, Republic.

Counsel for the distributors included Austin C. Keough of Paramount; Robert W. Perkins, of Warner Bros.; and Adolph Schimel of Universal.

Herman Levy, foreground; rear, Bernard Kranze, Morey Goldstein, L. S. Hamm.

Nathan Yamins, Abram F. Myers, Arthur DeBra.

Jack Cohn, A. Montague, Irving Moross.

Major Albert Warner, Samuel Schneider, above. At the right, J. Robert Rubin in an emphatic moment.

ARBITRATION

(Continued from preceding page)

the distributors group it would not be quite the right thing. However, he agreed to preside at the initial session on Tuesday afternoon, and following Mr. Rodgers in the chair were to be Mr. Snaper, Mr. Brandt, Mr. Brecher, Mr. Wolfson and Mr. Harvey.

Some 75 persons were present when the meeting opened Tuesday morning, including perhaps more representatives of the trade press than at any other industry meeting. The speeches by Mr. Johnston, Mr. Snaper, Mr. Brandt, Mr. Brecher, Mr. Wolfson, Mr. Harvey, and Mr. Rodgers—representing the MPAA, National Allied, ITOA, MMPTA, TOA, WTO and the distributors' committee, respectively—were brief and to the point.

Among the quotable quotes were:

Mr. Johnston: ". . . Our collective purpose is to place before the membership of the respective bodies for ratification any agreements evolving from the conference. . . . The arbitration contemplated . . . is to embrace *all* distribution. . ." (United Artists had no official delegate at the conference).

Industry Leaders In Comment On Meeting

Mr. Snaper: "We enter the meeting with neither optimism nor pessimism. . . . The Allied memorandum of arbitration proposals . . . was intended to be neither arbitrary nor restrictive."

Mr. Wolfson: "We have every reason to believe that the courts, the Department of Justice, and all the exhibitors of the country want to see an industry system of arbitration functioning as speedily as possible."

Mr. Rodgers: "We're prepared to negotiate."

The spirit of working together and compromise indicated at the New York conference, in every way supported the report of a survey made in January by Motion Picture Herald's Institute of Industry Opinion.

As the delegates meeting at the Hotel Astor were prepared to sit right through the week, the hope was that should any system be set up, it would have a better fate than the three previous arbitration attempts: the "compulsory" arbitration provisions in film contracts, in effect in the 1920s and knocked out by the court in 1929 because of compulsion; the arbitration plan used through the National Recovery Administration, and abolished with the NRA's demise in the middle '30s; and the American Arbitration Association plan under the 1940 consent decree, which died in 1949.

TOA AND ALLIED, left. Witchell Wolfson, TOA president, standing; and Wilbur Snaper, Allied president.

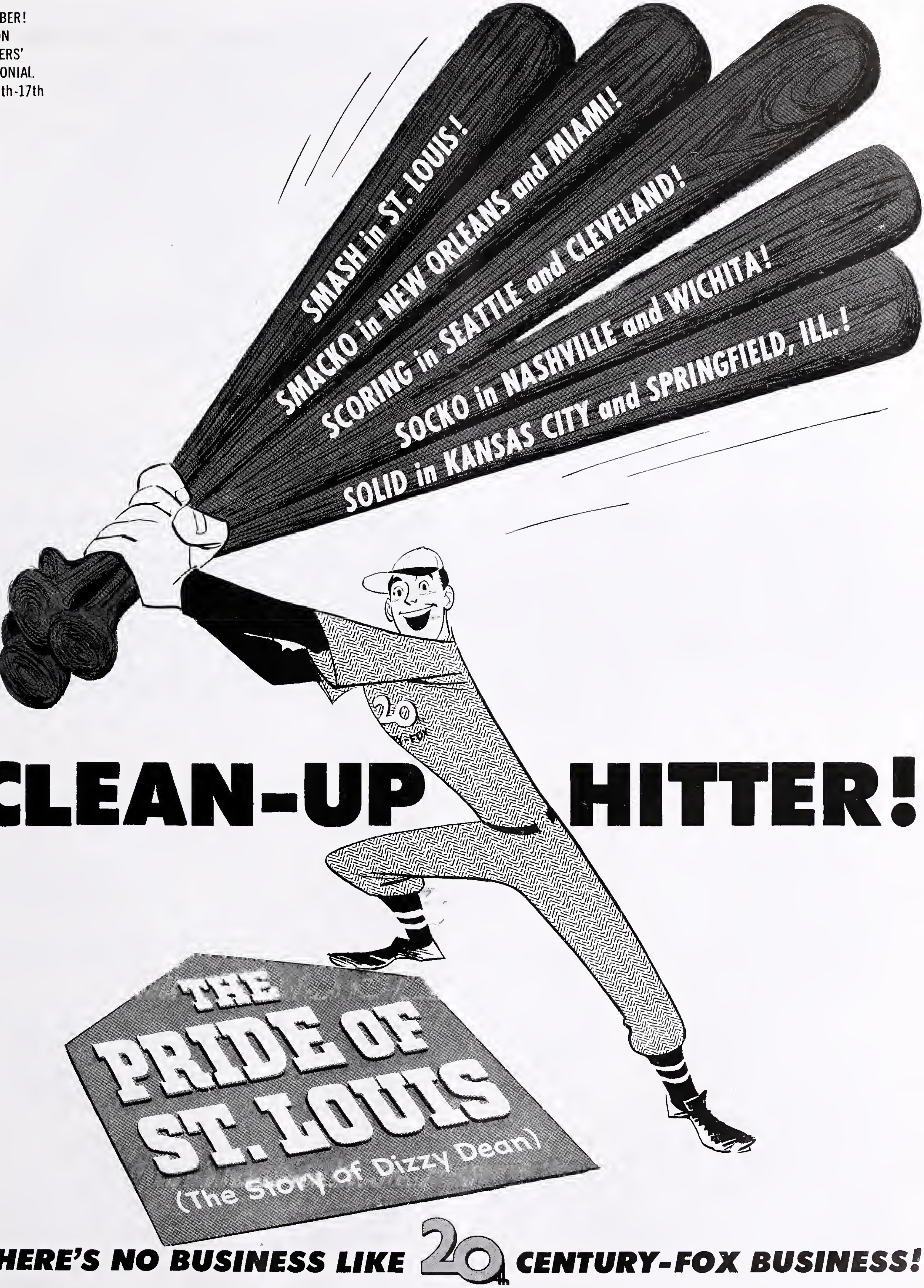
William F. Rodgers, Leo Brecher, and Harry Brandt, above; J. Robert Rubin, Howard Levinson, Robert Perkins, below.

L. S. Hamm and Rotus Harvey, above.

Upper left, Robert Mochrie, Emanuel Frisch and A. J. Schwalberg.

At the left, Alfred Daff, Charles Feldman and Adolph Schimel.

REMEMBER!
DIVISION
MANAGERS'
TESTIMONIAL
MAY 11th-17th


SMASH in ST. LOUIS!
SMACKO in NEW ORLEANS and MIAMI!
SCORING in SEATTLE and CLEVELAND!
SOCKO in NASHVILLE and WICHITA!
SOLID in KANSAS CITY and SPRINGFIELD, ILL.!
20 FOX
THE PRIDE OF ST. LOUIS
(The Story of Dizzy Dean)

CLEAN-UP HITTER!

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

EASTER WEEK BRINGS STRONG GROSSES ACROSS THE NATION

As the Easter Week came to a close, it appeared that the business boom forecast by the New York first runs came to pass in almost all situations and, at the same time, was shared by many of the outlying territories. The Radio City Music Hall in New York, where MGM's "Singin' in the Rain" was playing its third week, set the pace with a gross of $178,500, a record Easter Week for the Hall. It also reported a record one-day gross of $25,500 on Wednesday of the week, despite stiff home television competition offered by the Robinson-Graziano fight and the opening game of the Giants at the Polo Grounds. Both of the latter were evening telecasts.

In the same league as the Music Hall was the Roxy, where 20th Century-Fox's "With a Song in My Heart" ended its third week to the tune of a solid $145,000. Big business also was reported by the Paramount and the Warner.

With the exception of the flood-stricken Middle West, other territories reported similar business. Typical was Cleveland, where every downtown first run did well above average, and Denver, where key runs drew exceptional revenue. San Francisco had some good reports. All of Atlanta's first runs were above average, with the same holding true of the area's drive-ins. Baltimore, Buffalo, Cincinnati and Toronto had the same good news.

Grosses in individual situations were in some cases actually phenomenal. Among the pacemakers mentioned were "With a Song in My Heart," Paramount's "The Greatest Show on Earth," Columbia's "The Marrying Kind," "Singin' in the Rain" and Universal's "Ma and Pa Kettle at the Fair."

Canada Total Of Theatres Up to 1,927

TORONTO: The highest number of licensed 35mm situations operating in Canada at one time have been reported by the Canadian Film Boards of Trade in six distribution territories, in a compilation by the Canadian Motion Pictures Distributors Association.

The number is 1,927, as of March 1, 1952, and indicates that 70-odd houses were added since the last report was issued 14 months ago, and reflects the steady progress of the industry. The figures, issued by Clare Appel, secretary of the distributor group, and delayed for a thorough check, is the most exhaustive and correct list of theatres documented in years.

They reveal that 1,196 communities have theatres compared with 1,141 in 1950, include 78 drive-ins, 18 more than at the end of the year. The 1,849 standard theatres have 945,982 seats compared with 930,161, a gain of about 15,000.

Car capacity at drive-ins jumped from 29,176 in 1950 to 37,786 in 1951. Of the 1,196 communities with theatres, 1,004 had one, 112 had two, 30 had three and 50 had four or more.

Plan Industry Golf Tourney

New York's Cinema Lodge of B'nai B'rith will hold its first annual film industry golf tournament May 22 at the Vernon Hills Country Club at Tuckahoe, N. Y. Alfred W. Schwalberg, president of Paramount Film Distributing Corporation, is chairman of the event and Harold Rinzler, Randforce Theatres executive, is co-chairman.

Broadcast 1951 Revenue Total Seen $700,000,000

WASHINGTON: Preliminary income estimates filed with the Federal Communications Commission show that the broadcasting industry in 1951 had record revenues amounting to almost $700,000,000 after Federal income taxes, the FCC reported last week. Radio income alone dropped 9.4 per cent to $61,800,000 before taxes. Total revenue after taxes was up 2.5 per cent over 1950, amounting to $455,400,000. Of the radio stations in the non-TV markets 75 per cent reported increased revenues between 1950 and 1951 compared to 58.5 per cent of the stations in the TV markets. Sixty-one per cent of the stations in non-TV markets had a more favorable profit position in 1951 than in 1950 compared to 46.5 per cent of the stations in the TV markets. Of the almost 2,200 AM and FM outlets, 19 per cent reported losses from 1951 operations, representing the smallest proportion of losses since 1946. Of the 423 losing stations 330—or 78 per cent—started operations since 1942.

Republic Quarter Net Profit Is $186,977

A net profit of $391,977 before provision for Federal taxes was announced this week by Republic Pictures and its subsidiaries for the 13 weeks ended January 26, 1952. Estimated normal Federal and surtaxes were $205,000, leaving a net after taxes of $186,977. A net of $407,495 before Federal taxes was reported for the comparable period ending January 27, 1951, or a net after taxes of $227,495.

Plan Ontario Theatre

A new 500-seat, $85,000 quonset-type theatre is planned for Dryden, Ont., by Plaza Theatres Company, Ltd.

$30,687,000 United Para. Year Rentals

WASHINGTON: United Paramount Theatres paid $30,687,000 in consolidated film rentals during 1951, Leonard Goldenson, president of the circuit, told the Federal Communications Commission this week.

Testifying in the Paramount hearings, Mr. Goldenson said this figure covered rentals to all distributors of feature pictures paid by theatres owned 100 per cent by UPT. The total had been requested by Allen B. Du-Mont Laboratories, which argued it might determine the "leverage" on the feature picture market which UPT and the American Broadcasting Co. might have if the proposed merger between the two companies is effected.

During Mr. Goldenson's return to the stand for questioning on theatre leases and acquisitions, FCC attorneys introduced documents attempting to show that Paramount had tried to prevent the establishment of other theatres by buying up vacant lots in choice locations. This, however, was before 1950.

Mr. Goldenson was followed on the stand by Robert Wilby, a UPT director. He was questioned about trade pactices in specific theatre situations prior to the consent decree.

Last week, following intensive questioning of Paul Raibourn, a director of Paramount Pictures and head of Paramonut Television Productions, on the six-year tie between Paramount and the Scophony Corp. of America, counsel for the FCC complained of "the reluctance of the witness to admit certain facts which I think obvious and innocuous."

FCC attorney Arthur Gladstone told hearing examiner Leo Resnick that this was "a significant matter which should be drawn to the attention of the examiner and the Commission in this record."

The clash came during the second day of Mr. Raibourn's testimony and it revolved around a letter from Arthur Levey, president of Scophony of America, which Mr. Gladstone insisted Mr. Raibourn had received. The Paramount executive would say only he "assumed" he had received it. The letter was taken from the Paramount files by the FCC staff.

Patton Gets New Altec Post

Altec, theatre sound service organization, has opened a new division in Newark to cover the territories from that city to Pittsburgh and from Syracuse to Norfolk. L. J. Patton, a field manager, will be in charge of the new division.

Open New Georgia Drive-in

H. P. Rhodes and I. L. Shields last month opened their new Victory Drive-in at Columbus, Ga. The open air theatre features RCA projection equipment, a 40 x 60 screen and cafeteria-style concession stands.

M-G-M's

TECHNICOLOR MUSICAL TREASURE

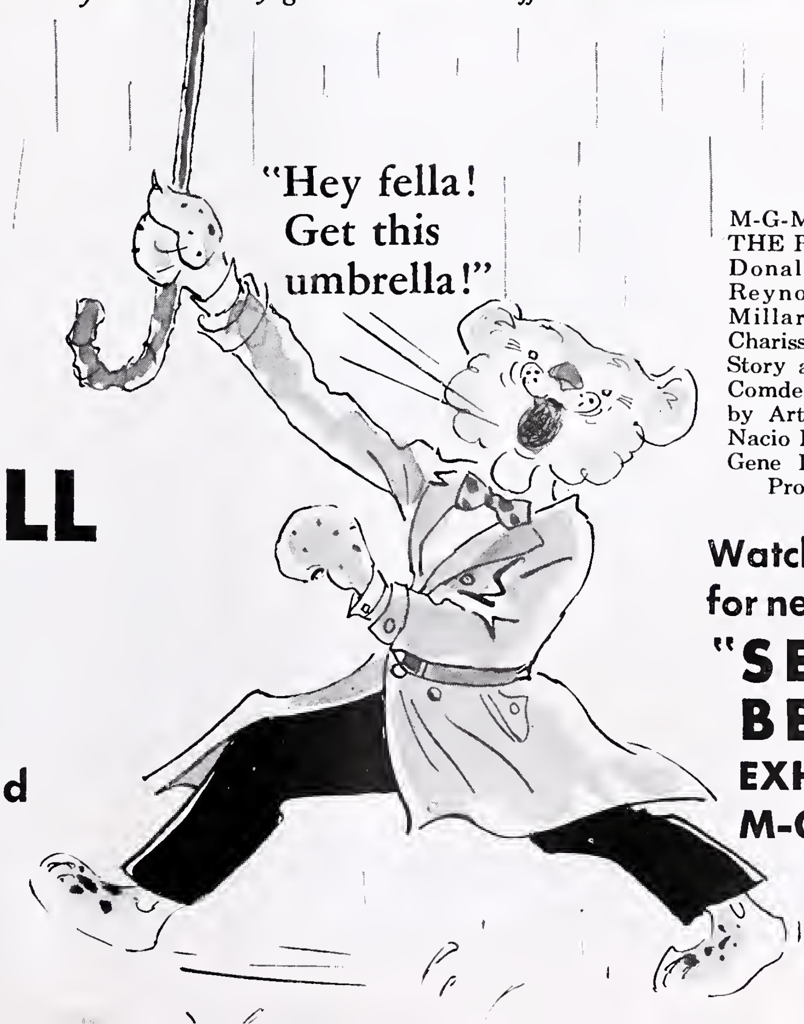
"SINGIN' IN THE RAIN"

5th WEEK MUSIC HALL! BIG EVERYWHERE!

Round and round four city blocks they go to set new box-office records!

HIGHEST WEEK'S GROSS IN MUSIC HALL HISTORY

with one exception Christmas Week that had extra New Year's Eve midnight show.


"Hey fella! Get this umbrella!"

M-G-M presents "SINGIN' IN THE RAIN" starring Gene Kelly Donald O'Connor • Debbie Reynolds • with Jean Hagen Millard Mitchell • and Cyd Charisse • Color by Technicolor Story and Screen Play by Betty Comden and Adolph Green • Lyrics by Arthur Freed • Music by Nacio Herb Brown • Directed by Gene Kelly and Stanley Donen Produced by Arthur Freed

Watch the Trade Press for news about M-G-M's "SEEING IS BELIEVING" EXHIBITOR VISIT TO M-G-M STUDIOS!

There's plenty more where "Singin' In The Rain" came from!

Terry Ramsaye Says

A CURSE UPON THEM—This observer is still simmering with anger over the Fifth Avenue Easter Parade demonstration in New York that sacred Sunday. Publicity projects invaded the scene with gaudy display of professional models applying their makeup on the sidewalk in front of St. Patrick's Cathedral. A girl in black tights paced a platform* across the street from the main entrance of the Cathedral advertising a hair lotion. And there were others in similar taste including pitches for motion pictures, broadcast by Television along with music from the choir at St. Patricks, along with "commercials" for hats, hotels, comic strips, magazines, costumers, shoemakers and irrelevant personalities from cafe society.

Despite the years of minor feminine vanities displayed in the years of the Easter Parade, it has until now been treated with a degree of propriety and respect for the significance of the day and the religious nature of the occasion.

This expression of scorn and damnation comes from a writer who is without personal subscription to any faith. He pleads no cause or interest but common decency. He cries "For shame! For shame!"

This is, they say, the day of the common man. He can be shockingly common.

I like the tag line on Jack Gould's column: "Television's glorious Easter Parade: the electronic Coney Island."

* * *

CONSTRUCTIVE TV—The motion picture has had its most constructive editorial attention, so far, from Television in a quarter-hour segment of the notable Edward R. Murrow "See It Now" program over CBS. Due to a touch of urging from COMPO, your reporter was a member of a little library audience from the art colony of the Valley of the Silvermine, all patrons of the motion picture with sharp selectivity.

The Murrow attentions covering swiftly some of the important physical aspects of production, plainly gave this acute and decidedly adult group a surprised new realization of the expensive intricacies of top-level film production, from the "gaffer" to the ballet master. It was a swift once-over, barely touching the complex techniques and many skills involved. Yet it made sharp impression. It was a story the motion picture has never told for itself, and for which it probably could get but small audience if it did.

Mr. Murrow made and collected the material on the spot, the spot being the Goldwyn studios engaged in the preliminaries for "Hans Christian Andersen," at this point revealing little indeed about what the customers will see in the picture. It did include a touch of interview with Samuel Goldwyn in which he gave out personally that it would cost $4,000,000, and that it was all his own money. And again we see the knitting of the interests of TV and theatre screen.

* * *

COINCIDENTAL JUXTAPOSITION — As the national political pots simmer and the issues of big government and big business grow complex there is good hunting in the papers these days. In the New York *Times* of April 18, a special report on President Truman's press conference, paraphrases him thus:

> *"It seems that this nation has a peculiar complex, he said. They never took things that might happen and try to do something about them before they happen. They always had to be in the middle of a disaster before they did what ought to be done to meet the situation."*

Mr. Truman was talking about floods and military defense.

A few pages later appeared a large paid space announcement: "Stop, the light is flashing red for dictatorship." It came bearing the signature of Harvey Conover, president of Conover-Mast Publications, industrial journals. In comment anent the steel seizure by the President it said:

> *"But it is a part of the American character to disregard the yellow light of warning signals and hope for the best. As a nation we have been too complacent in accepting this continuing policy of government. . . ."*

That trait is no "national complex" as the Washington dispatch indicated. It is instead an inherent human trait. It gives opportunity to politics, advertising and showmanship. It also imposes responsibilities on the practitioners of same.

* * *

WHAT PRICE DECENCY?—Now it seems that part of the appeal of the Museum of Natural History against censorship of its sponsored display of wild black male genetalia in "Latuko" has included a plea that the picture income might meet a $15,000 deficiency in the Museum funds. They might try an advertised replica exhibit of that order as a study of primitive races at the Museum at special admission prices. They could get publicity on that, too, and it would be ever so much more scientifically dignified. After that they could develop it into a roadshow, since they are out for showmanship.

---

*Who, on what authority, issued a permit for that platform?

Foreign Film Advice Unit Expanding

Activities of the Advisory Unit for Foreign Films, of the Motion Picture Association of America, led to the negotiation of American distribution rights for eight of 28 foreign pictures screened by the department for independent and MPAA affiliated distributors.

This was reported this week by B. Bernard Kreisler, executive director of the Advisory Unit, who said the area of service to foreign producers during the second year of his department's operations had been widened considerably. During the 12-month period, the Advisory Unit extended assistance to film producers or their representatives from 22 countries, Mr. Kreisler said.

Requests for information on the American market came primarily from film producers in Italy and France. Interest in the potentialities of British and non-English language films brought to New York visitors from Latin America, Scandinavia, England, Ireland, Belgium, Germany, Austria, Israel, Yugoslavia, Turkey, India, Japan, etc.

The unit also viewed 31 foreign pictures which the screening committee thought of insufficient commercial merit to warrant invitational screenings. A number of these pictures, however, were referred to individual distributors for consideration.

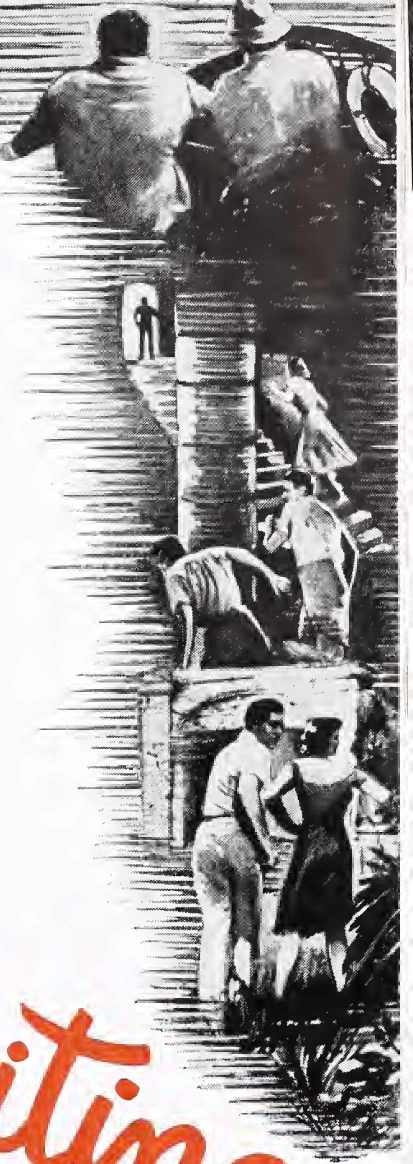
During the year, the Advisory Unit encouraged trial of the "Curtain at 8:40" plan which calls for showing of select foreign films on a one-night-a-week basis. The films, single billed, are exhibited on a legitimate show timing schedule.

The Advisory Unit was created in January, 1950, and its primary function is to aid foreign producers in realizing maximum effectiveness of their films in the U. S. market.

Fox Changes 2 Films in Re-Release Schedule

Twentieth Century-Fox has made two changes in its "big-six" re-release schedule with "The Black Swan" and "The Rains Came" substituted for "Home in Indiana" and "Crash Dive," it was announced this week. The revised lineup includes three in color by Technicolor and three in black and white. Those in color are "The Black Swan," starring Tyrone Power and Maureen O'Hara; "Leave Her to Heaven," starring Gene Tierney, Cornel Wilde and Jeanne Craine, and "To the Shores of Tripoli," starring John Payne, Maureen O'Hara and Randolph Scott. In black and white are "The Rains Came," starring Myrna Loy, Tyrone Power and George Brent; "Laura," starring Gene Tierney, Dana Andrews and Clifton Webb, and "This Above All," starring Tyrone Power and Joan Fontaine. The black and white features go into release May 15 and those in color one month later.

"Mara Maru" Mighty Exciting



The Treasure!
The Temptation!
The Tabu!
—and the
Terror-Ship
called Mara Maru

and on the way from **WARNER BROS!!**

STARRING
ERROL FLYNN **RUTH ROMAN**

WITH
RAYMOND BURR · PAUL PICERNI · RICHARD WEBB · DAN SEYMOUR · GEORGE RENAVENT · ROBERT CABAL · HENRY MARCO

SCREEN PLAY BY N. RICHARD NASH MUSIC BY MAX STEINER PRODUCED BY DAVID WEISBART DIRECTED BY GORDON DOUGLAS

EXPECT EASED NPA CONTROLS

Official Sees Relaxation as "Likely" in 3rd Quarter; 17 Projects Approved

WASHINGTON: All signs are now pointing toward an easing, in the not too distant future, of the Government's controls on theatre construction. A top National Production Authority official said this week he thought it "likely" that some relaxation would be in effect by the third quarter.

A special NPA order designed to make building materials available to persons whose structures were wrecked or damaged in the midwestern floods included materials to replace or repair theatres—the first time theatres have been included in a disaster relief order.

Sees List Elimination

And the NPA issued a third list of theatre applications it had approved for building in the second quarter.

William C. Truppner, assistant NPA administrator, was the man who thought "likely" an early easing of controls on theatre and other entertainment building. He indicated the relaxation would probably take the form of elimination of the so-called Table I list.

This is the list of all entertainment building, and at present theatres and all other structures on the list cannot be built except in certain very narrow circumstances—if the building is to replace one which burned down or was destroyed, if it is needed for the morale of troops or defense workers in a defense area, if it uses only very small amounts of scarce materials and these materials have been on hand for a long time.

Eliminating Table I would put theatres and other entertainment structures in the same category as stores, restaurants, filling stations and other commercial enterprises. Would-be builders could "self-certify"—slap a Government priority, without any need to check the Government—on steel, copper or aluminum up to five tons of carbon steel and 200 pounds of copper or 100 pounds of aluminum per project per quarter.

Could Seek Priority

For projects needing more than these amounts, the builder could try and get a Government priority from NPA for the rest—with chances getting better all the time for obtaining such a priority. Moreover, there was considerable talk around NPA of lifting the amounts that could be "self-certified."

Under the special disaster relief order, persons wanting to repair or replace flood-damaged theatres could self-certify up to 25 tons of steel, 2,000 pounds of copper and 1,000 pounds of aluminum. When special provision was made for replacing damaged structures in last year's floods and tornadoes, theatres and other recreational buildings were specifically exempted. The new order covers theatres as well as other types of buildings—another sign that the worst is over.

The list of approved theatre construction projects is a final list of applications processed for construction in the second quarter, and supplements two earlier lists.

Materials on Hand

Of the 17 projects given a green light, nine were approved on the ground that materials were already on hand and no further Government help would be needed; six were ruled exempt from NPA construction controls and two were given material allotments by NPA.

One of the two to get a Government allotment was also the largest project on the list—a $165,000 theatre for Monterey Theatres Co., Pacific Grove, Calif. The other was a $70,000 theatre for H. Solomon, Columbia, Miss.

Four of the 17 approved projects went to Benjamin T. Pitts or corporations allied with him. All four were for new drive-ins in Virginia and West Virginia.

Drive-ins Included

The nine projects which were approved as needing no Government help were these: an $18,000 drive-in for Raymond Thomason, Jr., Abilene, Tex.; a $7,000 drive-in for Sky Way Drive-in-Theatre, Columbia, S. C.; a $36,000 drive-in for Independent Theatres, Chattanooga, Tenn; a $105,000 drive-in for Douglas Cates, Evansville, Ind.; a $12,800 drive-in for Benjamin T. Pitts, Orange, Va.; a $13,900 drive-in for P. & R. Theatre Corp., Lawrenceville, Va.; a $13,900 drive-in for Pitts Amusement Co., Suffolk, Va.; a $12,800 drive-in for Benjamin T. Pitts, Charlestown, W. Va., and a $15,000 drive-in for Leon Lietzel and Floyd Scheib, Halifax Township, Pa.

The six exempt projects were as follows: a $4,300 theatre for I. W. Holadia, Aurora, N. C.; a $5,690 drive-in for Esta G. Wilson, Jr., Idamay, W. Va.; a $5,950 drive-in for Ernest L. Wilson, Ellenboro, W. Va.; a $4,550 drive-in for George S. Baker, Kansas City, Mo.; and two drive-ins for Clayton M. Garrett, a $29,060 one in El Paso, and a $20,875 one in Fabens, Tex.

Also approved was a $5,250,000 TV studio for Columbia Broadcasting System in Los Angeles.

Two Warner Theatres Sold

The Strand and Globe theatres at Clinton, Mass., have been sold by the Warner Brothers Circuit Management Corp., to Bernard Hoffman of New Haven. The deal was completed last week and the official announcement was made by Warner.

Sees Closing Hurting All Local Trade

CHICAGO: In an effort to alert local businessmen to the ill effects on their property and patronage caused by the closing of theatres, Jack Kirsch, president of Allied Theatres of Illinois, has sent out copies of a Chicago *Tribune* article, along with a personal letter, to all real estate boards, trade associations and businessmen's groups in the Chicago area. The article quotes an interview with a prominent real estate official pointing out how a theatre closing results in depressed property values and reduced business receipts for a radius of a half-mile around the theatre.

"For almost 50 years," Mr. Kirsch stated in his letter to the businessmen, "the neighborhood 'movie' has been the magnet that has attracted people to outlying business districts. . . . Your good neighbor, the local theatre owner, welcomes any cooperation that will result in bringing more people out of their homes to patronize both the theatres and the various business establishments in your community."

Taking advantage of the opportunity provided by the articles, Mr. Kirsch has used the message—from persons outside the motion picture industry—to enlist the aid of local business on the basis of "self-interest."

The Plaza, New Memphis Theatre, Opens Doors

A new Memphis theatre, the 1,400-seat Plaza in the Poplar-Highland Plaza development, opened its doors April 25 with a benefit performance sponsored by the East Memphis Kiwanis Club for its program of aid to retarded children. The house, operated under lease by Augustine and Agnes Cianciolo, is modernistic in design and features a 45-foot tower and marquee. The whole of the development's parking area, with an eventual capacity of 1,500 cars, is available to the theatre's patrons. Robert W. Lessley, formerly assistant manager of the Strand in Memphis, is manager of the Plaza. The initial first run attraction was United Artists' "The Lady Says No."

Goldwyn, RKO Make New Distribution Agreement

Samuel Goldwyn this week reached agreement with RKO Pictures to extend his present distribution contract, which expires June 30, for another five-year period, according to announcements from both Mr. Goldwyn and Ned E. Depinet, president of RKO. The first picture to be distributed under the new agreement is Mr. Goldwyn's forthcoming "Hans Christian Andersen." Mr. Depinet pointed out that the new agreement would carry the Goldwyn association through a total of 15 years, longer than Mr. Goldwyn has heretofore continued to distribute his pictures through any one organization.

TELEVISION PRIME TOPIC AT SMPTE CONVENTION

Halpern Cites 75 Houses Using TV, Sees Future Very Bright for Medium

CHICAGO: With television predominating, a wide range of topics was covered here this week at the 71st semi-annual convention of the Society of Motion Picture and Television Engineers at the Drake Hotel.

More than 1,000 and women attended the meeting, the largest gathering in the history of the SMPTE. A total of more than 54 papers was heard and television accounted for almost 25 per cent of all the papers and talks presented.

Halpern Blames Lack Of AT&T Facilities

The subject of theatre television was treated exhaustively in an address delivered by Nathan L. Halpern, president of Theatre Network Television, who blamed the unavailability of AT & T facilities for limiting the past presentation of theatre television programs. He said that today there are over 75 theatres in 37 cities equipped with large-screen TV units.

W. R. G. Baker, vice-president of General Electric and general manager of the G-E Electronics Division, and James Frank, Jr., acting director of the National Production Authority's film branch, were the guest speakers at the get-together luncheon on the opening day of the convention.

Mr. Baker outlined the work of the National Television System Committee which, he said, is gathering color television data "which would normally take years to compile." He said his group hoped to complete color TV field tests late this summer.

He pointed out that there was nothing unique about the technical problems involved in color television. "The answers . . . will be resolved in time," he said. "After they are, then the public gets its innings. As Hollywood knows well from long experience, the public is the final judge and all the finely drawn adjectives in the world won't change its mind."

Mole Commends Industry For Technical Advance

In a brief opening talk, Peter Mole, president of the SMPTE, commended the film industry for recent progress in the adoption of technical advances in motion picture production and presentation. Asserting that technology is "vital to the ultimate business success of motion pictures," he said increased interest in engineering is becoming apparent among non-technical groups.

Television dominated on the opening day, with the first session held Monday afternoon. E. M. Stifle was chairman as Robert E. Lewis, of Armour Research Foundation, Chicago, discussed "A Color or Stereoscopic Frame-Sequential Television Viewer." Sam H. Kaplan of Chicago spoke on "Theory of Parallax Barriers"; A. D. Fowler and H. N. Christopher, of the Bell Telephone Laboratories discussed "Effective Sum of Multiple Echoes in Television"; Fred Barton and H. J. Schlafly spoke on "TelePrompter, New Production Tool" and J. A. Norling, chairman of the Stereoscopic Motion Pictures Committee, presented his group's report.

COPPER, SOME STEEL SUPPLY STILL TIGHT

***CHICAGO*: Supplies of copper products and nickel-bearing stainless steel will continue to be in tight supply for some time, James Frank, Jr., acting director of the National Production Authority's film branch, told delegates to the 71st semi-annual convention of the Society of Motion Picture and Television Engineers here this week. Mr. Frank admitted some improvement in the outlook for aluminum, certain types of steels and other materials. But he stressed that "vigorous efforts" are still required to minimize the use of copper and nickel-bearing stainless steel. He said NPA officials felt it was still too early to lift controls on a wholesale basis, but added certain forms of carbon steel and aluminum might be decontrolled early next year.**

Mr. Halpern's address on "Theatre Television Progress" was part of the evening session. He stressed that in the past year alone "theatre television has increased its seating capacity 600 per cent; the number of cities with installations has risen 300 per cent. Notwithstanding these impressive figures, theatre television is only beginning to grow. There are 20,000 theatres to go."

He predicted that theatre TV installations eventually would be in all houses and said "theatre television has already proved that theatre TV programs can be successful." Calling the box office results of the six fights arranged by TNT so far "nothing short of startling," Mr. Halpern continued: "The over-all average attendance for all theatres on all six TNT fights was 87 per cent of capacity, despite the fact that two of the fights were not top attractions."

Losses incurred in early theatre television "have not been due to a lack of appeal in its programs or in the medium itself," he declared. "These relatively small losses were attributable to three factors—the few theatres sustaining the costs of big-time attractions . . . the pricing policies followed by theatremen . . . and the absence of a regular, year-round flow of programs and promotion."

Mr. Halpern said problems on the road to the future "are being solved" and he expressed the hope that "inter-city and intra-city telephone facilities will become increasingly available at reasonable rates." Industrial television was discussed the same evening by M. C. Banca of the RCA Victor Division of Radio Corporation of America.

Schlanger and Hoffberg Talk on Synchro-Screen

"Screens and Control of Brightness" was the over-all topic for Tuesday morning with RCA's Barton Kreuzer as chairman. Outstanding here was the presentation of a paper on "The Synchro-Screen as a Stage Setting for Motion Picture Presentation." It was prepared by Benjamin Schlanger and William A. Hoffberg, theatre consultants of New York, and Charles R. Underhill Jr. of the RCA Victor Division.

Tuesday afternoon was devoted to Armed Forces Production, with Mr. Frank as chairman. Papers covered such topics as "An Auditorium Specifically Designed for Technical Meetings," "16mm Motion Picture Theatre Installations Aboard Naval Vessels," and "Cameo Film Production Technique." The topic that night was Magnetic Projection and Film Inspecting. R. T. Van Niman was chairman. Among the speakers were M. G. Townsley, H. H. Brauer, J. P. Weber and F. J. Scheussler of Bell and Howell, Chicago, who discussed "New Magnetic and Optical 16mm Sound Projector."

Wednesday started with the High-Speed Photography Session under the chairmanship of H. E. Edgerton. That evening delegates attended the banquet and dance.

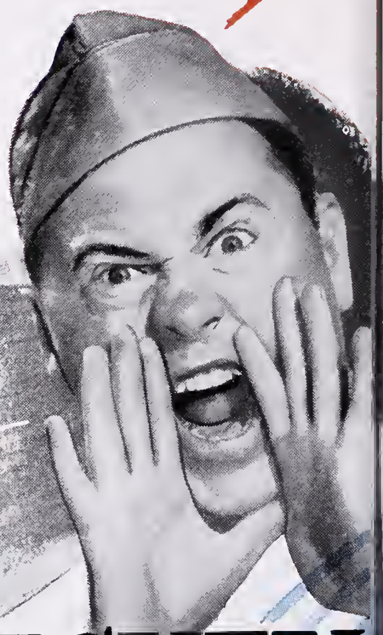
Color, Laboratory Session Has Ray as Chairman

Thursday morning was given over to a Color and Laboratory Session with Reid H. Ray, chairman. John Stott delivered the Laboratory Practice Committee Report. Robert C. Lovick of Eastman Kodak delivered a paper on "Exposure of Kodachrome Sound Tracks for Optimum Quality." In the afternoon, Mauro Zambuto of Scalera Films, Italy, led the general session with a report on "Foreign Language Dubbing." John K. Hilliard, chairman of the Sound Committee, delivered his group's report.

Sound and Editing were the topics for Friday morning, with Malcolm G. Townsley, chairman. The afternoon was given over to a New Equipments Session under the chairmanship of Herbert Barnett. Topics discussed in various papers included: "Three - Phase Power from Single - Phase Source," "Multiple-Camera Control and Automatic Synchronizing System," "Professional Motion Picture Camera Which Utilizes Both 16mm and 35mm Film."

PAY OFF with SOUND

in SUPER-CINE COLOR!



STARRING **MICKEY**

with ANNE JAMES · SAMMY WHITE

Written by BLAKE EDWARDS and RICHARD QUINE

Directed by

hits you'll be hearing!

- Lady Love
- Sound Off
- Bugle Blues
- Blow Your Own Horn
- It's The Beast In Me
- Home Sweet Home In The Army

OFF

the all-out musical maneuver of the year is here

...from *Columbia!*

ROONEY

JOHN ARCHER

Produced by JONIE TAPS

RICHARD QUINE

McCAREY COMES TO TOWN TO REBUKE NEW YORK CRITICS

Leo McCarey returned to New York this week to do battle. He had been in Hollywood, and read criticisms in the New York papers about his latest for Paramount, "My Son John." He said at his interview with trade writers Monday at the Paramount home office that he didn't know just yet how he was going to fight, but that he was sore, and these remarks were his first attempt to fight back.

Mr. McCarey feels he has been slighted as a director, insulted as an artist, and more importantly, has been libeled as a human being. The implication he is a "bigot" hurt him most deeply. He refused to name reviews or reviewers, but the New York reviewing scene is very limited, and those at the interview seemed to get his point.

He has as much desire as any citizen who is liberal to help his fellow man, but would like to do that helping within the American system, he emphasized. He chose his protagonists to be Catholics because he is a Catholic and therefore knows what he is writing and directing. He chose religious people because it is a device to exemplify love of one's country, and dignity and decency in human relationships. Any religious family would have the patriotism shown, he said. Any patriotic family would probably be religious.

The attacks against the picture's "corn," display lack of broadness and humor, he noted. He meant to show Dean Jagger as a sentimental, elemental American Legionnaire, and Helen Hayes as a mother displaying basic human emotions. As a director of some experience and standing, he said he had enough subtlety and objectivity to portray people as they are; and the portrayal is of a typical American family, with its "corny" aspects. His beliefs merely happen to coincide, he noted.

LEO McCAREY makes a point.

He pointed out that as director and writer he was responsible for the characterization not merely of the basically motivated parents but for the clever son. Criticisms of the picture as a whole are apart from criticisms of his motivations and of his work; these he takes personally, he said. His motive was to create awareness of the dignity and decency of the home. Life when you remove these things has no meaning, he said.

"If the criticism of this picture is so effective that no one makes any more pictures along his line," he said, "then I will feel remiss in my work."

American Legion Magazine Praises "My Son John"

The May issue of the *American Legion Magazine,* out this week, features an editorial urging its readers to see Paramount's "My Son John." Titled "Plan to See This Movie," the editorial reports on the reaction of Donald R. Wilson, national commander, following a special preview of the Leo McCarey production. The film, according to Mr. Wilson, "in sharp, bold strokes cuts through the confusion and shows what Communism is, how it is spread, and its corrosive effects on the individual, the home and the nation." He congratulated "all who made this picture possible" and Paramount for bringing it out.

Loew's to Play Short on Little League Baseball

The 35 Loew's theatres in metropolitan New York have made arrangements to show in the near future Emerson Yorke's new 20-minute subject, "Little League Baseball Basics," in connection with Loew's participation in the "Knot-Hole Gang." The latter, a TV show sponsored by Loew's and featuring Happy Felton, is a 30-minute pre-game telecast before each Brooklyn Dodgers game at Ebbet's Field in which the city's younger baseball fans get a chance to "play ball." The Knot-Hole Gang has grown from its TV beginnings into an actual club with 12,000 members, open to all kids who love baseball and for which each of the Loew's theatres serves as a club house. "Little League Baseball Basics," narrated by Ted Husing, shows the training of members (none older than 12 years) of Little League teams throughout the country and climaxes in the 1951 Little League World Series.

Acquires Three Shorts

Israel M. Berman, president of Viking Films, Inc., has announced acquisition of U.S. and Canadian distribution rights to three new featurettes made in France. They are "Immortal Bizet," "Louis Pasteur, Man of Science" and "George Braque."

RKO Circuit 1951 Net Was $1,322,000

RKO Theatres in 1951 had a net profit of $1,322,000 after income taxes of $1,225,000, Sol A. Schwartz, president, said this week in the circuit's annual report, the first since divorcement, January 1, 1951.

Mr. Schwartz said it was difficult to furnish comparative figures but he estimated that had the company operated independently in 1950 its earnings would have amounted to $1,195,000 after income taxes of $1,008,000 and extraordinary reserves of $600,000.

The report showed that 1951 box office receipts totaled $29,550,000 as against $32,300,000 for the year 1950 and it said: "The reason for the decline in our business in our opinion continues to be attributable largely to the impact of home television, the high cost of living and the increase in personal income and other burdensome taxes."

Mr. Schwartz said receipts for the first quarter of 1952 showed a decline as compared with those for the first quarter in 1951 and that it was estimated the net profit from operations for the first quarter will be less than for the corresponding quarter last year. "Due to this decline in earnings the board of directors has decided to defer consideration of the question of a dividend until later in the year," the report read.

The stockholders were told the circuit was moving to reduce controllable expenditures. Income from various concessions in the theatres was up in 1951 over the previous year. Mr. Schwartz pointed out that the company collected $9,500,000 in taxes—including admission taxes—from patrons, equivalent to $2.42 for each share of outstanding stock and more than seven times the amount of net profit earned in the 1950 period.

"Our present experience shows that an excellent motion picture will do as much business as it did formerly but pictures of lesser quality now attract substantially fewer patrons." Mr. Schwartz wrote. "We believe that the companies engaged in the production of motion pictures are fully cognizant of this fact and, encouraged by the box office receipts of some recent outstanding productions, are endeavoring to produce a maximum number of top quality motion pictures," the RKO executive added.

Hospital Gets $67,709 From Chicago Tent

The Variety Club of Illinois, Tent No. 26, turned over $67,709 to its chief charity project, La Rabida Jackson Park Sanitarium, during 1951, the club's heart committee reported this week. Most of this total was raised through collections in about 150 theatres in the Chicago area through an appeal by June Haver in a three-minute trailer. The sanitarium specializes in the treatment of children afflicted with rheumatic fever.

Blumenstock Cites Long Range Plans

The value of long range advertising, publicity, exploitation and promotion was emphasized by Mort Blumenstock, Warner vice-president in charge of advertising and publicity, at an eastern division sales meeting in Pittsburgh this week. The gathering at the William Penn Hotel was the second in a series of three regional company meetings.

Ben Kalmenson, distribution vice-president, opened the two-day meeting, which was preceded by one last week of the southern division in New Orleans, and which will be followed next week by a western division meeting in Chicago.

Mr. Blumenstock told the Pittsburgh meeting the purpose of moving his headquarters from New York to the Burbank, Calif., studios was "to effect a greater—and earlier—coordination with our distribution forces. Even though I have been based at the studio for only three months, I have been able to encompass more, in the way of long range planning, than would have been possible during the usual number of flying trips from my previous headquarters in the home office." Jules Lapidus, eastern sales manager, led some of the discussions on product.

"Right now," Mr. Blumenstock said, "we are planning merchandising of product from the very moment the pictures which you will be distributing go into production. We have already begun our advertising and publicity plans on all of the Warner Bros. pictures which are now before the cameras and which you will be handling in the months ahead."

Mr. Blumenstock described in detail the company's merchandising activities in connection with all forthcoming pictures. He outlined advertising and promotion campaigns now getting under way for such forthcoming productions as "The Story of Will Rogers," "Where's Charley?," "About Face," and "She's Working Her Way Through College," all in color by Technicolor; "The Winning Team," "Mara Maru," "Three for Bedroom C," in Natural Color as well as several other pictures now in production at the studios.

Maryland Theatre Men Seek Tax Burden Relief

Maryland theatre owners are seeking relief from the state tax of one half of one per cent on admissions, it was reported in Baltimore last week. The move has been made in an appeal to State Senator George Della from C. Elmer Nolte, Jr., of Durkee Enterprises, as chairman of the legislative committee of Allied of Maryland. Mr. Nolte asked for the Senator's support for "much-needed tax relief" and termed it a "matter of urgency and importance." The letter was referred to the Budget and Finance Committee.

He comes tearing in with a gun and a gri carve a new in the Silve of Nev
CARSO
LUCILLE NORMAN RAYMOND MASSEY
ANDRE DE TOTH

MORT BLUMENSTOCK

Dismiss Suit On Drive-ins

CHICAGO: A Federal anti-trust against a group of drive-in theatres in this area, charging price fixing, was dismissed this week by the Chicago District Court which ruled that the Sherman Act did not apply.

The court ruled that the operation of a theatre is a local matter and did not involve interstate commerce inasmuch that the film companies were not accused of being party to the alleged violation. If the Sherman Act were to be applied in this case, the Justice Department was told, the courts might very well find themselves in the position of regulating every neighborhood grocery store in the area.

Elsewhere on the Chicago trust front, attorney Thomas C. McConnell's petition to dismiss the Town theatre case defendants' request for clarification of the decree was postponed this week because of the illness of one of the attorneys. Also, the plea by Mr. McConnell for supplemental fees in the Town case was scheduled to be heard next week.

New York Regents Cite Need for State Censor

The need for state censorship and regulation of films "is, if anything, greater today than at the time of the decision in the Mutual Film case," attorneys for the New York State Board of Regents said last week in Washington. The statement was made in a brief filed with the Supreme Court defending the right of the Regents to ban "The Miracle" as sacrilegious. The appeal against the ruling, made by Joseph Burstyn, distributor of the film, was scheduled to be argued before the court this week. While most producers refrain from filming obscene or sacrilegious stories, the brief stated, the power to film them exists, which is why the industry set up its Production Code and why state censorship is needed.

United Para. Reports on Its Holdings

In a letter to stockholders this week, Leonard H. Goldenson, president of United Paramount Theatres, disclosed that UPT had terminated joint interests with co-owners in 17 theatres during the first quarter of 1952, ending March 28.

The letter, sent in conjunction with the first quarter dividend, reported that UPT acquired a 100 per cent interest in four of the 17 theatres, disposing of its interests in the 13 theatres. In addition, Mr. Goldenson said the corporation disposed of a number of individual theatres and properties. The net proceeds received in these transactions amounted to $1,216,000, consisting of $578,000 in cash and the remainder in notes.

Under terms of the consent decree, UPT is permitted to hold a maximum of 651 theatres, either wholly-owned or jointly with investors. In its last report to the New York Statutory Court, made March 10, 1952, UPT reported it still had to fulfill provisions governing 184 theatres.

Earlier UPT announced that estimated consolidated earnings for the first quarter of this year amounted to $2,049,000, including $244,000 of capital gains, compared with earnings of $2,791,000, including $332,000 of capital gains, in the like 1951 period. The share of undistributed earnings of partly owned non-consolidated subsidiaries amounted to $139,000 for the first 1952 quarter, compared with $175,000 for the corresponding period last year.

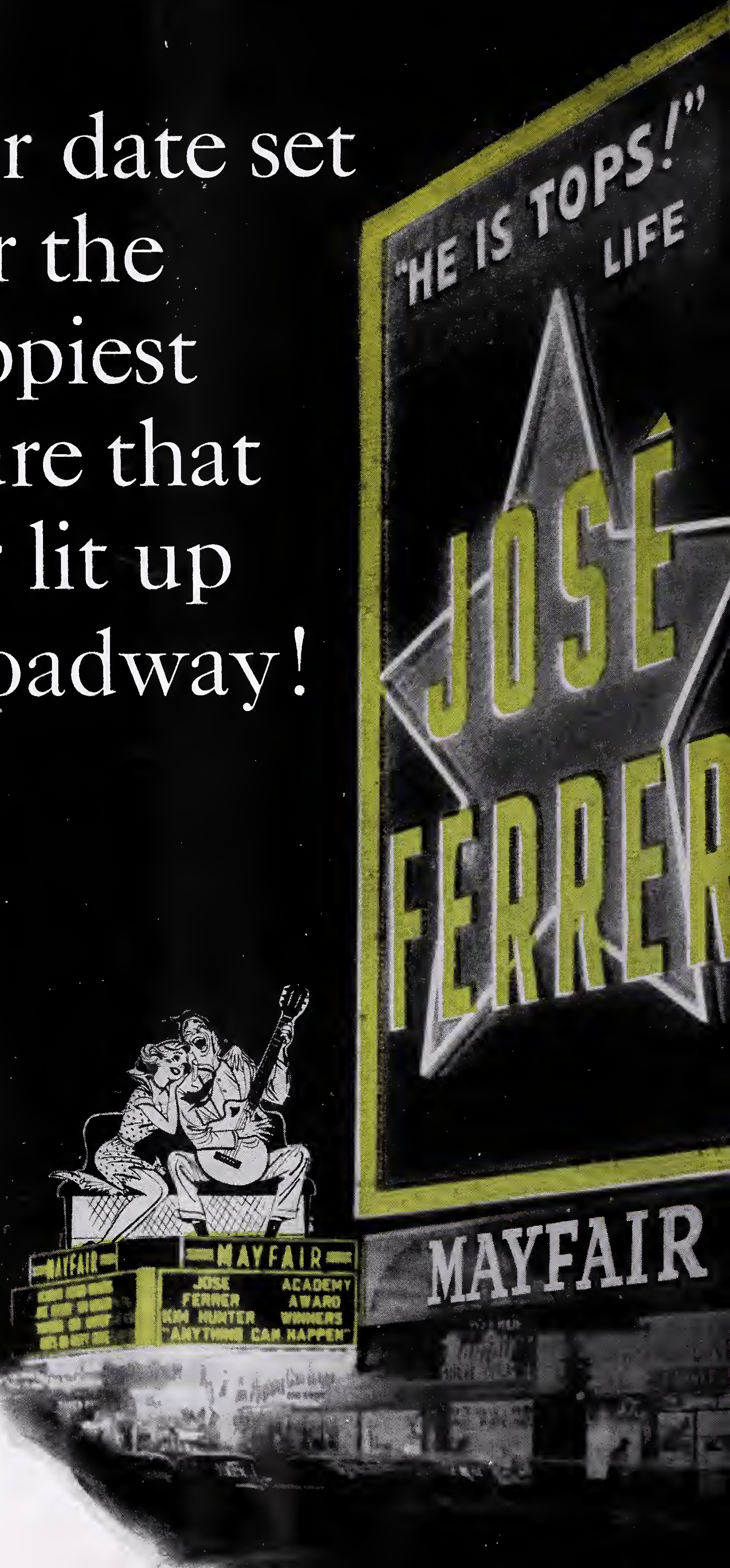
The consolidated earnings, including capital gains, are equivalent to 62 cents per share on the 3,300,846 shares outstanding March 29, 1952, compared with 86 cents per share on the 3,261,257 shares for the first quarter of 1951. Including share of undistributed earnings, the earnings per share amounted to 66 cents for the 1952 period, against 91 cents for the corresponding period in 1951.

The annual meeting of stockholders will be held May 20.

Monogram Sets Hollywood Sales Meeting May 2-3

Steve Broidy, president of Allied Artists and Monogram, has scheduled a special executive sales meeting at the Hollywood studio, May 2-3, to be presided over by Harold Mirisch, vice-president, and Morey Goldstein, vice-president and general sales manager. Purpose of the meeting was said to make final decisions on the 1952-53 production program. Also on the agenda will be the setting of sales policy on forthcoming Allied Artists product, including "Battle Zone," "Buccaneer of the Barrens," "Down Periscope," "Cow Country" and "The Black Knight." Special emphasis will be placed on the company's forthcoming product for National Monogram Drive-In Week being celebrated May 24-30.

Get your date set for the happiest picture that ever lit up Broadway!


"HE IS TOPS!"
LIFE
JOSÉ FERRER
MAYFAIR
MAYFAIR
JOSE FERRER
KIM HUNTER
ACADEMY AWARD WINNERS
"ANYTHING CAN HAPPEN"

Everybody's dating
PARAMOUNT!

•

Leo McCarey's
MY SON JOHN

•

W. Somerset Maugham's
ENCORE

•

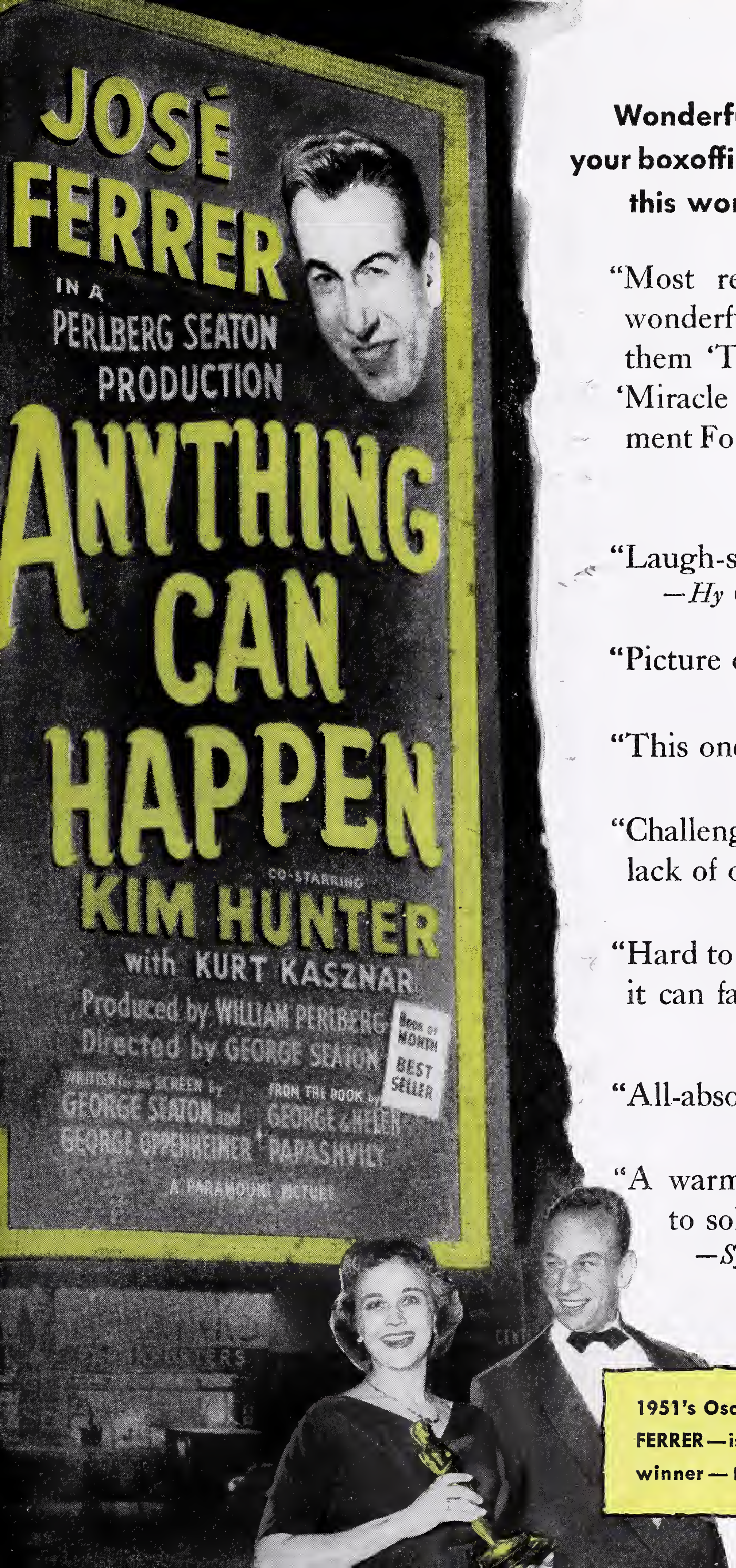
George Stevens'
SOMETHING TO LIVE FOR

•

Perlberg-Seaton's
AARON SLICK FROM PUNKIN CRICK

•

Hal Wallis'
RED MOUNTAIN...


JOSÉ FERRER
IN A
PERLBERG SEATON PRODUCTION
ANYTHING CAN HAPPEN
CO-STARRING
KIM HUNTER
with KURT KASZNAR
Produced by WILLIAM PERLBERG
Directed by GEORGE SEATON
WRITTEN for the SCREEN by
GEORGE SEATON and GEORGE OPPENHEIMER
FROM THE BOOK by
GEORGE & HELEN PAPASHVILY
BOOK OF MONTH
BEST SELLER
A PARAMOUNT PICTURE

Wonderful things can happen at your boxoffice with the picture that gets this wonderful press send-off:

"Most recent in long series of wonderful Seaton films—among them 'The Song of Bernadette,' 'Miracle on 34th Street,' 'Apartment For Peggy.' Special Citation."

—*Louella Parsons,*
Cosmopolitan Magazine

"Laugh-sleeper of the year."

—*Hy Gardner, N.Y. Herald Tribune*

"Picture of the Month!"

—*Seventeen Magazine*

"This one stands to click."

—*Film Daily*

"Challenges critics who bleat about lack of originality in pictures."

—*Boxoffice*

"Hard to see how a theatre playing it can fail to profit handsomely."

—*Showmen's Trade Review*

"All-absorbing all the way."

—*Silver Screen*

"A warm, human picture, trying to solve no problems."

—*Syndicated Columnist Louis Sobol*

1951's Oscar-winner—that Cyrano guy, JOSÉ FERRER—is romantically teamed with 1952's winner—that Streetcar gal, KIM HUNTER

Johnston to Europe on French Pact

Eric Johnston, president of the Motion Picture Association of America, is leaving for France May 4 to aid the State Department in negotiations for a new French-American film agreement.

Mr. Johnston is first going to Cannes, where he will attend the Film Festival. While there, he will hold preliminary discussions with U. S. Ambassador James Dunn and French Government officials. After that, the MPAA president will spend a week in Paris working out details of the new pact. The State Department has informed the MPAA that it will conduct the negotiations for the American industry.

The U. S. distributors are anxious to obtain from the French, permission to raise the limit on imports, currently fixed at 121 pictures a year. They also would like to see a modification in the dubbing tax and free remittances.

Following a visit to France last year by John G. McCarthy, vice-president in charge of the international division at the MPAA, the French agreed to remit all American earnings. Since then, however, allegedly irked by the practices adopted by some of the U. S. distributors, the French Government has clamped down again and no dollars are being remitted at present.

Mr. McCarthy is currently in Europe. One of his stopovers was Paris, where he was to have held preliminary talks with French representatives.

The exact position of the Paris Government is not known, but there have been reports that the French are seeking a setup similar to the one obtained by the Italians. In Italy, 50 per cent of the earnings are frozen. Twelve and a half per cent of the American earnings are set aside as a loan to the Italian industry and the money is used to exploit Italian films being released in the U. S market.

Paramount Issues 12-Page Tabloid on New Product

To outline the box office potential of its spring and summer releases, Paramount is distributing to exhibitors throughout the country a 12-page tabloid-style newspaper packed with ads, news stories, pictures and special feature stories highlighting the films. Among the new productions covered by the "Paramount News" are Cecil B. DeMille's "The Greatest Show on Earth," "My Son John," "Aaron Slick from Punkin Crick," "Anything Can Happen," "Red Mountain," "The Atomic City," "Denver and Rio Grande," "Encore" and "Carrie." The paper also features an "inquiring reporter" column and a special pictorial section devoted to young players groomed for stardom. Present plans call for the paper to be issued four times a year: spring, summer, fall and winter.

QUEEN WILL ATTEND ROYAL PERFORMANCE

***LONDON*: Queen Elizabeth will attend the annual Royal Film Performance arranged this year to take place at Metro's Empire theatre, Leicester Square, October 27. Proceeds of the performance, as usual, will go to the Cinematograph Trade Benevolent Fund.**

Deny Appeal On Milgram

WASHINGTON: The U.S. Supreme Court has refused to hear an appeal by the distributors in the Milgram anti-trust case. Thus, the decision handed down by the Third Circuit Court of Appeals in the precedental case covering the licensing of first run films to drive-ins, will stand.

The eight major distributing companies originally were held guilty of violating the anti-trust laws by refusing to license first run pictures to the Boulevard drive-in theatre at Bethlehem, Pa., operated by David E. Milgram, Samuel Milgram, Nathan Milgram, Francis Kret and Bessie Hoberman.

The high court gave no reason for its refusal to hear the appeal, merely noting its action in a long list of orders handed down early in the week. Action on the Brookside anti-trust appeal by the distributors is possible when the Supreme Court hands down another list of orders next week.

The Brookside Theatre Corp. criticized the companies for "serious misstatements of the record" in its reply to the companies' plea. An earlier appeals court ruling had awarded Brookside $1,125,000 in damages.

British Lion Advises It Will Quit Producer Unit

LONDON: The British Lion group this week formally gave six months' notice of its intention to resign from the British Film Producers Association. The step, which could possibly wreck the present production setup here, is viewed with the utmost gravity and intense efforts are under way to find a solution before the break becomes effective. Friction between Sir Alexander Korda, still the power behind the throne at Eagle Lion, and J. Arthur Rank and Associated British Pictures has been brewing for months. Sir Alexander frequently has complained to the BFPA that it is emphasizing exhibitors' interests to the detriment of organizations concerned only with production. While British Lion has no exhibition affiliate, both Rank and ABCP have dependent theatre circuits. The whole matter has been brought to a head by Sir Henry French's scheme to streamline the BFPA organization by vesting running control in a small executive council of 12 members in lieu of the present body composed of all recognized producer members.

Low Incomes In Britain Go for TV

By PETER BURNUP

LONDON: Television is spreading rapidly among the lower income groups of Britain, and, while it has affected radio listening, its effects on theatre attendance have not been as pronounced as commonly supposed.

The survey on the spread of television in Britain was undertaken by the British Broadcasting Corporation's Audience Research specialists during December, 1950, and the results are carried forward approximately to the middle of 1951. The method used was to take samples of families with and without TV sets.

Although the number of sets in both the high and the low income groups has grown, the two highest income groups show a diminishing proportion. At the end of 1947 they were nearly half of the TV public; in the middle of 1951 they were estimated to be less than one-quarter. The percentage of viewers in each group from the highest incomes downward was nine per cent, 14 per cent, 27 per cent, 45 per cent and five per cent.

Nearly half were in the income range of £225 to £400 in mid-1951. That, doubtless, is to be accounted for by the intensive hire-purchase campaign promoted by set manufacturers.

The educational level of viewers made an even more startling contrast. In 1948, five per cent of the TV public had some higher education and for 53 per cent education had finished at 14 or 15 years. In 1950, only three per cent of viewers had had any higher education, while 67 per cent fell into the lowest educational group. Today it seems that at least seven out of 10 viewers have had no education beyond 14 or 15 years.

Many Italian Films to Get Dubbing in U. S.

The extensive dubbing of Italian pictures planned for the American market will have to be done in the United States, Dr. Mauro Zambuto, Italian dubbing expert, now in New York as consultant to Italian Films Export, said in an interview this week. Although Italy "is far ahead of any other country in dubbing technique," Mr. Zambuto said, it does not have an adequate supply of trained English speaking actors. American dubbers, to dub Italian pictures properly, will have to adopt standards worked out in Italy, the consultant said. Approximately 600 films are dubbed each year in Italy.

Renew Eckman Contract

Sam Eckman, Jr., chairman and managing director of Metro-Goldwyn-Mayer Pictures, Ltd., with headquarters in London, has renewed his contract with the company for an extended period, it was announced this week. Charles Goldsmith, Loew's International executive, has been transferred to London as assistant managing director.

It's Hard to Put Your Finger On It...

Will Rogers had it...Marie Dressler and Wallace Beery had it... and now Marjorie Main and Percy Kilbride as Ma and Pa Kettle seem to have it, too.

What is it? Well, it's hard to put your finger on it—Collier's took five pages trying to describe it—but millions of movie patrons feel it the minute Ma and Pa Kettle appear on the screen. And with each new picture, added millions of "Kettle converts" trek to the nation's theatres to bask in that "indefinable something"—so real, so warm, so human, it has become a part of the very heart and humor of America itself.

Collier's

...e—Hollywood Gold Mine

Gold Mine

Ma and Pa Kettle—Hollywood

See for yourself! When you play "Ma and Pa Kettle at the Fair" get out in front of your theatre and see how those patrons who once thought the Kettles "corny" have come to appreciate and love that wonderful "Kettle kind of humor."

That's why

"MA and PA KETTLE AT THE FAIR" is topping all previous Kettle pictures in almost every situation it has played!

Universal-International presents "MA AND PA KETTLE AT THE FAIR" starring MARJORIE MAIN, PERCY KILBRIDE, with Lori Nelson, James Best • Screenplay by Richard Morris and John Grant
Directed by Charles Barton • Produced by Leonard Goldstein.

VIEWS VARY ON TV PROBLEM

INDUSTRY reaction to the recent Herald Institute study on various facets of television in relation to production and exhibition is extensive and varied. Here are scattered expressions of opinion from representative figures in exhibition and production:

EXHIBITION

"It is my humble opinion that TV has had its greatest effect by creating an 'entertainment consciousness' in the minds of the theatre-going public. They definitely shop for shows much more than before the advent of TV. The right type of picture will still do business, which substantiates what I believe the strongest element which TV has exhibited as 'anti-theatre.'

"Variety shows are definitely on the wane as the result of the overabundance of similar type shows on TV."—*CLIVE R. WAXMAN, Independent Exhibitors Theatre Service, Grand Rapids, Mich.*

"The Independent Exhibitors of New England are bitterly opposed to any producer selling any pictures at any time to TV—old or new, good or bad. We feel that it is not intelligent for a producer to seek revenue from TV and at the same time sell a new picture to theatres and expect the theatre to pay the traffic on the new release. No man can hold hands with exhibitors over the table and surreptitiously hold hands with TV under the table; someone is bound to get hurt and, if the exhibitors are smart, they will get busy and make sure they are not the ones to get hurt."—*NORMAN C. GLASSMAN, President, Independent Theatre Owners of New England, Lowell, Mass.*

"A TV program from Hollywood making use of personalities appearing in current and forthcoming pictures—plugging these pictures and sponsored by the industry, one hour every Monday night—could soon become a top rated TV attraction and return to theatres and the industry many times its cost. This idea is not original, but to my knowledge nothing has been done about the original suggestions, one of which came from F. F. Gawthorpe of Michigan Butterfield Theatres." — *ALLEN JOHNSON, B & J Theatres, Inc., Grand Rapids, Mich.*

"The quicker our industry capitalizes in advertising the current products shown on the screens of the theatres throughout the country on TV, by paying for it, the better. COMPO now is in a position to do so and should not hesitate."—*THOMAS JAMES, Comet Theatre, St. Louis, Mo.*

"Star appearances on TV will enhance or detract from their theatre value in proportion to the good taste or lack of same in the selection of the TV material. The average exhibitor seeks information as to the probable future trend of material to become available for large screen TV through the next few years."—*STANLEY SUMNER, University Theatre, Cambridge, Mass.*

"Television stations like motion picture theatres are as good as their shows. Good pictures, honest advertising, goodwill in public relations and showmanship can get back 90 per cent of the movie goers that have been lost to TV. The exhibition of films over TV that are now being sold to theatre owners for exhibition seem to be very poor judgment on the part of film companies and no matter how theatre owners may try and look at this matter it is not helping their business."—*ADAM G. GOELZ, Hippodrome Theatre, Baltimore, Md.*

"At the moment, I believe that the ultimate solution of home TV competition is exclusive TV programming in the theatre and the sooner the exhibitors of America unit and strive towards (a.) large scale installations which must come first and then (b.) eventual network tie-in, and simultaneously (c.) super programming—then we'll be back in the chips again."—*JACK Y. BERMAN, Eastland Theatres Co., Los Angeles, Calif.*

"Paid advertising on TV should be increased. While we do have some, we can use a lot more. Reduce national magazine advertising and increase TV—no additional cost, better results."—*FRANK FOWLER, St. Cloud Theatres, Washington, N. J.*

PRODUCTION

"As a writer-producer and as an individual whose entire experience has been in production, I believe there is only one logical way out of this motion picture-television impasse. Expensive 'A' pictures cannot be, and should not be, given to the public as a by-product to the sale of other products. The public should pay and, I believe, would not object to paying for them. The distribution, advertising and selling to the consumer of these quality pictures should be handled by the one most familiar with the problem—the present exhibitor. Some such system as the recent Paramount demonstration seems adaptable to such a solution."—*EDMUND BELOIN, Hollywood producer.*

"Motion pictures and TV have a future together—not a war with each other. They are kindred arts." — *GEORGE GLASS, Vice-President, Stanley Kramer Prod., Hollywood.*

"'The record since 1932 demonstrates that the public's taste in stars is for players who have appeared in family pictures . . . in films that may be classified as light entertainment with comedy and music prominently featured,' MOTION PICTURE HERALD stated. TV is following public demand by increasing the comedy output. The most popular shows are the half-hour comedy programs. Yet Hollywood is not meeting this competition by making more comedies and exhibition won't even play the two-reel comedy shorts which are TV's only comedy competition for their half-hour programs. Remove the commercials and other announcements from TV half-hour comedies and you have a two-reel short not nearly as good as any made by us."—*GEORGE CUKOR, Hollywood director.*

"TV should be used as an additional medium for motion picture advertising. If your potential customers are looking at TV why not use the medium to talk about and show trailers of your films? Let's not stick our heads in the sands of time. TV is here to stay—use it to call attention to our films."—*JERRY WALD, Hollywood producer.*

"Time lapse between exhibition of 'A' pictures in theatres and on television should be sufficient to prevent any mass tendency on part of the public to wait and see it free on television. The average picturegoer likes to see a good picture while it is fresh and being talked about. Exhibition of this same product on television three years after its theatre release should have little or no effect on theatre attendance—if good pictures are still being made."—*CLAUDE BINYON, Hollywood director.*

"Some day motion pictures will receive more revenue from TV than from theatres." —*ALLAN DWAN, Hollywood producer-director.*

"Pay TV is on its way—the business is there. How, nobody knows yet. TV can't compete with movies and never will unless a box office is somehow established. The minute the novelty wears off, people will seldom use it unless it's for a special event."—*ROBERT FELLOWS, Hollywood producer.*

"The program type of motion picture is now subject to free motion pictures on TV. Therefore, creators of motion pictures for pay must, in order to meet competition, produce more original and effective product. To compensate, such pictures for pay will play longer in theatres."—*SOL LESSER, Hollywood producer.*

"Ultimate returns for producers will come when we have coin in the slot TV for motion pictures."—*STEPHEN BOSUSTOW, Hollywood producer.*

"We may as well face the fact that television is here to stay and use it to our advantage. Advertise on TV, publicize stars on TV, show old pictures on TV with advertising sponsorship and eventually show new pictures on TV on some sort of pay-as-you-go device like Skiatron or Phonevision."—*ROBERT BASSLER, Hollywood producer.*

RCA IN-CAR SPEAKERS
...for every drive-in requirement
RCA JUNCTION BOXES
RADIO CORPORATION of AMERICA

RCA Drive-In Equipment

costs less than you think—

... call your nearest RCA Theatre Supply Dealer for the good news

You'll be pleasantly surprised how little it costs to buy RCA Drive-In Equipment. It saves you money in lots of ways. The widest choice of equipment . . . Drive-In Sound Systems . . . Drive-In Projection Systems—enables you to buy just the system that meets your particular needs. Your operating expenses are less because RCA precision-built equipment lasts longer and maintenance costs are low. RCA equipment assures vastly superior performances.

Your Independent RCA Theatre Supply Dealer will gladly give you complete information, or write Theatre Equipment, Department 76DD, RCA, Camden, New Jersey.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

People in The News

Gael Sullivan, executive director of Theatre Owners of America, has taken a leave of absence to manage the campaign of Senator Estes Kefauver for the Democratic Presidential nomination. Herman Levy, TOA general counsel, will absorb most of his TOA duties.

Nathan D. Golden, director of the National Production Authority's film branch, and Mrs. Golden, left last week on the *Queen Mary* for an extended tour of European film centers.

Hettie Gray Baker, national director of censorship for Twentieth Century-Fox, has retired after a 36-year affiliation with the company. Mrs. Victoria Bruck, her assistant, is being elevated to the position left vacant by Miss Baker.

Milton E. Cohen has been appointed eastern-southern sales manager of United Artists, transferring from his previous post as western sales manager, according to William J. Heineman, UA distribution vice-president.

Lou Kravitz, active in exhibition circles for a number of years, has assumed the post of editor of *Inspiration*, the publication issued by Filmack Trailers.

Edward "Ted" Genock has resigned his position of associate editor of Paramount News to join Telenews Productions, Inc., as editor-in-chief.

Jack Keegan, formerly with Paramount in Cincinnati and Detroit, has been named successor to M. D. Brazee as general-manager of the Greater Indianapolis circuit.

Charles Krupp has joined Alliance Films in Canada as western sales representative with headquarters in Winnipeg, Manitoba.

E. B. Nounan of Clasa-Mohme International, Inc., has opened a company office in Montreal, Quebec. The company will distribute Mexican films with English subtitles or dubbed.

Archie J. Laurie has been named secretary-treasurer of the national executive board of the Canadian Picture Pioneers, replacing the late Charles Mavety. Clare Appel was named to the board of trustees.

A. J. Rademacher has been promoted from his post of business manager of Altec Service Corporation's eastern division to assistant operating manager of the company.

Armand Palivoda, RKO Pictures manager in Switzerland, visiting the United States for the first time, was tendered a welcome luncheon this week at "21" restaurant in New York by Phil Reisman, vice-president in charge of foreign distribution, to meet the executives of the home office organizations, domestic and foreign.

Cite Values Of Teaching Film Group

Patriotic, historical and citizenship films have been given renewed life and usefulness through the program of the Teaching Film Custodians, Eric Johnston, president of the Motion Picture Association of America, said last week in New York at a dinner at the Hotel Biltmore on the occasion of the 15th anniversary of the unit.

Mr. Johnston credited the educators who direct the Custodians with vision and leadership "in fostering and perfecting the use of the motion picture as an educational medium." The industry, the presidents of eight distribution companies and Mr. Johnston, were in turn cited by the TFC, a non-profit affiliate of the MPAA, for the part their films are playing as teaching aids.

The company presidents cited included Barney Balaban, Paramount; Nate J. Blumberg, Universal; Harry Cohn, Columbia; Ned E. Depinet, RKO Pictures; Earle W. Hammons; Nicholas M. Schenck, Loew's; Spyros P. Skouras, 20th Century-Fox, and Harry M. Warner, Warner Brothers.

In making the presentations, Dr. Mark A. May of Yale, chairman of the TFC, said its directors regard themselves as "a connecting link between the motion picture industry on the one hand, and American education on the other." More than 600 selected short subjects and excerpts from features have been provided for use in grade schools, high schools and colleges. The films are supplied by MPAA member companies after the subjects have completed their commercial showings.

Variety Club Plans Ready

LAS VEGAS: An elaborate entertainment program, for members and their wives, is being arranged here for the 16th annual convention of Variety Clubs International, April 28-May 1, Jake Kozloff, chairman, and Ben Goffstein, local chief barker, announced this week. Reservations received thus far indicate record attendance.

Events scheduled include an open-air barbecue in true western style. Leading acts from "Strip" hotels will perform; a fashion show is being arranged, and boating outings on Lake Mead and tours through Hoover Dam will be included. Arrangements also have been completed among downtown casinos and clubs to join with the Last Frontier, the Thunderbird, the Flamingo, El Rancho Vegas and the Desert Inn for a round of receptions, dinners and dances.

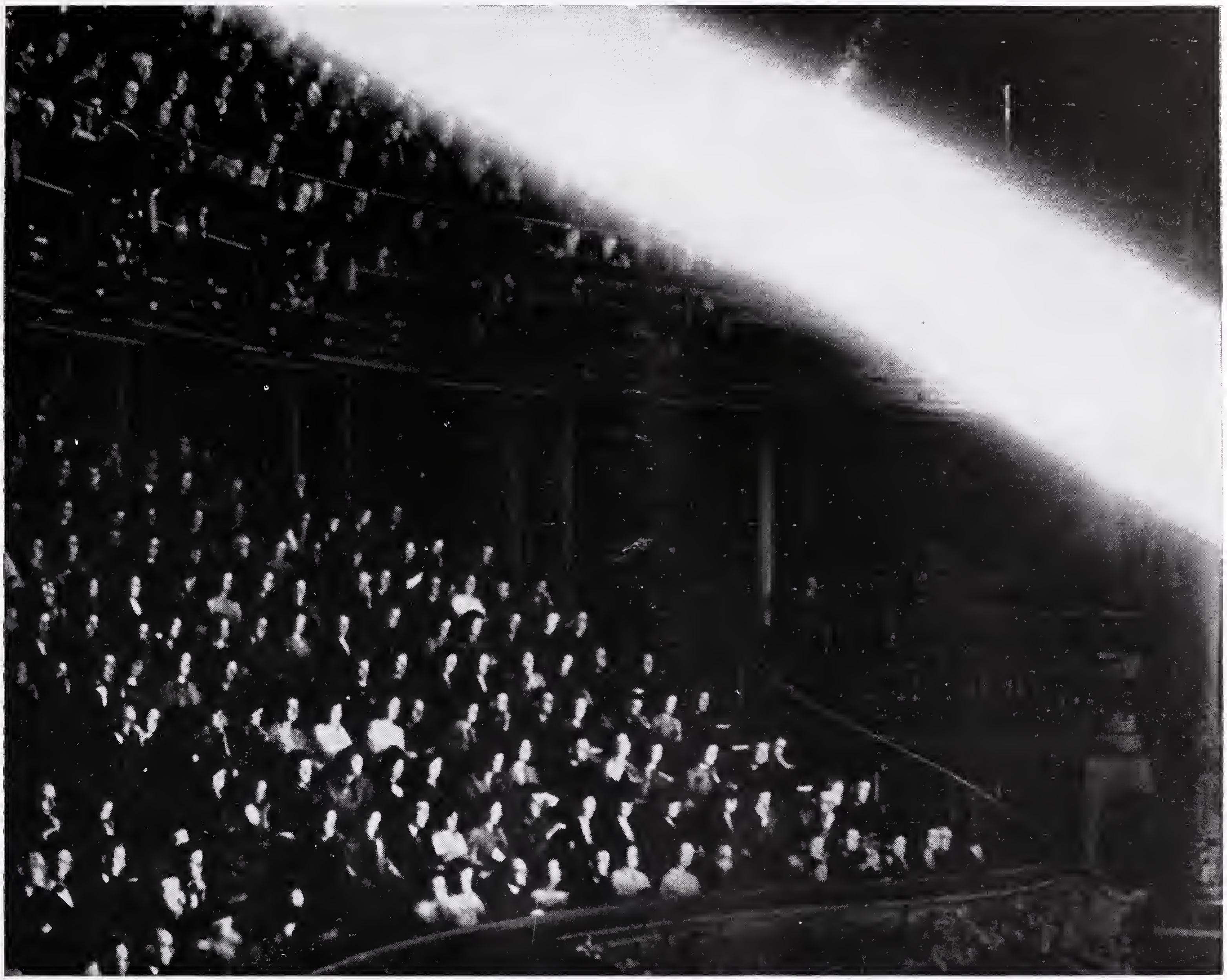
Various motion picture studios have indicated that stars will be in attendance and international Variety Club representatives are expected to journey from Tokyo, Dublin, London, Toronto and Mexico City to join in the fun. The Humanitarian Award banquet is scheduled to be held at the Flamingo Hotel, May 6.

IATSE Banquet Honors Raoul, Long an Official

William P. Raoul, veteran general secretary-treasurer of the International Alliance of Theatrical and Stage Employees, was honored by representatives from locals throughout the country at a banquet in his honor April 19 at the St. George Hotel in Brooklyn. Speakers, including Richard F. Walsh, IATSE president, stressed the part Mr. Raoul, a native of Atlanta, played in improving wages and conditions throughout the south, where he began as an IA representative in 1918, and later in promoting teamwork among locals of all areas. Among industry and labor executives on the dais were Major L. E. Thompson, RKO; Joseph Vogel, Loew's; Frank Phelps, Warner Brothers; Russell Downing, Radio City Music Hall; General Lyman Munson, NBC, and Martin T. Lacey and James C. Quinn of the Central Trades and Labor Council of Greater New York.

UJA Gets Strong Support In $151,500,000 Drive

Responding to chairman Robert Benjamin's urgent reminder, several branches of the amusement division of the United Jewish Appeal have accelerated their participation in the nation-wide UJA drive for $151,500,000. Among these groups are company chairmen, independent exhibitors, film exchange chairmen, purchasing agents, legitimate theatre subdivision and music publishers. The company chairmen leading the UJA drive are: Max Seligman, Irving Greenfield, William Brenner, Arthur Israel, Jr., Leonard Goldenson, Robert Weitman, Robert Goldfarb, Harry Mandel, Spyros Skouras, Jack Lang, Max Youngstein, Adolph Schimel, Sam Schneider. Leading the independent exhibitors are chairman Solomon Strausberg and co-chairmen Emanuel Frisch and Fred J. Schwartz. Co-chairmen Len Gruenberg and Phil Hodes are leading the drive in the exchange group. Former UJA chairmen who have agreed to serve as Mr. Benjamin's co-chairmen in this year's campaign are: Barney Balaban, Jack Cohn, S. H. Fabian, Sam Rosen, Abe Schneider and Fred J. Schwartz.



This is the house that LIFE builds

65% of all U.S. movie-goers read LIFE*

* From *A Study of the Accumulative Audience of LIFE,* by Alfred Politz Research, Inc. Each week, 23,900,000 people read LIFE. In the course of 13 issues, this audience accumulates to 62,600,000. A "LIFE reader" is a person who has read one or more of 13 issues.

Hear Robert Montgomery, "A Citizen Views the News"—weekday evenings on most NBC stations.

Members of House Back Hughes View

WASHINGTON: A statement in support of the stand taken by Howard Hughes, RKO studio head, in his dispute with Paul Jarrico, screen writer, was issued last week by three Republican members of the House Un-American Activities Committee.

The three were Representatives Harold H. Velde of Illinois, Bernard W. Kearney of New York and Charles E. Potter of Michigan. The fourth Republican member of the group, Rep. Donald L. Jackson of California, earlier had endorsed Mr. Hughes' action in firing Mr. Jarrico.

In their statement the three Republicans said Mr. Hughes' move was "an important step toward the eradication of Communist influence in the entertainment world." They stated that "the continued silence of an individual who has six times been identified as a one-time Communist is not reassuring to the American people who are footing not only the cost of a war in Korea but the production of moving pictures as well."

July 16 has been set as the trial date for RKO's suit for declaratory relief from Mr. Jarrico's demand for screen credit on "The Las Vegas Story." The writer's countersuit against RKO, asking for $350,000 in damages, will be tried simultaneously before State Superior Court Judge Stanley Barnes.

Mr. Jackson, speaking on Communism and the film industry at a Kiwanis Club meeting, said, "As long as the guilds and unions keep on their membership lists men and women identified with Communism, Hollywood will be regarded in an unfavorable way. They must clean house."

The American Legion in Baltimore this week announced plans to picket Baltimore theatres in which films of alleged members or supporters of the Communist Party are appearing. The picketing will be carried on by the Committee Against Un-American Activities of the Legion's Department of Maryland.

Theatre Faces Lottery Charge

The Linden theatre, Ottawa, has been charged with operating a lottery in the form of "Foto Nite" contests, through which prizes are given to patrons. If the case is successfully prosecuted, scores of similar cases are expected to be brought against exhibitors throughout Canada.

HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913.
Negotiations in Any Language.
CABLE:
HENARIAS, N. Y.

Propose Individual Ads Of Institutional Type

The abandoned plans for a joint distribution institutional newspaper advertising campaign may be replaced by an arrangement whereby the companies would proceed with such advertisements independently and on a voluntary basis, it was indicated last week. The substitute plan was scheduled to be proposed and acted upon at a meeting in New York April 22 of the Motion Picture Association of America's advertising-publicity committee, headed by Charles Simonelli of Universal. Whatever decision is reached by the committee will be reported to the MPAA membership meeting in New York next month. If the proposal is adopted, it was said to be doubtful that all companies would follow the plan since the reason the joint effort was eliminated was because the release schedules of certain distributors would not fit in with an institutional advertising effort this spring and summer.

Hughes Sets RKO Picture

HOLLYWOOD: RKO Pictures announced this week the purchase of "A Likely Story" as a starring vehicle for Jean Simmons, with production to start in about three weeks. The purchase was made by Howard Hughes, managing director-production, from Paramount when the latter decided not film the comedy because its intended star, William Holden, had other commitments. Lloyd Bacon will direct the new film and Robert Sparks will produce. It will be Miss Simmons' second Hollywood picture. She originally was brought to this country to star in Gabriel Pascal's production of "Androcles and the Lion" for RKO.

"John" Greeted by Big Hollywood Audience

A capacity audience made up of Hollywood stars, top civic and industrial leaders, prominent clergy and socialites attended the west coast premiere this week of Paramount's "My Son John" at the Fine Arts theatre in Beverly Hills. Paramount officials described the film colony's tremendous response as a tribute to Helen Hayes, who returns to the screen for the first time in 17 years in the picture, produced and directed by Leo McCarey. Co-starred in the film are Van Heflin, Robert Walker and Dean Jagger.

Legion Approves Five New Films in Week

The National Legion of Decency this week reviewed and approved five films, putting two in Class A, Section I, morally unobjectionable for general patronage, and three in Class A, Section II, morally unobjectionable for adults. In Section I are "The Soldier Saint" and "Skirts Ahoy." In Section II are "The Great Adventure," "Paula" and "Red Planet Mars."

TV Experts Hold Meet In Paris

by HENRY KAHN

PARIS: The world's first international meeting of television experts took place here last week. It was organized by the United Nations Economic, Social and Cultural Organization.

Eight countries, including the United States, were represented. The American delegates were Richard Hull of Station WOR-TV; Iowa State College; Robert Hudson, director of radio and television at the University of Illinois, and Davidson Taylor, general production director of NBC-TV. Britain sent Mrs. Mary Adams, talks director of the BBC, and Maurice Gorham.

The meeting undertook a complete survey of television. However, only Britain and the U.S. were in a position to offer really constructive ideas as in the other countries television is just beginning. The threat to the cinema in France was cited from the report of M. Porché, French delegate, who said plans were being drawn to equip all working class apartment houses with a TV room. Occupants of these apartments would be able to visit the room at night and watch the TV picture which would be thrown on a screen.

M. Porché suggested the idea of a "pool" for television films. This, he said, would form a vehicle of exchange and would cut costs, too. Mr. Hudson said U.S. theatres had lost between 20 and 40 per cent of their business through television and that bars and night clubs had suffered also.

In reply to criticism of the U.S. system of commercial broadcasting, Mr. Taylor pointed out that TV was not an affair of the school, church or institution but of the home.

Movietime Unit Set For Upstate New York

BUFFALO: Vera-Ellen, Sally Forrest, Sterling Hayden, Richard Carlson, William Demarest and Manny Seff will make up the Movietime U.S.A. unit which is to visit this city and Western New York. The unit arrives in Buffalo April 27. The stars will visit Niagara Falls, Batavia and nearby towns April 28.

HIGHLY EXPERIENCED CAMERAMAN
available in
AUSTRALIA, NEW ZEALAND, ETC.
Thoroughly competent cameraman for motion pictures and TV, owns complete equipment black & white and color—desires work for American motion picture or TV organization in Australia, New Zealand and Pacific Islands. 20 years' experience U.F.A. and other leading European and American companies. Please write:
I. Konstantino, 3-A Barclay Street, Waverley, Sydney, Australia.

The Hollywood Scene

C of C Makes Deep Bow In Direction of Screen

Hollywood Bureau

The Hollywood week was rife with oratory, most of it favorable.

The Los Angeles Chamber of Commerce, an organization of world-renowned effectiveness, made the 50th anniversary of the opening of the first motion picture theatre in the community the occasion for a banquet honoring the film industry. The Chamber's president, Terrell C. Drinkwater, spoke glowingly of the motion picture's contribution to the fame and fortune of the city in which it spends, he said, more than $175,000,000 annually on payrolls alone. He said, "The industry's Federal, state and local tax bill is astronomical," and he mentioned its "annual advertising budget of $66,000,000." Statistically and otherwise, the Chamber of Commerce president said a good many better things about the industry than it usually says about itself.

Skouras Sees Screen Still Dominant Entertainment

Responding to the Drinkwater address, Charles P. Skouras, chairman of the board of directors of the Theatre Owners of America, and recipient of a scroll on behalf of Exhibition, said, "In spite of rumors, it is my belief that no other medium of entertainment can replace the motion picture," and went on from there to cover reminiscently the high points of the past quarter-century.

Motion Picture Association of America president Eric Johnston, who also received a Chamber of Commerce scroll, delivered the major response for the industry, uttering many a constructive quote as concerns the picture business itself, and quite a passel of others useful to TV writers.

Jackson Takes Shot at Hollywood Over Reds

All the Chamber of Commerce outgivings were of the pro variety, a pleasant change of pitch, but Representative Donald L. Jackson took steps to correct that condition the following day. Addressing the Kiwanis Club, this California member of the House Committee on Un-American Activities chose to say, "As long as guilds and unions keep on their membership lists men and women identified with Communism, Hollywood will be regarded in an unfavorable way. They must clean house." Congressman Jackson, who became known locally as a man of a few million words during the telecast committee hearings last year, didn't get as much newspaper space as the Chamber of Commerce event did, but that wasn't his fault.

The news turned favorable again at the weekend, when the visiting Queen Juliana of the Netherlands was the industry's guest at an all-studio function held at the Metro-Goldwyn-Mayer studio Saturday. Representatives of all the studios foregathered for this function in a display of cordiality and single-purposeness unsurpassed.

Five Features Started

The start of five features and completion of eight others brought the count of pictures in camera stage down to a meek 27 at the weekend.

Scott-Brown Productions, releasing through Columbia, started "The Outlanders," Technicolor, starring Randolph Scott, with Harry Joe Brown as producer, Roy Huggins as director, and with Donna Reed and Claude Jarman, Jr., in the cast.

MGM's John Houseman turned cameras on "Tribute to a Bad Man," directed by Vincente Minnelli, with Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell, Barry Sullivan, Gilbert Roland, Gloria Grahame and Vanessa Brown.

Universal-International began filming "Willie and Joe Back at the Front" in Japan, with Tom Ewell, Harvey Lembeck and Mari Blanchard, directed by George Sherman, Leonard Goldstein producing.

William F. Broidy launched "Sea Tiger" for Monogram, with Frank McDonald directing Marguerite Chapman, John Archer and the others in the cast.

Vincent F. Fennelly started "Barbed Wire," Monogram, with Will Bill Elliott and Phyllis Coates heading a cast directed by Lewis Collins.

Mary Pickford Buys Screen Rights to Anti-Red Story

Scheduled to return to the screen in Stanley Kramer's production of "The Library," Mary Pickford, part owner of United Artists, may reenter production later on her own, it was learned in Hollywood last week. Miss Pickford has acquired the screen rights to "Under the Red Star," an original by Ivan Lebedeff and George St. George which is described as a "highly dramatic and anti-Communist" story.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA

The Outlanders (Scott-Brown Prod.-Technicolor)

MGM

Tribute to a Bad Man

MONOGRAM

Barbed Wire

Sea Tiger

UNIVERSAL-INT'L

Willie and Joe Back at the Front (Japan)

FINISHED (8)

COLUMBIA

Wagon Team

Strange Fascination (H. H. Prod.)

The 5000 Fingers of Dr. T. (Kramer Co.-Technicolor)

INDEPENDENT

Invasion U.S.A. (American Pictures Prod.—United Artists release)

MGM

Letter from the President

MONOGRAM

The Rose Bowl Story (Cinecolor)

PARAMOUNT

Tropic Zone (Technicolor)

UNIVERSAL-INT'L

It Grows on Trees

SHOOTING (22)

INDEPENDENT

Lady in the Fog (Intercontinental Films—London—Lippert release)

Hellgate (Commander Films Prod.—Lippert release)

MGM

Prisoner of Zenda (Technicolor)

You for Me

Plymouth Adventure (Technicolor)

Lili (Technicolor)

Everything I Have Is Yours

REPUBLIC

Ride the Man Down

RKO RADIO

Hans Christian Andersen (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX

Night Without Sleep

Stars and Stripes Forever (Technicolor)

My Wife's Best Friend

Monkey Business (formerly "Darling I Am Growing Younger")

Pony Soldier (Technicolor)

The Snows of Kilimanjaro (Technicolor)

UNIVERSAL-INT'L

Bonzo Goes to College

City Beneath the Sea (Technicolor)

WARNER BROS.

The Iron Mistress (Technicolor)

April in Paris (Technicolor)

Danger Forward

The Story of Will Rogers (Technicolor)

The Miracle of Our Lady of Fatima (WarnerColor)

The National Spotlight

ALBANY

"Snow White and the Seven Dwarfs" was moved from "A" houses to "B," in Albany, Kingston and several other cities where circuits operate two theatres. . . . Harry Lamont reopened the Vail Mills drive-in, after two postponements caused by rainy weather. Most of the drive-ins are now operating. . . . The 1952 premiere of Fred Kleemeir's Starlight, Watertown, was delayed because it suffered a screen blowdown recently. . . . Lewis A. Sumberg, counsel for Albany TOA unit, hailed the modifying amendment on new drive-in screens which the State Board of Standards and Appeals wrote into the proposed revisions for the places of public assembly code. The original section would have banned drive-in screens, on future construction, if they were "visible" from a highway. . . . Martin Moscowitz, Twentieth Century-Fox district manager, and Lou J. Kaufman, Warner Theatres home office booker, huddled with Charles A. Smakwitz, Warner zone manager, Lawrence Lapidus, buyer-booker in the zone office, and Nat Rosen, Fox manager. . . . George Snyder, manager of Schine's Strand, Carthage, arranged the appearance of the "Movietime U. S. A." unit at ground breaking ceremonies for a twin-villages swimming pool in Carthage and for a reception by the local Chamber of Commerce.

ATLANTA

The Roxy theatre, St. Petersburg, Fla., has changed partnership again, this time at a sale price of $125,000. The buyer is W. R. Parsley. . . . The Marshall drive-in, Guntersville, Ala., has opened for the season. . . . George Krevo appointed as manager of the Empire theatre, Daytona Beach, Fla. He succeeds H. M. Addison. . . . George J. Wilson is the new owner of the Iona theatre, Wewahitchka, Fla. . . . On the row were W. W. Fincher, Chattanooga, Tenn.; Jimmy Aaron, Anniston, Ala.; Dave Hamilton and son Mack, Fort Payne, Ala.; Dick Kennedy, Milt Moore, Jacksonville, Fla.; Sidney Laird and L. J. Duncan, West Point, Ga.; A. L. Bishop, Columbus, Ga.; and R. H. Brannon, from Dahlonega, Ga. . . . Jimmy Bellows, former manager Strand theatre, Birmingham, Ala., has resigned. He has been replaced by Arlie Miller, former usher at the Melba. . . . Lester M. Neely, Jr., of the Neely theatres in Alabama, is a candidate for the Perry County Board of Education in the May 6 primary. . . . R. C. Saunders of Charlotte, N. C., and J. N. Wallace are the new owners of the 260-car drive-in, Columbus, Ga.

BALTIMORE

Mrs. Robert Gruver, wife of the New Glen theatre owner, is in St. Agnes Hospital. . . . Mike Leventhal, Lord Baltimore theatre, and Charles Denma, Apex theatre, seen along film row. Leon Back, president, presided over the first meeting of the new officers of the Allied Motion Picture Theatre Owners of Maryland. . . . George Rommel has resigned from the Belnord theatre as manager after 19 years. He has been replaced by Thomas Rosen who moves over from the Northway. Andrew Ruppold has been transferred from the Linwood to the Northway and William Liebig, assistant manager at the Patterson, has been promoted to the managership of the Linwood. All are Durkee theatres. . . . Joe Basson, IATSE representative, attended a meeting between officers of Local 181 and some members of the defunct Independent projectionists union Local 1. . . . Bill Allen, Towson and Belair theatres, an exhibitor for many years, died suddenly of a heart attack. . . . Alan Holdcraft has resigned as manager of the Little theatre to become manager of the Del-Mar drive-in. . . . John Grauling, projectionist at the New Glen theatre, has been released from the hospital. . . . William Whitmore, projectionist, Plaza theatre, is in Mercy Hospital with a stomach ailment. . . . Frank Hornig, owner of the Horn theatre, is back from Virginia. . . . Rodney Collier, delegate, Lauritz Garman, Chief Barker Barry Goldman and past Chief Barker Bill Myers are flying to the Variety Club convention in Las Vegas.

BOSTON

Herbert Philbrick, former secret agent for the FBI, spoke at a Sunday breakfast at Temple Emeth, South Brookline, at the request of Stanton Davis, RKO booker, his former business friend. . . . Backed by a strong campaign, the Pilgrim theatre, flagship of the American Theatres chain, broke a Sunday record on Easter Sunday with "My Six Convicts." . . . Singer Johnny Ray has been booked for one week at the Metropolitan theatre for a stage appearance starting Friday, July 18. . . . On May first Ralph Banghart RKO publicist here, will exchange places with Hugh McKenzie in Philadelphia. . . . Theatre Equipment Dealers Association have sent letters of commendation to Joe Cifre and to Kenneth Douglass of Capitol Theatre Supply for their excellent work in collecting copper drippings. Both men, official depot centers for the scarce material, have been pleading with all theatres in this area to return to them their left-over drippings for the Government. . . . Nick Russo is handling the local publicity for "Never Take No for an Answer," the Souvaine film now playing the Majestic theatre.

WHEN AND WHERE

April 28-May 1: Variety International convention, Las Vegas, Nev.

May 1, 2: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis, Minn.

May 3, 4: Meeting, Board of Directors, Allied States Association, Broadmoor Hotel, Colorado Springs, Colo.

May 6, 7: Convention, Allied Rocky Mountain Independent Theatres, Antlers Hotel, Colorado Springs, Colo.

May 8-10: "Seeing Is Believing," MGM project to fly some 100 exhibitors to Hollywood to view coming product and study merchandising.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

BUFFALO

The Movietime U. S. A. Hollywood personality unit to visit Buffalo will include Vera-Ellen, Sally Forrest, Sterling Hayden, Richard Carlson, William Demarest and Manny Seff, according to an announcement by George H. Mackenna, manager, Basil's Lafayette and co-chairman with William Dipson of the Movietime, U. S. A. campaign here. The stars will arrive April 27, visit Niagara Falls and Batavia on Monday and be in Buffalo Tuesday with an Ad Club appearance as the highlight of the day. William Brereton is chairman of the publicity committee. . . . Mark L. Sanders has re-opened the Starlite drive-in near Seneca Falls. . . . Murray Briskin has re-opened the Riviera in Syracuse. . . . The Embassy-Vernon corporation of New York has taken a 21-year lease on the Astor, Syracuse, involving about $1,000,000 Harry Brandt, president of the operating company, executed the lease on the house which has just re-opened. . . . The North, Kallet and DeWitt drive-ins have opened in the Syracuse area. . . . Rudolph Valentino in "The Four Horsemen of the Apocalypse," was shown on the Dryden theatre screen, in George Eastman House, Rochester. . . . With four hold-overs downtown, the Paramount really got a break for "With a Song In My Heart," which did great business.

CHICAGO

"Singin' In the Rain" is reported to have turned in a first-week gross of $25,000 at Eitel's Palace as the opening attraction under the owner-management of Otto K. Eitel, considerably above the house average. . . . Gus Coston took over the Castle Theatre, Bloomington, Ill., from B. & K. . . . National Screen is preparing "How Science Serves You," latest Chesterfield short, for local release. . . . The Homewood, Homewood, Ill., managed by Ray Harrington, and Sam Meyers' suburban houses—the Glencoe, Stadium, and Teatro Del Lago—have joined

(Continued on opposite page)

MRS. TAYLOR, CANADA'S 'ART' HOUSE PIONEER

Yvonne Taylor of Toronto is a self-assured woman who thrives on challenge. "Sometimes it takes a little persuasion, and even a little nagging to get your way, but the results are worth it," says Mrs. Taylor, who, although comparatively young in film experience, is recognized as the dean of art picture exhibition in Canada.

As operator of two of the best known "off-beat" film houses, the International Cinema and the Towne, in Toronto, Mrs. Taylor's renown has spread. Her most recent and ambitious venture—a project called "Curtain at 8:30" with art films shown once weekly in regular houses in communities lacking special theatres—has even caught on south of the border.

Mrs. Taylor's husband is N. A. Taylor, head of the Twentieth Century circuit, one of the biggest in the Dominion. He certainly was not her inspiration, neither did he offer any support. All he did was to permit her to remodel a theatre on Yonge street, choose her own films and manage it. He thought it would fail as an art house.

To his surprise, the venture not only didn't flop, but turned the International Cinema into one of the most talked-about operations in the country. The success of the experiment was the more amazing because the theatre was situated a long way from the center of town. Later, Mrs. Taylor added the Towne to her operation.

The International Cinema opened, after extensive remodeling, April 17, 1946, but it took some time before the idea caught the public fancy. Mrs. Taylor's dream started during a visit to the Little Carnegie theatre in New York. Her initial results would have been discouraging to anybody except Yvonne Taylor. It was the challenge that fired her determination to make a go of it.

YVONNE TAYLOR

The first pictures were "Marie-Louise," "Portrait of a Woman," "Baker's Wife" and similar product. Then came the memorable "Henry V" which stayed for months at $1.80 admission, and Mrs. Taylor's dream was now an established fact. During the first season she also pioneered in Canada with a Summer Film Festival, during which the top films from six nations were presented.

Mrs. Taylor has an impressive musical and literary background. The Taylors have one son, in his 'teens, and live a quiet, suburban life when not preoccupied with buying and merchandising films.

They have a lavish home, and a coveted invitation is to be asked to a private screening in the Taylors' sumptuous projection room in the basement of their home.

(*Continued from opposite page*)

Allied Theatres of Illinois and the Allied Buying and Booking Circuit. . . . Lt. Bill Balaban, home on furlough, is heading for foreign service, in Japan. . . . Wright and Henrich, who operate a hosiery store in the Loop, have taken over the west side Manor on a long-term lease and will re-open the house early in May. They are newcomers to the theatre business. . . . The HI-Lite 30 drive-in, Aurora, has re-opened. . . . Nick De Lucca will distribute "Little Miss Devil," the Samia Gamal picture, after its Chicago premiere at his own Alex theatre. . . . John B. Smelker, manager of the Homewood, Homewood, Ill., and formerly with B. & K. and Billboard magazine, has joined the managerial staff of the Clark theatre. . . . National Screen is getting ready to make the plunge into the beverage vending business here in Chicago, after setting up downstate.

CINCINNATI

After 18 years in advertising with RKO, of which eight were spent as divisional director of advertising here, Nathan S. Wise has resigned to inaugurate his own advertising and publicity agency here, in association with James C. Keefe, with offices in the RKO Palace Theatre Building. Prior to joining RKO, Mr. Wise was director of publicity for Fox theatres in Detroit. Mr. Keefe previously handled advertising and publicity for Fox theatres in Milwaukee, also for RKO houses in Minneapolis and Warner theatres, in Cleveland. More recently he was publicist for the local Twentieth Century-Fox branch and has held managerial positions in theatres in this area. . . . Eugene Tunick, local Lippert manager, has established local headquarters for Souvaine Selective Pictures. . . . James Levandusky is the new president of the local MGM club. Edwin M. Booth is vice-president, Harry Sheeran, treasurer, and Jean Gertler, secretary. . . . Chakeres Theatres, Inc., of Springfield, Ohio, has increased its holdings to 44 units by purchase of the Melody cruise-in, near Springfield, formerly operated by Raymond Stout, of Dayton, Ohio. Reported price is $200,000. Opened in 1948 on a 12-acre tract, with a capacity of 500 cars, an expansion program will be undertaken to increase the facilities to accommodate 750 cars.

CLEVELAND

Bernard Rubin is now sole owner of Imperial Pictures, an independent distributing organization in northern Ohio. He bought out his partner, John Urbansky. . . . Richard Hedglen, MGM booker, is the father of a baby girl. . . . David Sandler, president of Theatrecraft Mfg. Corp., became a grandfather when a boy was born to his son, Merle, and his wife. . . . Charles Rich, former Warner district manager, now head of the Rich Releasing Company, has been appointed eastern sales manager for Essanjay Films. . . . Ben Schwartz, financially interested in the State theatre, Cuyahoga Falls, died. . . . Herbert Ochs closed a product deal with Charles Chaplin, United Artist Canadian sales manager and George Heiber, Toronto sales manager, for all of his six Canadian drive-ins. . . . Ohio censor Board is holding up a seal on the reissue of "Frankenstein," which was passed when the picture was originally released. . . . Paul Foster has resigned as manager of the King theatre to settle in Hollywood. . . . Mrs. Irvin Gross, wife of the owner of the Quincy theatre, is in charge of a benefit motion picture show and bake sale to be held at the Heights theatre for a benefit fund for blind children of Israel.

COLUMBUS

Increasing the use of closed-circuit television for civil defense instruction was predicted by Jack T. Johnson, assistant administrator of the Federal Civil Defense Administration, speaking at the 22nd annual Institute for Education by Radio and Television here. He promised the FCDA would do its best to pioneer this new medium, with theatres equipped with television as integral parts of the instruction program. . . . Columbus will receive two new TV channels, 34 and 40, in the new UHF band under the recent FCC allocation. Channel 34 is for an educational station. Ohio State University has applied for a channel in the VHF band. . . . Screen of the Starlite drive-in at Crooksville, Ohio, operated by Dorman Law, was severely damaged by a heavy windstorm. . . . First run holdovers, legitimate attractions at RKO Palace and revival runs have cut into the number of films available for subsequent runs here, resulting in a product shortage. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, will attend the National Allied board meeting May 3-4 at Colorado Springs. . . . *This Week In Columbus,* hotel and theatre guide, has changed its name to *TWIC* and is featuring art and reviews of current and coming pictures. . . . Charles Williams has been promoted to assistant at Loew's Broad.

DENVER

Two Denver theatre groups are closely affiliated with companies seeking TV channels. Officers of Wolfberg Theatres are interested in Denver Television Co., and Fox

(*Continued on following page*)

(*Continued from preceding page*)

Intermountain executives, both active and retired, are interested in Aladdin Radio and Television, Inc. Both companies are asking for channel 7. . . . Atoz Amusements, Inc., headed by C. U. Yaeger, and the Wolfberg Theatres, are each building 1,000-car drive-ins in approximately the same location, both being southeast of the city. This is the first for Atoz in Denver, and the fifth for Wolfberg Theatres. . . . Ralph Batschelet, manager of the Paramount for Fox Intermountain Theatres until it was taken over by Wolfberg Theatres, is now managing the Tabor, where he succeeds Gene Manzanares, who was moved to the Webber. . . . Major social event of the Allied Rocky Mountain Independent Theatres convention in Colorado Springs May 6-7 will be the dinner-dance on the closing night. . . . Jim Ricketts, Paramount head booker, father of a baby boy. . . . Delbert Stewart acquired the Hilltop drive-in, Torrington, Wyo., from James B. Nolan.

DETROIT

Bud Abbott and Lou Costello made a personal appearance on the stage of the Palms theatre in connection with their movie "Jack and the Beanstalk." . . . Dave Idzal, manager of the Fox, reported full house for the Frankie Laine stage show. All seats were reserved. . . . M. F. Gowthorpe, president Butterfield Theaters, has taken over duties of treasurer replacing George S. Berger who retired. . . . Community Theatres planning to close the Grande. . . . Dean Sowders announced the completion of his Alpena drive-in located near Alpena, Mich. He will manage the theatre which holds 300 cars. Glenn Wallace will act as buyer and booker. . . . The run of "Snow White and the Seven Dwarfs" was extended by Gil Green, manager of the Michigan, who intended to have it run during Easter Week only.

HARTFORD

Ray Title, formerly associated with the F&M Circuit, St. Louis, has been named manager of the E. M. Loew's Hartford drive-in, Newington. . . . Peter G. Perakos, head of the Perakos Theatres, New Britain, Conn., leaves in early May on a European vacation trip. . . . Jay Finn, formerly house manager of the E. M. Loew's Hartford, has been transferred to the managership of the circuit's Riverdale drive-in, West Springfield, Mass. . . . W. J. Beach is the new house manager, Court Square theatre, Springfield, Mass. . . . Thomas C. Gannon has been named assistant manager, Warner Garde theatre, New London, Conn. . . . Lou Ginsburg of Amalgamated Buying and Booking Service, New Haven, has returned from a Miami, Fla., vacation visit. Bernie Levy of the same organization is back at his desk following an Atlantic City, N. J., stay. . . . The Al Schumans of the Hartford Theatres Circuit, Hartford, have been vacationing in Miami.

INDIANAPOLIS

Trueman Rembusch, president of Allied Theater Owners of Indiana and national Allied, left Friday on a short vacation trip to Florida before the state convention May 6-7. . . . Loraine Tony has been named booker at Realart, succeeding Gus Heinrich, who went to Repubic. . . . Jesse Fine, Evansville exhibitor, has returned from a vacation in Bermuda. . . . William T. Whalen, former New York City chief of detectives and technical advisor for "The Sniper," spent two days here last week on behalf of the film. . . . Dr. Marvin Sandorf will hold a benefit for the Indiana State Firemen's Association at his Twin Drive-In May 14. . . . C. A. Christie has closed the Union at Liberty. . . . Claude McKean, branch manager, and Jules Goldman, Gayle Black and Robert Shrader, a salesman, attended a Warner division meeting at Pittsburgh April 24-25. . . . Business prospered here Easter week despite bad weather. "Singin' In the Rain" earned a holdover at Loew's.

KANSAS CITY

The board of directors of the Kansas Missouri Theatre Association initiated a project for Movietime U. S. A. for this summer, suggesting June, for tours of stars. C. E. Cook, president, appointed for this association to a joint committee for the project, Leo Hayob, Marshall, Mo.; Senn Lawler, Kansas City, and Earl Jameson, Jr., Kansas City. Jay Wooten is to appoint a similar representation for the Allied unit, and William Gaddoni for the distributors. . . . John Schnack, 50 years an exhibitor, at Larned, Kansas, is to be honored May 15 by a dinner in his home town sponsored by the Kansas-Missouri Theatre Association, of which he is one of the oldest active members. . . . "Quo Vadis" begins a series of runs in the Greater Kansas City area; road show, at the Granada, Independence, Mo., April 20; Electric, Kansas City, April 24, and the Plaza, Kansas City, Mo., April 27. . . . "Singin' in the Rain," plus the award-winning "The Two Mousketeers, which opened to big business, has been held over at the Midland. . . . "Ma and Pa Kettle at the Fair," which had a far above average estimated week at the four Fox Midwest first runs, was moved over to the Esquire for a second week.

LOS ANGELES

Murray Peck, formerly associated with the Galston and Sutton Theatres, has been appointed manager of the United Artists theatre. . . . Alex Cooperman is back in town after a business trip to San Francisco and Kansas City. . . . Gorman Heimueller, who recently resigned from the U A Theatre Corp., publicity staff, is now a booker for Monogram. . . . Silas Jones has closed the Allena. . . . Bob Dunningen will handle the Hub and Rio theatres, Blyth, for a year until Dave Jarvis recovers from his recent air mishap. . . . The Office Employees union elected the present officers to serve for the current year: president, Leroy Patterson; vice-president, Robert Ciofani; secretary-treasury, James H. Fasbender; trustee, Elizabeth Hagerty. . . . Seen on the Row were Bill Alford, Desert Hot Springs; Joe England, Whittier; Dick Ettinger, Cal Pac; Ben Peskay.

LOUISVILLE

Joe McHugh has been added to the personnel staff of the Falls City Theatre Equipment Co., replacing Charlie Wells, Jr., who resigned recently. . . . Jane Robertson, wife of R. H. Robertson co-owner of the Majestic theatre, Springfield, Ky., was scheduled to enter a hospital here to undergo surgery. . . . Louisville will have a daylight saving time this summer. It will be official from April 27 to June 19. After that it will be voluntary until September 28, the end of the fast time period throughout the country. . . . Out of town exhibitors seen on the Row included: George Lindsay, Lindsay, Brownsville, Ky.; Louis Baker, Star, West Point, Ky.; R. L. Gatrost, Victory, Vine Grove, Ky.; Bob Encoh, State and Grand, Elizabethtown, Ky.; J. E. Thompson, Sunset drive-in, Bowling Green, Ky.; E. L. Ornstein, Rialto, Marengo, Ind.; H. L. McKinney, Moon-Lit drive-in, Clarksville, Tenn.; and Jim Atterbury, Town Hall, Winchester, Ky. . . . John M. Arnold has resigned as manager of Lou Arru's Twin drive-in theatre here to accept a similar position at the Dixie drive-in theatre, Miami. He has been replaced at the Twin by Frank Boise. . . . The Art theatre, Knifley, Kentucky, owned by Luther Knifley which has been closed, will probably re-open in the not too distant future.

MEMPHIS

Several exhibitors from the Memphis trade territory were enroute to Las Vegas to attend Variety International's convention there April 28-May 1. . . . Mr. and Mrs. Nathan Flexer, Waverly, Tenn., and Orris Collins, Paragould, Ark., were among exhibitors in Memphis making last minute preparations for the trip. . . . M. H. Brandon, Film Transit; R. L. Bostick, National Theatre Supply, and Ben Bluestein, Memphis business man, were official delegates from Memphis Tent 20. . . . A. N. Rossie, Clarksdale, Miss., exhibitor, was in Memphis booking for the first time since his serious illness in a Cleveland, Ohio, hospital. . . . The new 1,400-seat Plaza theatre in Memphis occupied the spotlight this weekend. An invitational opening was scheduled for April 24 with formal opening April 25. Augustine Cianciolo, operating the Plaza under a 10-year lease, turned over the first night's show to East Memphis Kiwanis Club to raise funds for retarded children. . . . Exhibitors booking and shopping in Memphis included H. G. Walden, Red Bay; Henry Pickens, Steele; G. C. Pratt, Fulon.

MIAMI

Recent personnel changes include Keith Hendee now managing the Gateway in Fort Lauderdale; Douglas Jernigan, assistant Center; Clayton Behee, assistant Rosetta, and Sam Carver at the Parkway as manager. . . . The run of "Bronco Buster" at the Claughton's Embassy and Variety will offer patrons the added thrill of personal appearances five times daily of stunt man Bob Cavanaugh and "Dottie," the world's "most educated" horse. . . . Wometco's "Big League" contest has fostered much rivalry among the theatres. Sixth week standings were: Carib, still holding down the number 1 spot with the honor of scoring the highest total of bonus points yet awarded; Miracle, Surf, Lincoln, Parkway, Park in Tampa, Miami, Gateway and State. The Tower is edging up with a jump from 19th to 13th.

MILWAUKEE

Ben Katz, of Universal, was in town to get everything in readiness for the premiere of "No Room for the Groom" to be held at the Warner theatre May 6 on behalf of Mil-

(*Continued on opposite page*)

(*Continued from opposite page*)

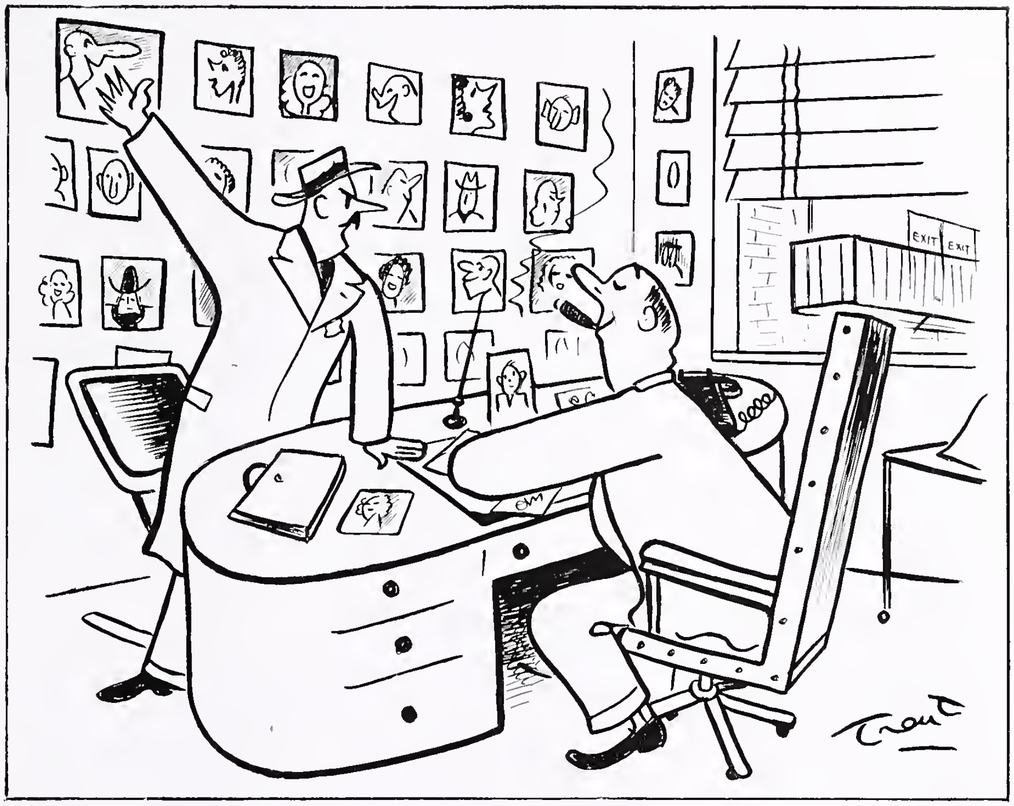
waukee County's Cancer Crusade. Tony Curtis and Piper Laurie will make guest appearances for the event. . . . Two eastern Wisconsin theatres were robbed last week. The first was in Sheboygan, where a holdup man got $18 from the cashier after passing a note asking for bills. The second was Russell Leddy's Orpheum at Green Bay, Wis., where the loot was $700. . . . The Wisconsin Industrial Commission signed the new revised drive-in building code. . . . On the front of the marquee of the Royal theatre here was seen "*Too* Good Features" instead of Two Good Features. It caught the eye of a photographer of a local paper and a picture of the theatre's marquee appeared in the paper.

MINNEAPOLIS

Vern Skorey, former branch manager for Twentieth Century-Fox at Calgary, Alberta, has joined the Minneapolis branch as salesman. . . . L. T. Mooney, RCA motion picture service representative in the Twin Cities, is ill at the Midway hospital in St. Paul. . . . W. A. VanCamp, for many years a St. Paul theatre manager for the Minnesota Amusement Company, and now managing director for Greater Seattle Incorporated, Seattle, Washington, stopped to visit with friends in St. Paul. . . . Cyril Huss, Lyric theatre, Faulkton, South Dakota, was in Minneapolis on a buying and booking trip. . . . The first drive-in theatre in the Twin Cities to reopen for this season was the Hilltop in Minneapolis. . . . Visitors included Burr Cline, Star, State and the Outdoor theatres, Jamestown, North Dakota; Earnest Schweigerdt, Princess theatre, Miller, South Dakota; Clarence Morris, Morgan theatre, Morgan, Minnesota, and Vernon Schaefer, Adams theatre, Adams, Minnesota.

NEW ORLEANS

Out-of-town callers were A. L. Royal and his general manager, Hank Jackson, Royal Theatres, Laurel, Miss.; Arthur Lehman, Jackson, Miss.; Charles Waterall and sons, Charles, Jr., and Jack, Prichard, and Mt. Vernon, Ala.; Harold Jenkins, Sundown drive-in, McKenzie, Ala.; Joseph Barcelona, Regina, and Roy Pfeiffer, Istrouma, Baton Rouge, La.; Robert Molzon, Norco, La.; Stanley Taylor, Crosby, Miss.; Charles Levy, Ritz, Hammond, La.; Kenneth Giddens and manager W. E. Limroth, Giddens and Rester Theatres, Mobile, Ala.; William Page and booker, John Luster, W. W. Page Amusement Co., Robeline, La., and Ira Phillips, Moreauville, La. . . . Tony Marullo has closed his Rendezvous, Grand Isle, La. . . . Frank Olah sold the Star, Jeanerette, La., to Ross Colletti. . . . A. D. Hopkins, who recently assumed operations of the 35 drive-in, Raleigh, Miss., is having it dismantled to be re-erected near Jackson, Miss. . . . Bert Brown's new drive-in, the Moonlite, now under construction near Enterprise, Ala., is scheduled for May 20 opening. . . . H. B. Shaver, who recently took over ownership operation of the Athens, Athens, La., added the Gibsland, Gibsland, La., to his operation. . . . Lew Andrews, Hallmark representative returning from a trip, said that he observed many drive-ins have gone in for midnight shows. . . . Mr. and Mrs. William Sendy of the Patio are rallying from injuries received in an auto accident.



MOTION PICTURE HERALD

"Look what it grossed in Stamford, Conn., and you sit there saying no soap!"

OKLAHOMA CITY

Oklahoma Tax Commission reports sales tax for the month of February, 1952, for theatres at $30,880, as compared with $29,607 tax for the month of February 1951. . . . The story of Oklahoma's 45th Division, began being filmed April 21, Republic announced. The picture, "Citizen Soldiers," is to be filmed for the most part in Fort Sill, where the Thunderbirds began combat training after being mobilized in September, 1940. . . . The Crest Theatre, Stillwater, Okla., has reopened after being completely remodeled. . . . At Houston, Texas, the largest drive-in theatre, with the innovation of two screens back-to-back, will be ready for operation at South Park Blvd. and Holmes Road about June 1, it was announced. The King Center drive-in, a novelty in the entertainment world, is being built by L. O. G., Inc., of Beaumont, Tex., headed by Julius Gordon, who also is president of Beaumont's Jefferson Amusement Company. The theatre will hold more than 800 cars. . . . A new amusement enterprise was to come to Chandler, Ariz., with the opening of the Mustang drive-in theatre.

PHILADELPHIA

Managerial changes were announced at the Warner Brothers Theatres here and in the territory. John Roach moved to the first-run Stanley with George Balkin transferred to the suburban Ardmore, where Jim McHugh left to go to the Colney. Howard Kuemmerle transferred from the Colney to the Keystone and Elmer Risley went to the Lindley. Harry Knoblauch moves from the Uptown, which was sold by the circuit, to the Cross Keys, and Chet Woerner goes from the Cross Keys to the suburban Lansdowne. In York, Pa., Francis Anthony was transferred from the Capitol to the Ritz with George Kemble coming from the Strand, Hanover, Pa., to the Capitol. James B. Boyer takes over the Strand, also assuming management of the State in Hanover, Pa. . . . William Fishman, local theatre owner, heads a real estate investment syndicate which purchased five resort real estate parcels in Atlantic City, N. J., for a sum reported in excess of $200,000. . . . With Max Bronow taking a post as booker at MGM, his desk at Tri-States Booking and Buying Service is taken over by Franklin Pease, until recently with the William I. Greenfield Theatres. . . . The Reading Drive-In, Reading, Pa., and the Atlantic Drive-In, Pleasantville, N. J., reopened for the new season. . . . Marvin Bazin, projectionist at the City Line Center, is a candidate for the Democratic nomination for State Legislature. . . . Sid Stanley adds amateur stage shows on Monday nights at the Uptown, which he manages for Sam Stiefel. . . . Joseph Conway, in taking over the operation of the Eureka, will rename the house and begin a policy on May 3 of foreign and art films. . . . 309 Drive-In in suburban Montgomeryville, Pa., reopened for the season and is in the process of building a kiddie playland. . . . Martin B. Ellis, general manager of the A. M. Ellis independent theatre chain, and Ralph Pries, local branch manager for the Berlo Vending theatre candy firm, are the new Variety Club representatives to the executive board of the local March of Dimes Chapter.

PITTSBURGH

Film Row folk sat up and took notice at a two column ad which appeared in the three local newspapers urging film-goers to see "Singin' in the Rain" at Loew's Penn Theatre. The ad was paid for by Morris Finkel, former president of the Allied Motion Picture Theatre Owners of Western Pennsylvania, and his brother Bill, Chief Barker of Variety Club Tent No. 1. They are the owners of five neighborhood theatres. Morris

(*Continued on following page*)

(Continued from preceding page)

fathered the idea feeling that a competitor's wares were good for the industry. . . . Twenty-three theatres in Pittsburgh and the suburbs were very successful in simultaneously showing "Boots Malone" and the "Magic Carpet" for a three-day run. . . . It marked the second time that the idea had been tried here and it was successful from a box-office standpoint. . . . "My Son John" was shown at special showings to many groups in the Warner screening room and its success was assured when the chairmen of the many women's clubs film committee placed a stamp of approval on the film. . . . The Warner is bringing back "The River" at regular prices. It previously had a long run in the Art Cinema at advanced prices. . . . This city is in the throes of holdovers. "Viva Zapata" in the Fulton, "With a Song in My Heart" in the Harris, and "Macao" in the Warner all played second weeks.

PORTLAND

Walter Hoffman, Paramount field man in town for a few days to talk with exhibitors about some top product from his studio. The 20th Century News theatre, operated by Marty Foster and Frank Breal opened to huge crowds the first week. Spot has received loads of letters from citizens thanking the owners for bringing a newsreel house back to town. TV pics are featured. . . . Robinson-Graziano fight was held Wednesday eve in the east and was on the screen here Friday A. M. Keith Petzold, manager of the J. J. Parker Broadway theatre, held the district No. 9 Jr. Rose Festival selections on the stage supplemented by a short vaude show by Ed Cheney and his school of the dance. Oscar Nyberg, congenial manager of the huge Paramount theatre, is loaded with promotion ideas and never misses an opportunity to tie in with something to plug his pics. Evergreen's Orpheum theatre has had a complete facelifting job.

PROVIDENCE

The Pike drive-in theatre, on the Hartford Pike, in Johnston, opened for the season. Sam Badamo, former Hope theatre manager, will manage the Pike. . . . Al Clarke, Majestic manager, arranged a smashing cooperative tie-up with Gladding's, this city's finest fashion store, in conjunction with the local screening of "With a Song in My Heart." Exploitation included a half-page spread in the *Providence Bulletin*. . . . Walt Disney's "Snow White" continues to pack 'em in around this territory. The Hope is the most recent house to present this always-popular film. . . . In conjunction with the latter screening, John J. Rogers, house manager, and Charles R. Darby, district manager for Lockwood & Gordon, operators of The Hope, have come up with a most unusual promotion. Several French-type telephones have been set up in the lobby, on a counter just high enough for the young fry to reach. When the receiver is lifted from the hook, an attachment turns on a record, and the youngster hears the story and songs from "Snow White." . . . Charles R. Darby, Lockwood and Gordon district manager, is planning improvements and promotions to step up patronage at The Castle, neighborhood house, recently taken over.

SAN FRANCISCO

Theatres changing hands are: The Maribel at Weott, formerly owned by Roy Cheverton, now property of Fred Fisher, and the Isleton at Isleton sold to Edgar P. Weiss, Jr., by E. Stefani. . . . Gamble & O'Keefe have changed the name of the Kinema, Fresno, to Rivoli. . . . The Mission drive-in, now operated by National Drive-in Theatres, is enlarging to a capacity of 900 cars. An RCA installation, Western Theatrical, is doing the work. James Howell and Barney Warrick, executives of National, were in town during the preliminary work. . . . Western Theatrical will install a Synchro screen at Ken Wright's Manor in Sacramento. . . . Elmer Hanks, Fox West Coast Theatres, is supervising remodeling of the Crest, Richmond. . . . G. E. Turner, who owns the Sunset, Riverdale, will manage and book for the new Hill's drive-in, there. . . . Out of the city: L. S. Hamm, president of the California Theatres Association, and Rotus Harvey, president WTO, were in New York for the arbitration meeting April 22; and Roy Cheverton is on an extended trip throughout the East.

SEATTLE

Charlie Code of Nome, Alaska, was here, booking and buying for his theatre. . . . Lippert Pictures trade screened "Valley of the Eagles," which will open soon at an Evergreen theatre. . . . Paramount field representative Walter Hoffman, was in Spokane arranging the campaign for "The Greatest Show on Earth." . . . Police reported that the RKO film exchange offices and the B. F. Shearer Co. offices were broken into but nothing was stolen. . . . Loren Wahl's mother died in Bellingham Easter week. He is owner of the Grand theatre. . . . On the Row were Edwin Suchoski, Grand theatre, Ferndale; Miriam Goodrich of the Vista theatre in Emerson; the Stalcup brothers, Community theatre, Tacoma, and Hazel O'Connell of the Diamond theatre, Black Diamond. . . . "The African Queen" opened at the Orpheum and by the looks of the box office receipts, it will stay for many weeks. . . . With the announcement that the television freeze has been lifted, four radio stations applied for licenses.

ST. LOUIS

Al Schwartz of Rolla, Mo., has announced plans for construction of a 300-car drive-in theatre in Rolla. . . . The Lyn theatre, 1,800 seats, re-opened under the management of Harold Koplar who owns the building and several of the large hotels in St. Louis. Policy is to be "art" type with prices of 78 cents and 90 cents. . . . Easter Sunday church services were held by the Christian Endeavor Union of St. Louis in the Shenandoah theatre, a unit of the St. Louis Amusement Co. circuit. . . . George Jessel, author and motion picture producer, was to be the guest of honor and principal speaker at a dinner launching the 1952 Jewish Welfare Campaign in this city to raise $2,500,000 at the Chase Hotel. . . . Dave Arthur, head booker for Fanchon and Marco, St. Louis Amusement Co. in Chicago on business. . . . Harry Haas, Paramount manager, off to Farmington, Mo.

TORONTO

Martin Simpson of the Downtown is spending a week in New York. . . . Nat Taylor, president, Twentieth Century Theatres, Limited, has returned to the city after a vacation in Florida. . . . Murray Briskin, New York, has been appointed assistant to the president of Audio Pictures, Ltd., and Film Laboratories of Canada, Ltd. President Arthur Gottlieb in making the announcement indicated expansion of Audio interests necessitated the move. . . . Abe Case of Columbia was elected president of the Toronto Film Board of Trade, succeeding I. Coval of Warner Bros. Russ Simpson of Paramount Film Service was elected vice-president. . . . Mike King who is to be manager of the Village, Toronto, looking after things for Mark Hirsch, Eglington, Toronto, while the latter visits in the south. Malcolm McCammon of the Bloor overseeing the Village in the interim. . . . Jack Shaw, Bloor, member of the 25 Year Club of Famous Players, died following a coronary thrombosis. He had been in the business for some 30 years. . . . Harry Dunk, assistant manager, Odeon, Peterborough, has been named manager of the Trent, Trenton, Ont. . . . D. P. Sacvage has been appointed manager of the Capitol, Listowel, Ont., by owner H. C. D. Main.

VANCOUVER

Famous Players staged another extensive and effective promotional drive in their B. C. houses for gift books of admission tickets for the Easter Season. Sales were reported brisk. . . . The following managerial changes in the Vancouver area for Famous Players were announced by Frank Gow, district manager: Barry Freeman, former assistant at the Capitol, promoted to manager of the Kitsilano Vancouver, replacing Walter Hopp, who moves to the Starlite drive-in at Nanaimo, Vancouver Island. Edward Sturn, former doorman, succeeds Mr. Freeman at the Capitol as assistant to manager Charles Doctor. . . . The 450-seat Roxy theatre, dark for the past five months, has reopened under the new management of Ernest Fairleigh. . . . Robert Joiner, youngest son of Maynard Joiner, FPCC supervisor, was married to Joyce Kennedy. . . . Mickey Goldin, president of Canadian Picture Pioneers, and manager of the Studio theatre, was in Seattle on a business trip. . . . The Easter holiday week-end boosted grosses in local houses. "With a Song In My Heart" is doing smash business at the Orpheum. . . . Moira Shearer, British ballet dancer and star of "Red Shoes" and "Tales of Hoffman," is spending a holiday with her husband at Lake Cowichan on Vancouver Island.

WASHINGTON

C. Glenn Norris, Twentieth Century-Fox Atlantic Division manager, will be one of the nine division sales managers to be honored during the week of May 11-17. . . . Milton Schneiderman, Universal, is now with the U-I office in Japan. . . . On the sick list: Sam Bendheim, Jr., vice-president of Neighborhood Theatres, Inc., Richmond, Va.; Fred Klein, K-W Theatres, Chestertown, Md.; Ben Young, husband of Twentieth Century-Fox booker Sara S. Young. . . . Fred Rippingale, MGM salesman, after more than 20 years in the film business, has resigned. . . . Myron Mills, vice-president of Equity Film Exchanges, spent his vacation in Bermuda. . . . The Variety Club of Washington will have an additional 5½-ton air-conditioning unit installed in the club rooms. . . . K-B's Ontario theatre will play three first-run top product: Paramount's "My Son John," "Aaron Slick from Punkin Crick" and "Something to Live For."

Famous Year Operations Show Gain

TORONTO: Despite an increase in operating profit in 1951, Famous Players Canadian Corporation's net profit for the year decreased to $3,032,018 from $3,529,514 in 1950, principally as a result of increased taxes, John J. Fitzgibbons, president and managing director, announced here last week.

Operating profit last year amounted to $5,393,575, compared with $4,876,359 in 1950. Total dividends per share in 1951 were $1.75, against $2.03 the previous year.

In the company's 32nd annual report, Mr. Fitzgibbons said the increase in the amount set aside for taxes was due to the growth in taxable income, as well as the fact that in 1951 "we felt the full extent of both the five per cent increase in the Federal tax rate . . . and the twenty per cent Federal surtax for defense."

"The constant increase in taxes of all kinds," he said, "is a matter of great concern to your directors and management, not only for the effect it has on your company . . . but for the effect . . . it must have on our economy as a whole."

During 1951, Famous Players and associated companies opened new theatres in four situations and acquired, by lease and otherwise, two more in Newfoundland. In addition, six theatres were completely remodeled. Four more drive-ins were either built or acquired, giving the company an interest in a total of 23 open-air theatres throughout the Dominion.

Discussing television, Mr. Fitzgibbons said that in line with the pioneering of theatre TV done by Paramount, Famous Players had installed similar equipment at the Imperial in Toronto and has an application to build and operate a television station. That application now awaits the decision of the Canadian Broadcasting Corporation on private station policy.

The executive expressed confidence in the continuation of good business in 1952, basing his remarks on the evidence of Canada's increasing population and expanding economy, as well as on the general improvement of the quality of motion pictures.

Two Trailer Types to Be Used for "Encore"

Two trailers, one for "art" houses only and another for "regular" theatres, have been prepared by Paramount for the picture "Encore," Oscar Morgan, in charge of sales on the picture has announced. "We have learned from our experience in releasing 'Trio' that pictures appealing alike to the general audience, which patronizes the ordinary first run and neighborhood theatres, and the specialized audience, which attends 'art' theatres, require a dual selling approach," Mr. Morgan said. "Encore" combines three W. Somerset Maugham stories.

IN NEWSREELS

MOVIETONE NEWS, No. 33—Raging floods in Midwest. President Truman signs Japanese peace treaty. Eisenhower on farewell tour of Europe. Jane Froman home with husband. Boat swept over waterfall. Korean Reds blasted. Baseball, diving.

MOVIETONE NEWS, No. 34—Flood crest sweeps down Missouri River. First films of Navy Air Force polar flights. Convicts riot in Michigan. Aga Khan well again. Italian tank men in rough ride. Eisenhower mourns SHAPE aide. Kentucky Derby hopefuls. Joe Di Maggio.

NEWS OF THE DAY, No. 267—Midwest flood disaster. U. S. warships blast Korean Reds. New tanks in Korea. Tito warns Allies. Metal P. T. boats. Zoo spring fever. Baseball season opens. Bull-fighting.

NEWS OF THE DAY, No. 268—Queen Juliana honored at MGM studio. Jet travel here. Underwater television. Prison revolts. Trumans move into "new" White House. Derby preview.

PARAMOUNT NEWS, No. 70—Belgrade demonstration over Trieste. Cave-in at Woodstock, Ont. New Jersey votes for Eisenhower in primaries. Floods.

PARAMOUNT NEWS, No. 71—Jet liner makes flight history. Visit to remodeled White House. Victory over floods. Road race. Horse race.

TELENEWS DIGEST, No. 16B—Floods. Korean Reds blasted. Marshal Tito. Eisenhower wins. Deep-sea monster on display. Italian fashions. Baseball season opens.

TELENEWS DIGEST, No. 17A—Omaha bests flood crest. Dinner for Averill Harriman. U. S. studies Arctic weather. Gen. Van Fleet honored. German fashions. Aqua ballet.

UNIVERSAL NEWS, No. 553—Midwest floods. Red tanks for scrap. Spring at zoo. New music note.

UNIVERSAL NEWS, No. 554—Prison riots. California air crash. Floods. President Truman and AMVETS. Mother of the World. Motorcycle hill climb. Horse race.

WARNER PATHE NEWS, No. 72—Midwest floods. Eisenhower beats Taft in New Jersey. Eisenhower starts last NATO tour. Canadian cave-in. Warships cut Red supply line in Korea. Stanley Cup hockey finals. Basketball.

WARNER PATHE NEWS, No. 73—Prison riots. Remodeled White House. Air Force, Navy chart Arctic weather. Ballet for sailors on carrier deck. Motorcycle madness. Horse race.

C. H. Barron, 75, Veteran Kansas Exhibitor, Dies

Charles H. Barron, 75, formerly of Pratt, Kan., and a pioneer midwest theatre owner, died of a heart attack April 15 at his home in North Hollywood, Cal. Starting with the Majestic theatre at Ponca City, Oklahoma, in 1912, Mr. Barron gradually built his interests to include theatres throughout Kansas. He was well known as a showman and while operating in Wichita was responsible for the repeal of the old Sunday "blue laws." Mr. Barron moved to California in 1944 following the sale of a portion of his Kansas theatre holdings to the Commonwealth Amusement Company of Kansas City. At the time of his death he retained partnership interests in the Anthony and Star-Vue theatres of Anthony, Kan.

Thomas Cummiskey

Thomas Cummiskey, 56, sports editor of Movietone News, died April 18 of a heart attack at Yankee Stadium in New York. A former newspaperman, at one time sports editor of the New York *Daily Mirror,* Mr. Cummiskey is said to have been the first sports editor of sound newsreels in the motion picture industry.

Herman Timberg

Herman Timburg, 60, well known theatrical figure who had written motion picture scripts for several Hollywood studios and special material for film, stage and radio stars, died in Memorial Hospital in New York April 16 after a long illness.

Clark Clicks As COMPO Ambassador

DALLAS: A successful series of speaking engagements before civic clubs in Clovis, Portalis, Roswell, Carlsbad and Deming, N. M., has been completed by Duke Clark, speaker for the Texas COMPO Speakers' Bureau.

It is hoped that Mr. Clark's talks will set a pattern for exhibitors in New Mexico to follow in creating a speakers' bureau of their own.

Said Col. H. A. Cole, co-chairman of Texas COMPO: "Duke has done such a great service for us here in Texas that we felt that we should share him with our neighbours in the southwest." R. I. Payne, vice-president and general manager of Theatre Enterprises, which has houses in the cities visited by Mr. Clark, said "this was one of the greatest things that has happened for our theatres in these towns."

Mr. Clark's first stop was in Clovis where he and Mrs. Clark became the guests of E. R. Hardwick who arranged a Lions Club noon speaking engagement. Attendance was 100 per cent. "They gave him their undivided attention, which is unusual for a Lion's Club," Mr. Hardwick said. "The newspaper was good enough to give us front coverage on the story announcing the talk. We believe that our business men received information that will be beneficial to us in the future from a goodwill point of view."

Mr. and Mrs. Clark drove to Portalis for an evening PTA meeting. Clifford Keim had made careful plans there and arranged a reception for the visiting couple. Roswell was the next stop. Boyd F. Scott had planned a meeting of 125 civic leaders at the Yucca theatre there and Mr. Clark's talk was followed by a screening of "Close to My Heart."

Bill Bartlett arranged a joint meeting of the Lions, Rotary and Kiwanis Clubs for Mr. Clark at the Crawford Hotel in Carlsbad and Mr. Clark also spoke before members of the Chamber of Commerce later in the day. The last engagement was at the El Rancho theatre in Deming where Alvah Haley had promoted a large attendance for the talk and special screening.

Audio-Visual Unit Meets

A two-day eastern film conference sponsored by the National Audio-Visual Assocaion for 16mm business leaders was to have taken place at the New Yorker Hotel, New York, April 25 and 26. Harold Baumstone, president of Almanac Films, is chairman of the proceedings.

Gustavus M. Hollstein

Gustavus M. Hollstein, 88, owner of the 81st Street theatre in New York and associate of RKO Theatres since 1919, died in New York April 16. With his brother A. Hollstein, Mr. Hollstein built the 81st Street house in 1913.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

EAGLE THEATRE, MONTGOMERY, PA., 500 seats, only theatre, remodeled, everything. Going to Australia. ROBERT THOMPSON.

NEW EQUIPMENT

PARTS FOR SIMPLEX 30% DISCOUNT; RECTIfier bulbs, $4.75; reel alarms, $5.50 each; double bearing movements, $84.50; coated series II lenses, $74.50 pair. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% TO 75%! Buy tempered Masonite marquee letters, available all colors; 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

S-T-R-E-T-C-H YOUR $$$ AT S. O. S. RECTIfied bulbs $4.95; coated lenses $100 pr.; Changeovers with foot switches $44.50 pr. Flameproofed, fungusproofed screens 39½c sq. ft.; beaded 49½c. S. O. S. CINEMA SUPPLY CORPORATION. 604 W 52nd St., New York 19.

BUSINESS OPPORTUNITIES

PATENTED THEATRE SEAT COVER BUSIness. Includes 15,800 yards elastic, 6,500 yards leatherette, 14,000 zippers. Covers fit all chairs. Complete, $29,500. TUFFORD, INC., Front St., San Diego, Calif.

STUDIO EQUIPMENT

BECOME A PRODUCER—MAKE TV COMMERcials and newsreels. Auricon 16mm Sound Camera, $495; Solarspots, $69.50; Art Reeves 35mm recorder, $1,995; Animation stands, $1,495, up; Bell & Howell 35mm Printer, $1,495; Sound Readers, $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

VENTILATING EQUIPMENT

FOR SALE, TWO 30,000 CFM THEATRE FANS and washers, complete with motors and pulleys, also one 25,000 same type fan. ZULA L. MCDOUGALD, Drew Theatre, Monticello, Ark.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

GUARANTEED SAVINGS AT STAR! PAIR Simplex-Acme projectors, Strong arc lamphouses, rebuilt, $850.; Griswold splicers, $14.95; Strong 1-KW lamphouses and rectifiers, rebuilt, $595.; 30 ampere rectifiers with tubes, $105 pair; 1 unit electric ticket register, rebuilt, $89.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

TAKE YOUR TIME PAYING FOR MODERN projection and sound equipment using your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

THEATRE MARQUEE, TWO YEARS OLD, with Wagner 10" letters. Simplex projectors, rear shutters, RCA sound No. 105. Two Brenkert lamps, 1KW. LEONARD SOSKIN, 12248 Grand River, Detroit 4, Mich.

SEATING

CHAIR-ITY BEGINS AT S. O. S. ALL TYPES theatre chairs from $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION. 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

SPRINGTIME — MARBLES, JACKS & BALL. Prices and catalogue on request. HECHT, 3074 Park Ave., New York 51.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOW-cost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

TIME IS SHORT — ORDER NOW TO GET opened this season. Underground cable $70 M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S .O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Callow Returns, Warner Personnel Is Shifted

Major Everett Callow, called back to duty in November by the Marine Corps, has returned from service in Korea, and returned to his former post as director of publicity and advertising for the Warner Theatres in Philadelphia. Irving Blumberg, who filled his post temporarily, remains as his assistant. Mort Levine, who was a district manager before assigned to the publicity and advertising department as assistant director, takes over as manager of the first run Stanley theatre. John M. Roach, also a former district manager who was earlier in the month named manager of the Stanley, moves to the first run Boyd. Elmer Pickard, former manager of the Boyd, has been transferred to the Orpheum, key neighborhood house. Mr. Levine and Mr. Roach are the latest Warner district managers to be assigned as managers of first run downtown houses. Two other former district managers now in the downtown sector are Larry Graver, managing the Mastbaum, and Al Plough, manager of the Stanton.

Hyman and Weitman Named Cerebral Palsy Chairmen

Edward L. Hyman and Robert M. Weitman, United Paramount Theatres vice-presidents, will be co-chairmen for the United Cerebral Palsy May campaign in the film industry. They were appointed by Leonard H. Goldenson, United Paramount president and also UCP president. The drive will be from May 1 to 31, and the goal is $5,000,000. Mr. Goldenson remarked that today four times as many sufferers from the ailment are being helped, two years after the industry began to aid. But, he pointed out even then only eight of 100 sufferers may obtain accurate diagnosis, treatment, care and education.

Theatre Audiences Are Changing: Schwartz

Motion picture theatre audiences are becoming more discriminating since that portion of the public which wants "an easy, prefabricated day dream can now get it in the comfort of their homes," according to Fred J. Schwartz, chairman of the Organization of the Motion Picture Industry. Speaking this week in New York before 300 high school teachers, students in a course on motion pictures sponsored by the group, Mr. Schwartz said that styles in audiences are changing, with television responsible for the demise of the "B" picture in the theatre and the growing demand for adult theatre entertainment. On the same program, Sterling Silliphant of 20th Century-Fox discussed the problems of building an audience for a motion picture. Rita Hochheimer, of the Board of Education, acted as moderator in the discussions.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

No Such Thing As "School" Opposition?

A RECENT bulletin from one of the Allied States Associations makes considerable of the fact that school buildings and school property are sometimes used in opposition to commercial theatres, and that "they do it to make money." A particularly flagrant example is shown of a school auditorium, rented by the authorities for a small fee, which resulted in a profit of $2,500 to the outside promoter who put over the deal.

We think the exhibitor who complains of that sort of thing better examine himself, first, to find out why it could be that any outside promoter stood in closer relationship to the school authorities in his town than he did. There's a great weakness here, somewhere, but we didn't think it was with the school authorities.

We recall, once when we were traveling the Allied conventions, hearing a long discussion of "school opposition" by an exhibitor leader who was very bitter about it. He had some harsh words, for the "so-and-so's" who taxed the public to build school buildings and buy projection equipment to run films in opposition to his theatre. Questioning brought out this basic fact—he had never tried to cooperate with them. School and theatre were two separate armed camps, in opposition to each other.

This exhibitor owned the only motion picture theatre in his town of 5,000 population, and his nearest competitors in surrounding cities, were quite some distance away. He was a substantial citizen and should have been a leader in his community affairs. We gather that he sat back and waited for the community to come to him, and that he had never thought of giving school authorities the benefit of his showmanship, or of seeking their cooperation in a reciprocal proposition that would have put him on their side, for mutual aid and benefit.

Never neglect the opportunity to cooperate with the schools; make them your partners in community interests and welfare. If the opportunity is not apparent, make it so, by your own initiative.

"Promotion Prize Of The Month"

With the announcement from MGM of the fourth picture in their contest for the $1000 "Promotion Prize of the Month" we take this opportunity to remind Round Table members of this very worthwhile showmanship stimulant. Distributors are placing costly advertising campaigns in the pre-selling of their product, and spending money generously to help business at the box office, but in the final analysis, it's up to you to obtain your own results at the point of sale.

Exploitation is a mutual enterprise, it helps the theatre and it helps the distributor, and the fact that MGM gets right down to the grassroots with money prizes for the best examples of showmanship for one selected exploitation picture each month, is an inducement that good managers should not overlook, for their own benefit. MGM makes the extra showmanship effort pleasant by giving extra rewards.

There is still time to enter the contest for "Invitation," which closes May 30th. Then, "Just This Once" runs to June 30th, and "When in Rome" to July 31st. The new picture, "Carbine Williams" will be in the competition until August 31st. As usual, campaigns may be "double entries" —and contenders are advised that their showmanship will be judged twice, for the "Promotion of the Month" and in the next succeeding quarterly judging for the Quigley Awards.

Walter Kessler, manager of Loew's Ohio theatre, Columbus, did an original and effective piece of publicity for "Quo Vadis," which beats rolling out the red carpet, and costs less. He merely painted the sidewalk with gold paint! And it's a grand stunt, but use it carefully! Only when you have an attraction to match the fanfare.

¶ Melvin L. Gold, director of advertising and publicity for National Screen Service, has sent out a call for photographs to show the use of posters as part of the installation of drive-in theatres, and we wish we had more to give him. For instance, he asks for examples of permanent poster displays built-in as part of the surrounding "fence" enclosing the drive-in, or approaching the entrance thereof. And, just to show the potential use of posters as part of a drive-in installation, some of the poster display can face *in*, towards the audience, as well as to the outside.

It shouldn't cost any more to build a permanent 24-sheet board than it does to build any equal length of surrounding fence or approach area, and if that 24-sheet board were installed, then, for $2.40 you can obtain "the mostest of the bestest" poster art and color display material that is available for showmen. Any reasonable handy-man can put up a 24-sheet, with a little practice, but don't attempt the job in a high wind. Once upon a time, about 40 years ago, we owned all the 24-sheet billboards in our home town, and we could sling a mean paste brush. Made a little money with "commercial paper" and thoroughly enjoyed "being in business" when the circus came to town. It's something to remember.

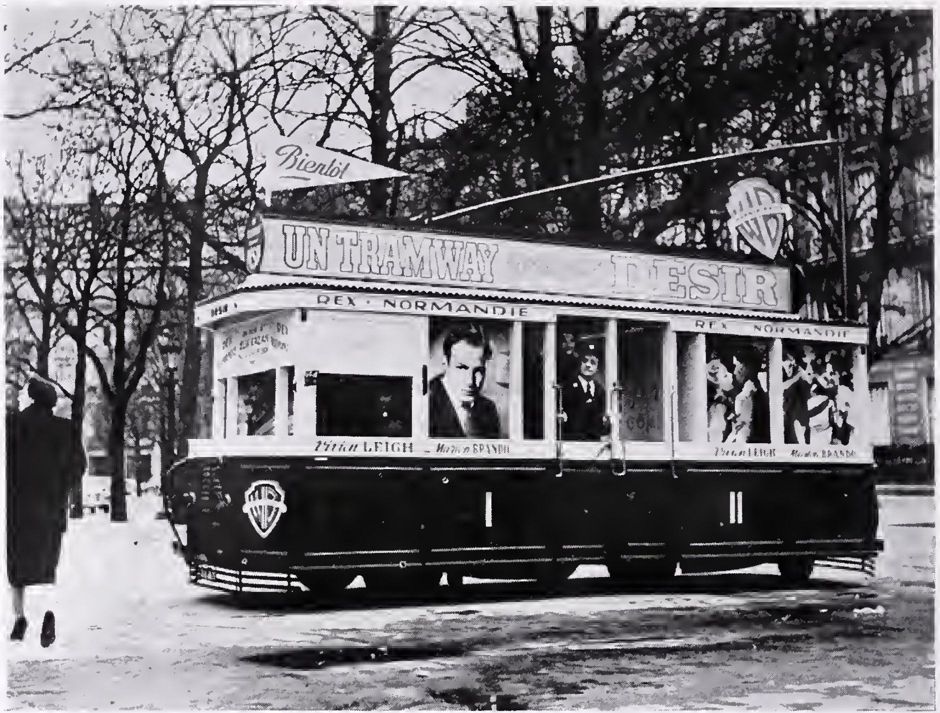
* * *

¶ This item belongs in "National Pre-Selling"—but we figure that maybe everybody that read's that column, knows this, so maybe you need to observe what's going on. In the April 7th issue of *Life* the Colgate-Palmolive-Peet company took two facing pages to print the photos of 41 Hollywood stars, which makes a cooperative ad for film industry if we ever saw one! The underlying caption reads: "Don't be a living room captive! Step out and see a great movie." If Colgate spends thousands of dollars to link its product with our industry, why do our own people fail to take advantage of their opportunity to cash-in, for mutual advantage? —*Walter Brooks*

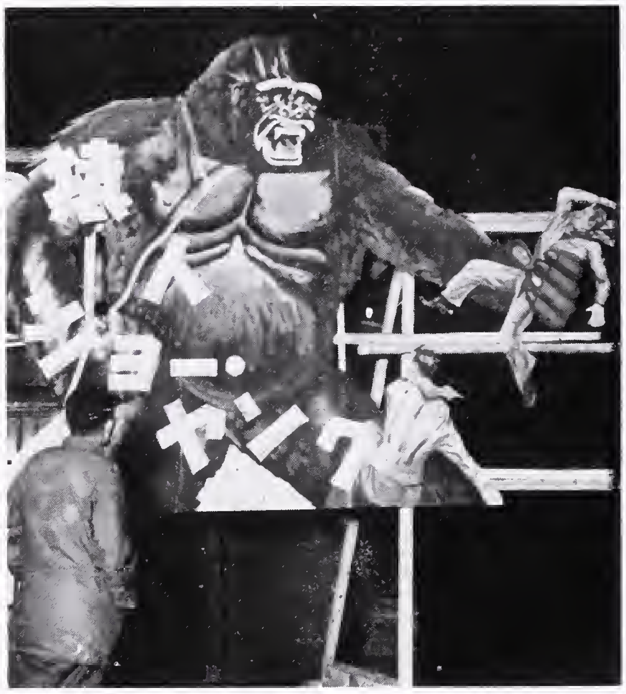
Overseas Pictures

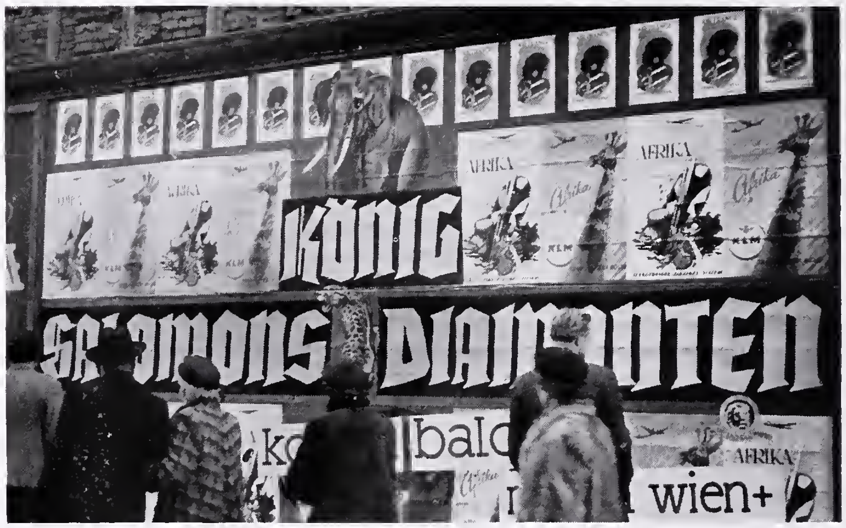
ALWAYS INTRIGUING, these examples from across the seas, of showmanship as it appears in its most spectacular displays. Around the world, members of the Managers' Round Table face the same problems, and come up with the same sort of solutions.

An elaborate replica of the old Paris street car was constructed by Warner Brothers for the exploitation of "Un Tramway nommé Desir." The car circulated through Paris streets for a week in advance of the run of the picture at the Rex and Normandie theatres. The "conductor" passed out samples of a new lipstick named "Desire" with the compliments of a cosmetic firm.



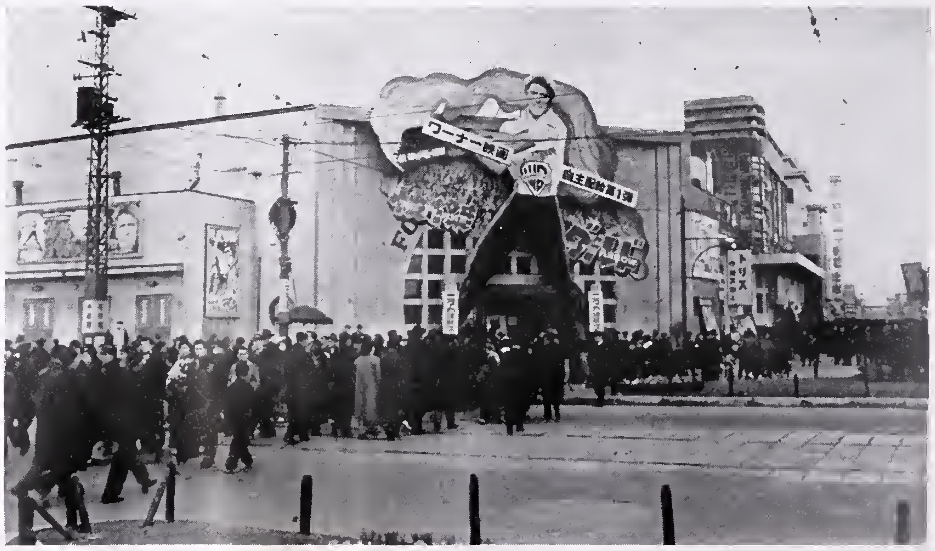
"Mighty Joe Young" has landed in Japan, and Toshio Miyamoto, manager of the Shinkowa theatre in Tokyo, sends us the picture below of striking lobby display.

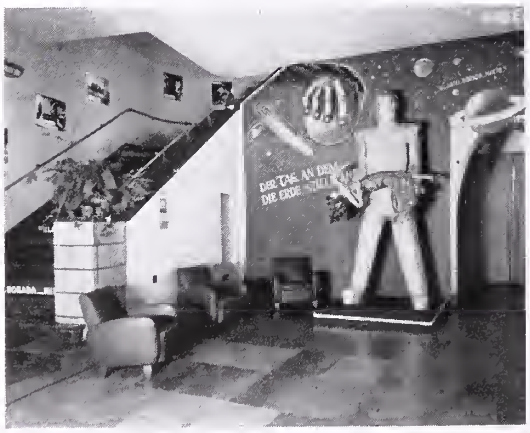




Joseph B. Kanturek brings us a campaign on "King Solomon's Mines"—prepared in Vienna by the Motion Picture Export Association (Austria), Ltd.

Warner Brothers reinstated their own exploitation in Japan with this spectacular theatre display at the Shibe Eiga in Osaka, for "Flame and the Arrow."





Lobby decoration at the Apollo theatre in Zurich, Switzerland, for the European premiere of 20th Century-Fox's "The Day the Earth Stood Still"—right out of the pressbook.

JUDGES NAME ACKERY, "OPERATION FULTON"

The judges for the first quarter, in session after a week or so of delay, were not hesitant in naming Ivan Ackery, manager of the Orpheum theatre in Vancouver, as the Quigley Award winner in top situations, nor in naming Alfred Loewenthal, manager of the Skouras Fulton theatre, in Jersey City, N. J., as an equal winner in a small situation, for a completely different kind of job. The Ackery, of course, is noted for the completeness of his campaigns, he does a big-town job with every variation imaginable, while Alfred Loewenthal turns in the best job of public relations for his neighborhood theatre.

Ackery's campaign on "The Day the Earth Stood Still"—won him a $750 prize in the 20th Century-Fox "Showmanship Contest" and was reviewed in the Round Table of April 12th. Alfred Loewenthal made history with his historic tieup "Operation Fulton" which had direct communication between his theatre lobby and Korea via the New Jersey amateur radio operators, with fifty Korean veterans on stage, from Camp Kilmer, N. J. There were a good variety of exhibits among the forty campaigns submitted to the judges, and it was difficult to segregate examples of obvious showmanship displayed in many types of theatres.

The seven Scroll of Honor winners, listed as usual in alphabetical order below, are those who came close to the mark, and can only be listed as runners-up because the three judges named their selections in order of preference, and gave the two top winners their unanimous approval. But to these Scroll of Honor winners, we extend our congratulations:

- Paul C. Amick, Orpheum theatre, Wichita, Kansas.
- Russell A. Bovim, Loew's State theatre, St. Louis, Mo.
- Rocque Casamassine, RKO Franklin theatre, New York City.
- Martin Cave, Dominion theatre, Victoria, B. C.
- J. P. Harrison, Campus theatre, Denton theatre, Denton, Texas.
- Boyd Sparrow, Loew's Warfield theatre, San Francisco.
- A. D. Wheeler, Vaudeville theatre, Reading, England.

The overseas winner was named by joint agreement by Larry Lipskin, one of the judges, who knows the market, and selected the campaign submitted by Jim Lawler, publicity and advertising director for Shaw Brothers, in Singapore, for his fine campaign on "Alice in Wonderland" at the Capitol theatre. We are extracting some photographs from this campaign, now that the judges have agreed upon it, for our next overseas picture page. They were unanimous in their praise.

It was a lovely day for it, and our three judges, working up enormous appetites, labored through their stint of examining, weighing and evaluating the forty campaigns set out for judgment. Above, you see them in action, left to right, Lawrence Lipskin, in charge of advertising and publicity for Columbia Pictures International Corp., in New York; Sid Rechetnik, trade press representative for Warner Brothers in New York, and Montague Salmon, managing director of the Rivoli theatre, on Broadway. Our thanks to two new hands and the indefatigable Monty, for judicial services rendered.

First Quarter Citation Winners

FRAN AIELLO
Manos, Vandergrift, Pa.

J. V. ALLGOOD
Empire, Mansfield, Eng.

JOHN BALMER
Strand, Plainfield, N. J.

JACK W. BARTHOLIC
Liberty Theatre
New Kensington, Pa.

ANDREW J. BENYA
Savoy
Asbury Park, N. J.

GEORGE BERNARD
Carlton, Norwich, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

BOB BOTHWELL
Roxy, Missoula, Mont.

BILL BROWN
Majestic
Evansville, Ind.

HARRY BURKE
Community
Saratoga Springs, N. Y.

A. M. CARPENTER
Odeon
Manchester, Eng.

WM. F. CONNOLLY
Babcock
Wellsville, N. Y.

CARROLL CRIST
Colonial, Dayton, O.

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

BILL ELDER
Penn, Pittsburgh, Pa.

C. FARMAN
Savoy, Cleveleys, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

CHARLES GRAZIANO
Paramount
Syracuse, N. Y.

ARTHUR GROOM
State, Memphis, Tenn.

GUY HEVIA
Mayfair
Asbury Park, N. J.

GEORGE HUNTER
Fox Theatre
Springfield, Mo.

ROBERT HYNES
Carlton
Red Bank, N. J.

DON. IOGHA
Eatontown Drive-In
Eatontown, N. J.

RALPH LANTERMAN
Community
Morristown, N. J.

T. W. LEWIS
Odeon, Chester, Eng.

L. LOVELL
Regal, Kircaldy, Scot.

JIMMY McNEILL
Majestic Theatre
Brownsville, Tex.

STEVE McMANUS
Odeon
Fort William, Can.

TONY MASELLA
Palace, Meriden, Conn.

JACK MATLACK
J. J. Parker Theatres
Portland, Ore.

TOM MUCHMORE
Fresno, Fresno, Calif.

S. E. P. WILLIAMS
Ritz, Woking, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

DARREL PRESNELL
Palace, Wichita, Kans.

CARL ROGERS
Loew's, Dayton, Ohio

MORRIS ROSENTHAL
Poli, New Haven, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

FRANK SHAFFER
Dixie Theatre
Staunton, Va.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

DALE SMILEY
Del Paso
N. Sacramento, Calif.

ROBERT RETZER
Sanger, Sanger, Calif.

JACK SIDNEY
Century, Baltimore, Md.

L. SOBEY
Empire, Stockton, Eng.

RALPH L. TULLY
State, Portland, Me.

RODNEY TOUPS
State, New Orleans, La.

JOHN W. WILKINSON
Elite
Middlesbrough, Eng.

LEW YOUNG
Norgan Theatre
Palmerstown, Ont.

Vera-Ellen Is Vera-Nice

The BELLE of NEW YORK
HIPPODROME
Fred Vera
ASTAIRE-ELLEN
THE BELLE OF NEW YORK
HIPPODROME

BLOOD MEANS LIFE!
MAKE A DATE TO SAVE A LIFE
GIVE

Adam G. Goelz, manager of the Hippodrome theatre, Baltimore, says that Vera-Ellen is one of the most cooperative Hollywood stars ever to come his way. She was out plugging "The Belle of New York" in street ballyhoo, 24 hours in advance of his playdate. She also worked with the local Red Cross chapter in their drive for blood donors, and the picture above landed in the Baltimore News Post.

Selling Approach

World premieres for important motion pictures are bustin' out all over, now that Spring is in the air. MGM will give its top musical of the month a shakedown cruise on board the new U. S. Liner "United States" on an invitational two-day cruise May 14th, with most of the celebrities from Washington, D. C., but a second cruise, out of the port of New York, to follow shortly thereafter, lasting four days, will include the New York contingent. . . . Universal-International will world-premiere their new Technicolor film, "The World In His Arms" in four cities in Alaska in June, and we are watching for our Quigley Award contender, Dick Peacock, manager of the 4th Avenue theatre in Anchorage, to display his stuff in the first big civilian opening. A total of seven identical premieres will be staged on subsequent days in as many Alaskan military centers. Approximately a dozen Hollywood stars, headed by Gregory Peck and Ann Blyth, will make the trek into the far North. . . . Ivan Ackery, manager of the Orpheum theatre, Vancouver, master showman and Quigley Grand Award winner, gets the British Columbia premiere of MGM's "The Wild North" and his first move was to obtain the promise of $2,000 from Canadian Ansco-Color to underwrite the exploitation. . . . The city of Monterey, California, has entered its bid for the world premiere of Wald & Krasna's "Clash By Night" since part of the picture was made in their town. Monterey businessmen and city officials presented an invitation to Jerry Wald and promised a Fourth of July community celebration.

●

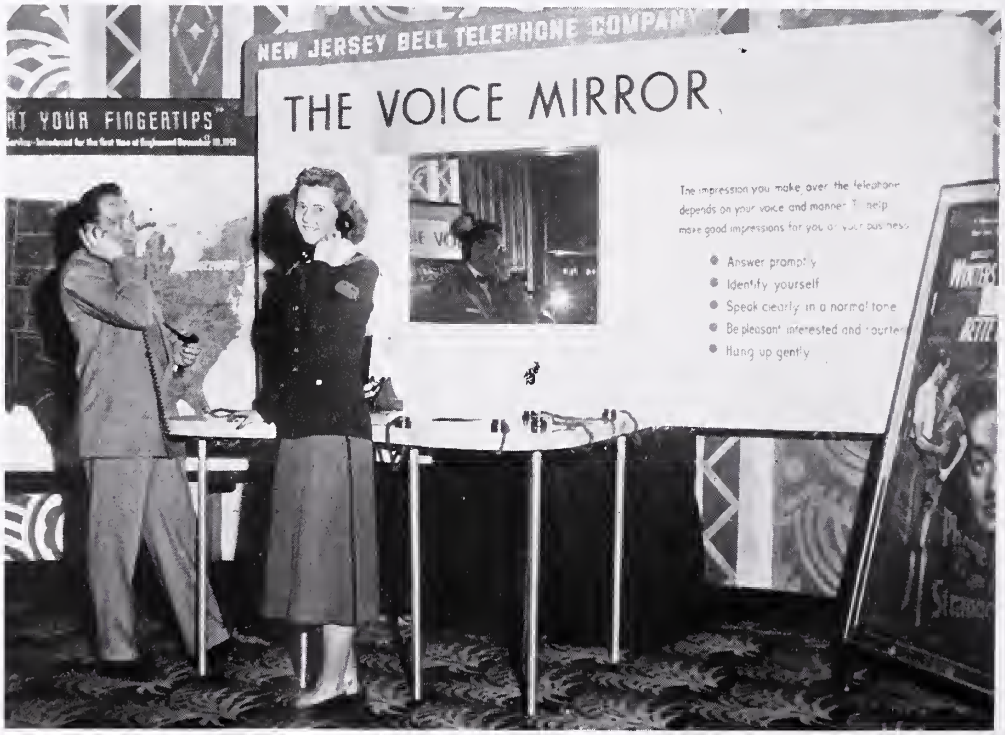
Look, *in the stands, has another of those sensational tieups, this time with Mitzi Gaynor on the front cover and spreading over pages inside. That's worth industry applause. Besides, Marlene Dietrich gets the magazine's approval for her personal appearances, with gams, and there's also that beneficial Lux ad, featuring* 41 *stars and the advice "Don't Be A Living Room Captive."* . . . Good Housekeeping *for May headlines "How you and the movie stars look in the new cottons.'" With* 16 *pages in color and plenty of star photos, in a section directed by Nancy White.* . . . Collier's *for April 26 has a wonderful cover and 4-page story to match, on Pier Angeli, "a Hollywood natural" from Italy, who looks like a 19-year-old Ingrid Bergman. . . . Lux devoted their full-page in* This Week, *on Sunday, to the offer of a 32-page glamor-packed booklet on "Hollywood's Own Secrets of Charm," which was prepared by and with Paramount's "Golden Circle" of starlets, as pictorial and editorial ammunition.* . . . Tide, *and the advertising trade press, carry an ad from* Holiday *magazine which refers to their movie critic, Al Hines, and says "He Likes Movies" which is good news we've long suspected.* . . . Redbook, *for May, gives top billing to John Wayne in "The Quiet Man" with "Singin' In The Rain" in second place and "Anything Can Happen", "The Lady With the Lamp" and "My Six Convicts" as runners-up.* . . . Esquire, *for June, will offer a piece on Denise Darcel, as "The Baker's Daughter," which is worth a smile in any film column.*

●

Newspaper publishers, assembled in New York for the annual convention of the American Newspaper Publishers Association at the Waldorf, will be greeted by a special preview performance of "Park Row"—a newspaperman's story, with an exhibit to match, arranged by Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists Corporation. Actual copies of newspapers published during the past 176 years have been collected for the historical exhibit, which will be on display throughout the ANPA convention. The preview, scheduled for the Starlight Roof, will be the first occasion that the publishers have been saluted with a motion picture, or vice versa. . . . *McCall's* magazine has sent out a special mailing piece to call attention to its new section, "McCall's Goes To The Movies," in which MGM's "Singin' In The Rain" is the *piece de resistance* for May. . . . Marlene Dietrich graced the cover of the rotogravure color section of the *New York Daily News* on Sunday, with Lex Barker and Tarzan getting an inside break. . . . *Coronet* magazine has notified RKO that "The Big Sky" will be their selection as the movie-of-the-month for the May issue. . . . *Seventeen* for May has seven entertainment features, in addition to its regular review columns, which adds up to 44 columns (11 pages) on ways and means to obtain the public's amusement dollar. "Anything Can Happen" is their choice as the picture of the month, with "Singin' In The Rain" as the musical of the year!

Everybody Speaks Japanese

Tiff Cook, manager of the Capitol theatre, Toronto, used his small marquee sign for "Japanese War Bride" but since he couldn't get much in English in this limited space, he just posted his copy in Japanese, which attracted as much attention and sold the picture in its own language.


NEW JERSEY BELL TELEPHONE COMPANY
THE VOICE MIRROR
AT YOUR FINGERTIPS
The impression you make over the telephone depends on your voice and manner. To help make good impressions for you or your business:
Answer promptly
Identify yourself
Speak clearly in a normal tone
Be pleasant interested and courte
Hang up gently

M. R. Streizant, manager of the Fox theatre, in Hackensack, N. J., and Hugh S. Borland, manager of the friendly Louis theatre, on Chicago's South Side, both report installations of the telephone company's "Voice Mirror" for lobby display, as shown above by Mr. Streizant at the Skouras house. It's something you can ask for and get, at your local telephone office.

ROUND TABLE LETTER BOX

**FROM Charlie Jones, Secretary
Allied Caravan of Iowa,
Dawn Theatre,
Elma, Iowa.**

"I agree that the exhibitors do not make the best possible use of pressbooks. Also agree that there is improvement being made in the books. We can't lay all the blame on the pressbook makers. As your headline stated: 'What's New About Showmanship?' It's mostly imagination and work."

**FROM John DiBenedetto, manager
Loew's Poli theatre,
Worcester, Mass.**

"In regard to your editorial item in the April 12th issue. Jack Hauser, our stage manager is a wonder at technical stunts for lobby displays. Currently he has a 45-rpm record player installed so music can be heard in the lobby and by people passing on the street. Speakers are under the marque plugging "With a Song in My Heart' Jack is also great at promoting props needed for displays." *(That's the spirit we've been looking for, and it serves as a reminder and suggestion to others.)*

**FROM Hugh Martin, Partner,
MCM Theatres,
Columbus, Ga.**

"You have no idea how hard it is to get the schools to cooperate with you, even in towns where your prestige is high, much less where it is low. The schools have been spoiled. Each school has a large auditorium and resents the theatre. They want to keep all the entertainment within the four walls of their building, or else, they have been spoiled with the money they have made from the shows they stage. There is a circuit of traveling shows; not movies, but flesh-and-blood shows, that leave the schools with just enough money to make them realize there's money in show business, and darn 'em (after that) they just won't cooperate." *(We put this right up against our editorial this week, and believe there is right on both sides. It's worth a lot of very serious consideration.)*

**FROM Jack Kahn, Director of
Advertising and Publicity,
Warner Bros. Circuit,
Pittsburgh.**

"We are quite proud of the organization and our advertising department, which handles 70 theatres in 26 cities in the Tri-State area. We are looking forward to supplying you with details of many fine exploitation campaigns and ideas which we hope to put into effect in the near future." *(Jack is talking mostly of Phil Katz, and reminding us that he has himself been a member of the Round Table since 1940. The Warner's office in the Clark Building, Pittsburgh, is the scene of a regular meeting of our members.)*

British Round Table

¶ GERALD JAMES, manager of the Regal cinema, Chester, and R. J. CRABB, assistant manager of the Savoy cinema, Swindon, are two British members who send details of their exploitation of "The Magic Box"—the filmed story of the invention of the motion picture projector, and a natural, if we ever knew one, for industry relations with the public, or vice versa. There's been no evidence of this picture on this side of the Atlantic, but when and if it does appear, we hope our managers will do as much with the film for themselves. . . . T. W. LEWIS, manager of the Odeon, Chester, sends his complete campaign on "A Place In The Sun" and "Come Fill The Cup." . . . G. S. HAMSDEN, manager of the Regal cinema, Kirkcaldy, sends a copy of the BMK News, attractive magazine published by local industry, to which he contributes "Film Notes" including his programs in prospect. . . . JOHN A. DIXON, manager of the Regal, Chesterfield, getting "tremendous publicity" for "Streetcar Named Desire" with 16-mm. trailer, two weeks in advance. . . . FRANK MOORE, manager of the Gaumont theatre, Harrogate, forwards good material on "The Day The Earth Stood Still." . . . L. LOVELL, manager of the Regal cinema, Kirkcaldy, encloses a folder of press cuttings on "Storm Warning." . . . D. FRANCIS, house manager at the Gaumont, Finchley, mails us a bundle of photos on current exploitation from this theatre training school for showmanship.

¶ GEORGE ROTHWELL, manager of the Institute cinema, Garsang, near Preston, Lancs., writes an interesting letter with his biographical data as a new member of the Round Table. He says he is in such a small situation that he doesn't think showmanship is a possibility, and in reply, we say that we welcome small theatre managers as members, because they usually prove to be good showmen and strong in public relations. A great majority of our Round Table members all over the world, are in small theatres and small towns. We know hundreds of "one man shows," that are essentially "family cinemas" because the managers "have made it so." . . . NORMAN LONGLEY, manager of the Olympia cinema, Darlington, had a fine response in the local press for his "Civil Defence Exhibition" which attracted the Council and civic authorities. . . . S. E. PASCOE WILLIAMS, manager of the Ritz, Woking, turns in a newspaper story on the meeting of the Woking Branch of the Old Contemptibles, and his own participation in the happy affairs of this social and civic group, of which he has been made a patron, as part of his continuing program of public relations. . . . LEONARE PATRICK WARD, assistant manager of the Regal cinema, Staines, is a new member of the Round Table. . . . A. P. C. BRIDGER, manager of the Granada cinema, Hove, sends exploitation reports on "Starlift" and "Never Take No For An Answer." . . . S. V. MURDOCH, manager of the Corona theatre, Liverpool, outlines his campaigns on "Prehistoric Women," and "My Favorite Spy." . . . DENNIS A. SMITH, manager of the Playhouse cinema, Dewsbury, enlisted help from local sources in his exploitation of "Streetcar Named Desire." . . . FRANK ARCHER sends us photographs from the Leicester Square theatre, London, on "The Story of Robin Hood" for our next British picture page.

¶ Maybe, by this time, some of you have seen our wandering Round Table secretary, MRS. WILMA TOTTEN, who is traipsing around England and the continent. If you do run across her, she'll gladly explain just how it is that we are a little behind and somewhat mixed up in our outgoing mail. She'll be back in New York the first Monday in May. . . . MISS LILY WATT sends us an Easter card, and she will know that part of our staff is over there. . . . E. J. DINEEN, assistant manager at the Elite cinema, Middlesbrough, sends three campaigns, one full-scale and two smaller ones, as entries for the Quigley Awards. Almost 2,000 "Lone Star" badges were distributed to children of his Minor's Club. . . . JAMES LARKIN, manager of the Carlton Picture House, Glasgow, used a large medicine bottle of "Laughter Tonic" as a street stunt for "Laughter In Paradise." . . . G. J. PAIN, manager of the Gaumont theatre, Glasgow, had a convincing space-man as lobby display for "The Day The Earth Stood Still"—he looked exactly like the pictures! . . . J. WRIGHT, assistant manager of the Ritz cinema, Belfast, attaches some excellent press cuttings on "Happy Go Lovely" and "The Great Caruso." . . . J. G. CAMPBELL, manager of the Olympia cinema, Bridgeton, introduced his new Westrex sound equipment with an appropriate curtain speech and a song by ROBERT WILSON, who said "this was a very famous theatre in the old days."

¶ B. IAN CRAIG, manager of the Odeon theatre, Cardiff, enjoying the personal visit of Charlton Heston and his charming wife, Lydia Clarke, as promotion for "The Greatest Show On Earth" in which he is featured. He pinned Silver Stars for courtesy on members of the Odeon staff, and obtained good press reactions. . . . MISS LILY WATT, manager of the Odeon theatre, Coatbridge, sends a photograph of Betty Connolly, who won the prize as "the smartest usherette in uniform" at the Glasgow Cinema Ball. . . . KENNETH HUGO, assistant manager of the Gaumont theatre, Finchley, who also serves as an instructor at the C.M.A. Managers' Training School, sends us a page from the *Cinema Preview* on "The Makings of a Manager." . . . E. F. EVANS, publicity assistant for the Royal Air Force Cinema Corporation in London, sends us pictures of promotion. . . . L. SOBEY, manager of the Globe theatre, Stockton, supplies pictures of window displays obtained for "Young Wives' Tale." . . . J. MURPHY, manager of the Savoy cinema, Stourbridge, had an impressive list of exploitation stunts for "Tales of Hoffman" and "Lady With A Lamp." . . . The Round Table notes with regret the resignation of A. D. PAVEY, good manager of the Odeon theatre, Herne Bay, who has accepted a permanent commission with the Royal Air Force, and leaves the industry to resume flying duty. . . . ROY A. FIELDER, manager of the Oak cinema, Birmingham, shows evidence of his good displays for "David and Bathsheba." . . . H. B. GEORGE, assistant manager of the Olympia theatre, Bridgeton, sends exploitation reports on current pictures, including "Across the Wide Missouri" and "I Was A Communist for the F.B.I."

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP. Phone
SPORTSERVICE BLDG. • BUFFALO, N. Y. MA 5014

When YOU Need Special TRAILERS SPECIALLY Good & Fast
SEND IT TO FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 630 NINTH AVE.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FIVE: Susan Douglas, William Phipps—Although the cast is not too well known, it is well acted and produced. The story is morbid but interesting. Several small children in the audience cried and were frightened. This picture will hold you spellbound. Business was far below average.—O. Fomby, Paula Theatre, Homer, Louisiana.

HARLEM GLOBETROTTERS, THE: The Harlem Globetrotters—It was a very pleasing picture and did much better than I expected. Played this one with MGM's "Cause for Alarm," which helped. Played Thursday. Friday, April 10, 11.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Arkansas.

PICKUP: Beverly Michaels, Hugo Haas—We did so much extra exploitation on this but couldn't get them out. Business only fair. You can't fool them. Played Monday, Tuesday, April 7, 8.—Harland Rankin, Rankin Enterprises, Chatham, Ontario.

RIDIN' THE OUTLAW TRAIL: Charles Starrett, Smiley Burnette—Smiley Burnette and Charles Starrett can not be matched where westerns are concerned. They always please my fans. Played Friday, Saturday, April 4, 5.—J. C. Balkcom, Gray Theatre, Gray, Georgia.

TEN TALL MEN: Burt Lancaster, Jody Lawrence—A good action picture but we didn't do as well at the office as we thought we would. It might have been our opposition. The color is good. Played Saturday, Sunday, Monday, April 5, 6, 7.—O. Fomby, Paula Theatre, Homer, Louisiana.

Lippert

FAST ON THE DRAW: Jimmy Ellison—Regular western pattern but had some good rodeo shots in it. Average business in bad weather. Played double. Played Friday, Saturday, April 11, 12.—S. W. Booth, Booth Theatre, Rich Hill, Missouri.

HIGHLY DANGEROUS: Dane Clark, Margaret Lockwood—A rather common spy story which is very weak in spots. However, the story is bolstered by the acting of Dane Clark and Margaret Lockwood, which should mean something at the box office. Played Tuesday, Wednesday, Thursday, April 15, 16, 17.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable—This may have been sensational to other exhibitors, but not to me. I think the scenery was the best part of the picture. Too much Indian talk with Gable doing his best in a part that got lost somewhere. Played Monday, Tuesday, March 31, April 1.—J. C. Balkcom, Gray Theatre, Gray, Georgia.

AN AMERICAN IN PARIS: Gene Kelly—People in this small town had been warned not to see this. I disregarded the bad comments after it won the Academy Award thinking it must be extra good. If you have an "Art Theatre,' then play it there. Whenever critics pick out a best movie you'd better watch out because 9 out of 10 times the show won't please the majority of your fans. Exhibitors are not in business for enjoyment only. So I say watch out for these long haired, knuckle-head critics. Only yesterday I heard Dave Garroway on his early television show interview a critic on a new picture. The picture was "My Son John." The critic said it was very poor and all sort of things that would make it a flop. I decided then to buy it as from the story I had read in your trade magazine it would please the public. To the critics I say go jump in the lake. The scenery of "An American in Paris" is the only nice thing about it. No plot—just art. That's the crtics. Nothing good, just criticism that is 98% wrong. Played Monday, Tuesday, April 7, 8.—J. C. Balkcom, Gray Theatre, Gray, Georgia.

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—An excellent motion picture that we will recommend for any situation. Box office business about 5% above Sunday average here . . . which is really something for the Lenten season. Played Sunday, April 6.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—A good baseball picture similar to "The Stratton Story" and "Babe Ruth Story." Below average draw here, but it wasn't because it was a bad picture. If your town likes this type, run it.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

INVITATION, THE: Van Johnson, Dorothy McGuire—A picture with a big cast. I personally don't think it is as good as some other Van Johnson pictures. Business just about average. Comments were mostly favorable. Played Wednesday, Thursday, April 9, 10.—O. Fomby, Paula Theatre, Homer, Louisiana.

IT'S A BIG COUNTRY: All Star Cast—Too long for this type of brotherhood pitch, even though the theme has considerable merit. Played Sunday, Monday, April 13, 14.—Elstun Dodge, Elstun, Cincinnati.

STRIP, THE: Mickey Rooney, Sally Forrest—Here is a good little show. Its weakest elements are its title and MGM's trailer on it. We tried to explain the true meaning of the title on all our advertising, but that wasn't enough. Boxoffice business 40% below regular Saturday average, which put us in the red. Played Saturday, April 12.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

TEXAS CARNIVAL: Esther Williams—A nice picture and went over well here. Has lots of laughs. Small town—average business. Played Sunday, Monday, Tuesday, March 30, 31; April 1.—Francis Gill, Paonia Theatre, Paonia, Colorado.

TOO YOUNG TO KISS: June Allyson, Van Johnson—Nice little comedy but failed to draw. Had some nice comments. Priced right. Played Tuesday, Wednesday, Thursday, April 1, 2, 3.—S. W. Booth, Booth Theatre, Rich Hill, Missouri.

Monogram

CASA MANANA: Robert Clarke, Virginia Welles—A nice little musical that will please the whole family. Drew good comments. Played Friday, Saturday, April 4, 6.—L. Brazil, Jr., Bearden, Ark.

CAVALRY SCOUT: Rod Cameron—This failed to do normal weekend business. However, adverse weather may have been the answer, and bad roads. Played Friday, Saturday, April 4, 5.—Harland Rankin, Rankin Enterprises, Chatham, Ontario.

CRAZY OVER HORSES: Bowery Boys—As usual another good Bowery Boys picture. If some of the major companies had this series they would have you pay top price plus percentage. Played Friday, Saturday, April 11, 12.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

FORT OSAGE: Rod Cameron—You'll be surprised in this one. Everybody thought it was swell. The color is much better than most Monogram pictures. Played Sunday, April 6.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Arkansas.

Paramount

BIG CARNIVAL, THE: Kirk Douglas, Jan Sterling—The ones who saw it liked it. The high school sponsored this one. They did more business than we did.—Francis Gill, Paonia Theatre, Paonia, Colorado.

DETECTIVE STORY: Kirk Douglas, Eleanor Parker—Could have closed my doors on this booking and made more money. Good production but a very hard picture to sell. An exhibitor will have to sell this picture, for it won't sell itself under any condition. Did 40% of normal business. Played Wednesday, Thursday, February 20, 21.—Harold Flemins, Majestic Theatre, Comanche, Texas.

Republic

BELLS OF CORONADO: Roy Rogers, Dale Evans—Plenty of action. Good Tru-Color. Story differs from general run of westerns. Rogers tops as usual with his songs. Smooth moving and should please all. This was our second feature for opening the 1952 season. Played Saturday, Sunday, Monday, April 12, 13, 14.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

RKO Radio

LAS VEGAS STORY: Jane Russell, Victor Mature—I was just a bit afraid of this one but it turned out very good. It is a good picture and has plenty of excitement. Comments were favorable. Business just a bit above average. Played Saturday, Sunday, Monday, April 12, 13, 14.—O. Fomby, Paula Theatre, Homer, Louisiana.

TEMBO: One of the best jungle pictures to come out of Hollywood in some time. Did 125% of normal business. Excellent picture to work with the Boy Scouts and Cub Scouts in their study of wild animals. Entertaining as well as educational. Played Friday, Saturday, March 4, 5.—Harold Flemins, Majestic Theatre, Comache, Texas.

TEMBO: Howard Hill—A very good African picture. Howard Hill is a wonderful shot with the bow and arrow. The color is good. All favorable comments. Business above average. Played Wednesday, Thursday, March 2, 3.—O. Fomby, Paula Theatre, Homer, Louisiana.

Twentieth Century-Fox

GOLDEN GIRL: Mitzi Gaynor—Good Sunday matinee but fell down rest of run. Seemed to have plenty of music and some small town corn to it. Should have done better than turned out at the box office. Played Sunday, Monday, Tuesday, April 6, 7, 8.—S. W. Booth, Booth Theatre, Rich Hill, Missouri.

MEET ME AFTER THE SHOW: Betty Grable—That's what a lot of customers wanted to do after they saw it. This kind of picture plays to only one class of people and you don't find them in a small town. Very poor business. Played Sunday, Monday, Tuesday, April 6, 7, 8.—Francis Gill, Paonia Theatre, Paonia, Colorado.

SUN VALLEY SERENADE: John Payne, Sonja Henie—Shown as midnight show. For a reissue it was very good. A cold and wet night, but good attendance. Played Saturday, March 29.—Henry C. Moore, Starlite Drive-In, Tell City, Indiana.

TWO FLAGS WEST: Joseph Cotten, Linda Darnell

(*Continued on opposite page*)

Short Product in First Run Houses

NEW YORK—Week of Apr. 21

ASTOR: FDR—Hyde Park**.....Pictorial Films**
Feature: My Six Convicts..............Columbia

CAPITOL: The Two Mouseketeers**......MGM**
Doggonedest Dog**..............Paramount**
Feature: My Son John...............Paramount

CRITERION: Springtime in Mexico**.RKO Radio**
Kiddin' the Kitten**.............Warner Bros.**
Feature: The Green Glove.........United Artists

GLOBE: Snowtime for Comedy**.Warner Bros.**
Skylark in the Rockies**...........Paramount**
Feature: Aaron Slick from Punkin Crick..Paramount

MAYFAIR: Barnyard Babies**......Paramount**
Feature: Anything Can Happen........Paramount

PARAMOUNT: Sportscope**.......RKO Radio**
Scout Fellow**..................Paramount**
Feature: Bend of the River............Universal

RIVOLI: That Man Rickey**........RKO Radio**
Snooze Reel**.....................Columbia**
Feature: Valley of the Eagles............Lippert

ROXY: The Happy Cobblers**........20th-Fox**
Feature: With a Song in My Heart......20th-Fox

WARNER: Water, Water Every Hare **Warner Bros.**
So You Want to Enjoy Life**.....Warner Bros.**
Gun to Gun**..................Warner Bros.**
Feature: Mara Maru ....Warner Bros.

CHICAGO — Week of Apr. 21

EITEL'S PALACE: Two Mouseketeers**...MGM**
Jasper National Park**................MGM**
Feature: Singin' in the Rain...............MGM

ROOSEVELT: Bicycle Thrills**.......Columbia**
Feature: Ma and Pa Kettle at the Fair...Universal
Feature: The Treasure of Lost Canyon....Universal

SURF: They All Like Boats**.......Paramount**
Little Bo Pepe**................Warner Bros.**
Feature: Man in the White Suit.........Universal

UNITED ARTISTS: Olympic Elk**...RKO-Disney**
Feature: Snow White and the Seven Dwarfs
RKO-Disney

(*Continued from opposite page*)

—A good picture, a good plot, good cast, and plenty of action. Average business. Played Friday, Saturday, April 4, 5.—Francis Gill, Paonia, Paonia, Col.

United Artists

JOHNNY ONE EYE: Pat O'Brien—We should have double-billed this. It failed to do extra business even on a two for one tie-up. Played Sunday, Monday, April 9, 10.—Harland Rankin, Rankin Enterprises, Chatham, Ontario.

Universal-International

DOUBLE CROSSBONES: Donald O'Connor—A good picture. Showed opening night for season. Small town patronage, excellent results. Second run. Played Friday, March 28.—Henry C. Moore, Starlite Drive-In, Tell City, Indiana.

FRANCIS GOES TO THE RACES: Donald O'Connor—As good as "Francis." Though very cold and wet night, the attendance was good both days. Monday better than average for past two years. Shown as second run. Played Sunday, Monday, April 6, 7.—Henry C. Moore, Starlite Drive-In, Tell City, Indiana.

HERE COME THE CO-EDS: Abbott and Costello—Quite a bit of singing that some of the Friday, Saturday customers did not like but they seemed to enjoy it from the laughs. These old Abbott & Costello reissues ordinarily will produce better weekend business than some of the new features we run. Played Friday, Saturday, April 11, 12.—S. W. Booth, Booth Theatre, Rich Hill, Missouri.

IRON MAN, THE: Jeff Chandler, Evelyn Keyes—Jeff Chandler seems to improve with each movie. A very good boxing show. Played Sunday, April 6.—J. C. Balkcom, Gray Theatre, Gray, Georgia.

MA & PA KETTLE AT THE FAIR: Percy Kilbride, Marjorie Main—A natural for a small town situation, but not as good a production as the past Ma & Pa Kettle's. Did good business and patrons enjoyed it, but quite a few comments comparing it to the past series. Played Wednesday, Thursday, April 2, 3.—Harold Fleming, Majestic, Comanche, Texas.

TREASURE OF LOST CANYON: William Powell—Very good. Just the picture for the family. Was liked by all. Don't be afraid of this one. The color is wonderful. William Powell is still popular in Holly Grove. Played Sunday, Monday, April 13, 14.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Arkansas.

Warner Bros.

COME FILL THE CUP: James Cagney, Phyllis Thaxter—This picture was a real disappointment at the box office. Did 50% of normal business on preferred time. Could be an excellent picture in a large situation but a small town exhibitor will have his hands full trying to get his patrons to see it. Played Wednesday, Thursday, February 13, 14.—Harold Flemins. Majestic Theatre, Comache, Texas.

DALLAS: Gary Cooper, Ruth Roman—A good picture. Warner's gave us some very fine product this year. Played Friday, Saturday, April 11, 12.—Harland Rankin, Rankin Enterprises, Chatham, Ontario.

FORTH WORTH: Randolph Scott, Phyllis Thaxter—Just another western. Has some action that will keep the kids on edge. Small town average business. Played Friday, Saturday, March 28, 29.—Francis Gill, Paonia Theatre, Paonia, Colorado.

I'LL SEE YOU IN MY DREAMS: Doris Day—A nice musical comedy that should please in every situation. Doris Day's pictures are always delightful.—J. C. Balkcom, Gray Theatre, Gray, Georgia.

PAINTING THE CLOUDS WITH SUNSHINE: Virginia Mayo, Dennis Morgan—This is a good color picture and a fine musical. The music and production numbers far outshine the plot which is rather run of the mill. The picture brings back songs which were popular sometime ago. They are catchy and leave the customers in a happy frame of mind. Played Tuesday, Wednesday, Thursday, April 15, 16, 17.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

RETREAT, HELL! William Holden, Frank Lovejoy—Fine tribute to the marines. Better than average business. Played Sunday, Monday, April 13, 14.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

STARLIFT: Doris Day, Gordon MacRae—Plenty of guest stars give a lift at the box office. Background is entertainment for the troops at an Air Force base. Entertainment and humor good, although weak in spots. All in all should do well at the box office. We opened our theatre for our fifth season with this picture. Played Saturday, Sunday, Monday, April 12, 13, 14.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

Shorts

Metro-Goldwyn-Mayer

HOOSEGOW: Laurel & Hardy—Still good for laughs, but too bad they are on television. Spoils it for the theatre.—Rankin Enterprises, Chatham, Ontario.

NITWITTY KITTY: Technicolor Cartoons—Good cartoon. Tom really splits things up—Francis Gill, Paonia Theatre, Paonia, Colorado.

THAT'S WHAT YOU THINK: Pete Smith—This is a good Pete Smith with a lot of laughs.—Francis Gill, Paonia Theatre, Paonia, Colorado.

Monogram

MOMA'S LITTLE PIRATE: This was worthy of screen fanfare and was enjoyed very much. I have to hand it to Monogram as I think this made a very nice addition to our regular program.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Paramount

PARTY SMARTY: Noveltoon—Noveltoon Cartoon enjoyed by all. Good short.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

WE'RE ON OUR WAY TO RIO: Starring Popeye as a dancer. A good cartoon.—Francis Gill, Paonia Theatre, Paonia, Colorado.

RKO Radio

MAD ABOUT MOONSHINE: Edgar Kennedy—Not too many laughs in this one.—Harland Rankin, Rankin Enterprises, Chatham, Ontario.

Warner Bros.

DOG COLLARED: Technicolor Cartoon—A very pleasing but not unusual cartoon.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

GRANDAD OF RACES: Sports Parade—Very good. —Rankin Enterprises, Chatham, Ontario.

RABBIT EVERY MONDAY: Bugs Bunny—Very good—above average.—Harland Rankin, Rankin Enterprises, Chatham, Ontario.

34- Page Comic Book For "Rose of Cimarron"

Twentieth Century-Fox announces a 34-page comic book, published by Fawcett Publications for the forthcoming natural-color film, "Rose of Cimarron" which will go on the newstands immediately, as pre-selling for the picture. In full color and containing all credits and an outline of the film story, it has as an added feature, the words and music of two songs inspired by the western drama. Half a million copies are going out as the first printing.

MGM Picks "Carbine" as Promotion Prize Film

MGM has selected "Carbine Williams," starring James Stewart and Jean Hagen, as its fourth Promotion Prize of the Month film, Howard Dietz, vice-president in charge of advertising, publicity and exploitation, announced this week. The picture is scheduled for release in the middle of May, at which time theatre owners will have four months in which to submit campaigns for the cash awards totaling $1,000. Previous promotion prize films were "Invitation," "Just This Once" and "When in Rome." "Carbine Williams" will open April 24 at the Colony in Fayetteville, N. C., home of Marshall Williams, inventor on whose life the story is based. Other openings will follow in the territory two days after the Fayetteville premiere.

Early Campaign For "The River"

George Peters, manager of Loew's theatre, Richmond, reports one of the first out-of-town engagements for "The River" with a full campaign planned as a test run for the picture in Loew's theatres. Mrs. McEldowney, wife of Kenneth McEldowney, producers of the film for United Artists, goes to Richmond for a personal appearance in advance of the opening, to inspire the press and publicity campaign. School tieups are an important part of the promotion of the picture, with its authentic background of India, in Technicolor.

Addition to Pressbooks

MGM has issued a pressbook supplement which carries all the added slugs and slogans made suddenly necessary by the fact that "An American in Paris" won the Academy Award as the best picture of the year. Right on the beam, even if not as funny as Si Seadler's explanation in the trade-press: "Honestly, I was just standin' in the sun, waitin' for a street car!"

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

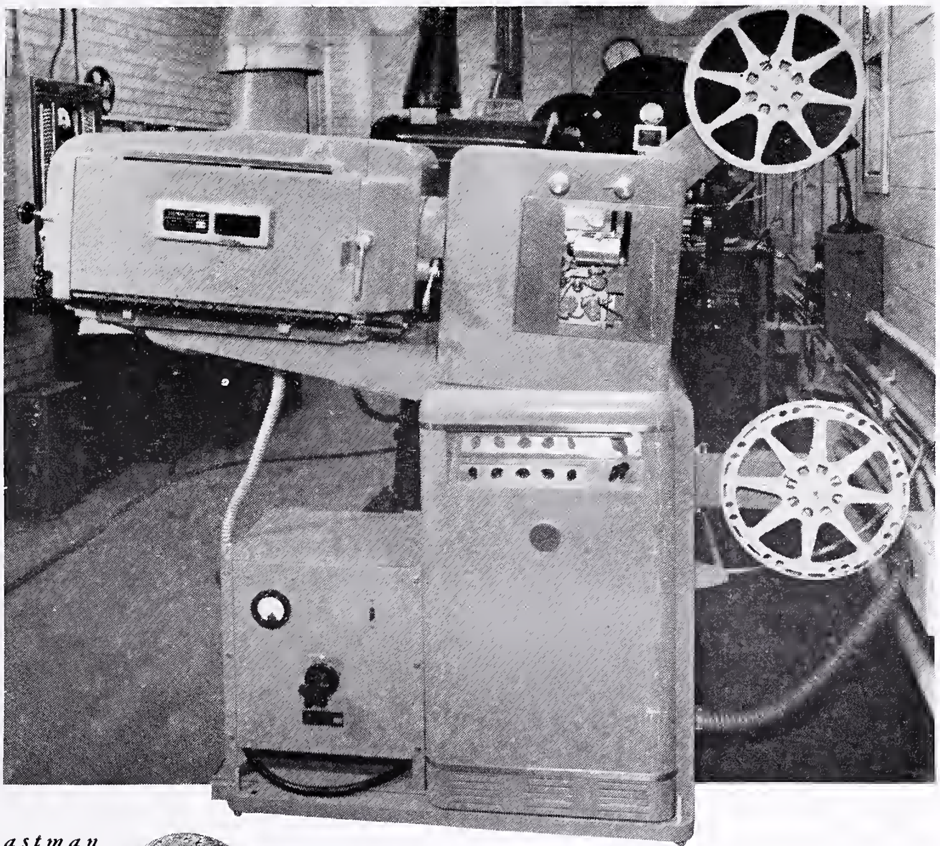
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 4,810 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

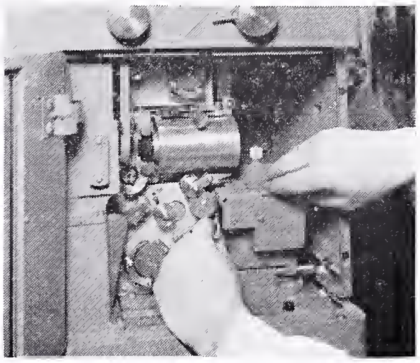
THE FILM BUYER'S RATING

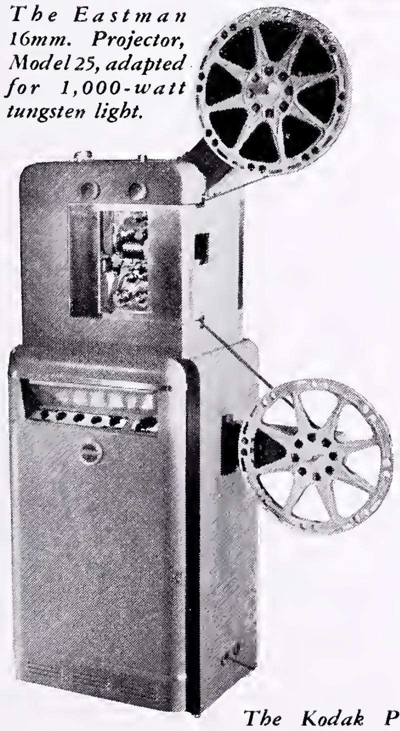
	EX	AA	AV	BA	PR
†Aaron Slick From Punkin' Crick (Para.)	–	–	1	2	2
*Across the Wide Missouri (MGM)	27	85	15	2	–
African Queen, The (UA)	13	6	–	–	–
Aladdin and His Lamp (Mono.)	–	–	–	2	2
An American in Paris (MGM)	13	44	26	39	9
Anne of the Indies (20th-Fox)	–	8	36	32	12
Another Man's Poison (UA)	–	5	1	5	25
At Sword's Point (RKO)	–	–	1	7	3
Barefoot Mailman, The (Col.)	4	11	15	4	2
†Battle at Apache Pass (Univ.)	–	4	–	1	–
Belle of New York (MGM)	–	2	8	17	1
Bend of the River (Univ.)	14	25	12	1	–
Big Trees, The (WB)	–	–	3	5	–
*Blue Veil, The (RKO)	21	64	21	5	–
Boots Malone (Col.)	–	–	3	8	4
Bright Victory (Univ.)	–	5	13	17	17
Bugles in the Afternoon (WB)	–	1	11	6	2
Callaway Went Thataway (MGM)	2	9	33	22	8
Calling Bulldog Drummond (MGM)	–	–	–	10	7
Cave of the Outlaws (Univ.)	1	5	14	19	3
Christmas Carol, A (UA)	–	–	3	–	4
Cimarron Kid, The (Univ.)	–	26	19	15	1
Close To My Heart (WB)	–	16	40	16	5
*Come Fill the Cup (WB)	–	–	9	22	28
*Darling, How Could You! (Para.)	–	1	1	17	22
†Deadline, U. S. A. (20th-Fox)	–	–	3	–	3
Death of a Salesman (Col.)	–	–	6	4	3
Decision Before Dawn (20th-Fox)	–	1	19	32	4
*Desert Fox, The (20th-Fox)	4	32	40	23	2
Detective Story (Para.)	2	32	26	30	4
Distant Drums (WB)	29	44	33	10	3
Double Dynamite (RKO)	–	–	6	35	1
Elopement (20th-Fox)	–	13	21	32	13
Finders Keepers (Univ.)	–	–	2	–	3
First Time, The (Col.)	–	–	6	–	–
Five Fingers (20th-Fox)	–	1	9	–	3
Fixed Bayonets (20th-Fox)	1	6	28	23	18
Flame of Araby (Univ.)	–	13	20	27	5
Flaming Feather (Para.)	–	1	11	3	1
Flight to Mars (Mono.)	2	2	5	4	1
Fort Defiance (UA)	–	7	17	8	–
Fort Osage (Mono.)	–	4	6	2	–
Girl in Every Port, A (RKO)	–	–	8	11	4
Girl on the Bridge (20th-Fox)	–	–	2	5	2
Golden Girl (20th-Fox)	–	9	34	58	15
Greatest Show on Earth, The (Para.)	6	–	–	–	–
Green Glove, The (UA)	–	–	4	–	–
Harlem Globetrotters, The (Col.)	2	14	9	2	–
Here Come the Nelsons (Univ.)	–	5	6	6	2
Honeychile (Rep.)	1	13	11	2	8
Hong Kong (Para.)	–	2	18	17	4
I'll Never Forget You (20th-Fox)	–	–	13	13	9
I'll See You in My Dreams (WB)	11	26	52	20	2
Indian Uprising (Col.)	–	–	3	3	–
Invitation, The (MGM)	–	3	16	15	4
It's a Big Country (MGM)	2	7	13	6	3
I Want You (RKO)	–	5	20	15	6
Japanese War Bride (20th-Fox)	1	9	9	3	1
Just This Once (MGM)	–	–	3	8	2
Lady Pays Off, The (Univ.)	–	3	9	25	5
Lady Says No, The (UA.)	–	–	1	1	2
Las Vegas Story (RKO)	–	2	6	11	6
*Lavender Hill Mob, The (Univ.)	5	3	3	–	–
Let's Make It Legal (20th-Fox)	1	5	22	42	12
Light Touch, The (MGM)	–	–	2	17	10
Lone Star (MGM)	8	32	38	6	1
Love Is Better Than Ever (MGM)	–	–	3	4	5
Ma and Pa Kettle at the Fair (Univ.)	10	5	–	–	–
Man in the Saddle (Col.)	3	19	30	6	3
Meet Danny Wilson (Univ.)	–	–	3	16	12
Model and the Marriage Broker, The (20th-Fox)	–	2	12	28	9
Mutiny (UA)	–	–	3	2	1
My Favorite Spy (Para.)	8	20	47	18	–
On Dangerous Ground (RKO)	–	–	4	11	1
Painting the Clouds With Sunshine (WB)	2	31	54	45	3
Pandora and the Flying Dutchman (MGM)	–	11	19	7	2
Phone Call From a Stranger (20th-Fox)	–	7	8	14	3
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	11	5	–	–	–
Raging Tide, The (Univ.)	–	1	5	24	8
Red Skies of Montana (20th-Fox)	–	3	2	28	2
Retreat, Hell! (WB)	2	12	10	2	–
Return of the Texan (20th-Fox)	–	1	6	3	1
River, The (UA)	–	3	2	–	–
Room For One More (WB)	9	28	24	16	2
Sailor Beware (Para.)	67	14	4	–	–
Sea Hornet, The (Rep.)	1	1	3	8	1
Sellout, The (MGM)	–	–	1	3	2
Silver City (Para.)	–	6	42	18	4
Son of Dr. Jekyll (Col.)	–	1	3	–	2
Starlift (WB)	3	36	53	27	6
Steel Town (Univ.)	–	4	3	2	–
Strange Door, The (Univ.)	–	–	1	6	1
Streetcar Named Desire, A (WB)	15	11	2	2	2
Submarine Command (Para.)	1	8	22	23	8
Tanks Are Coming, The (WB)	1	18	52	20	24
Tembo (RKO)	5	3	7	–	4
Ten Tall Men (Col.)	1	36	26	9	1
Texas Carnival (MGM)	17	72	18	–	–
This Woman Is Dangerous (WB)	–	1	6	17	2
Too Young to Kiss (MGM)	4	60	50	7	–
Treasure of Lost Canyon (Univ.)	–	–	1	–	3
Two Tickets to Broadway (RKO)	1	28	46	21	3
Unknown Man (formerly Behind the Law) (MGM)	–	1	1	13	6
Viva Zapata! (20th-Fox)	1	6	6	5	16
Weekend With Father (Univ.)	–	10	21	21	6
Westward the Women (MGM)	23	75	11	2	–
When Worlds Collide (Para.)	2	7	34	24	20
Wild Blue Yonder (Rep.)	9	15	18	12	1
†With A Song in My Heart (20th-Fox)	3	1	1	–	–



Left, the Eastman 16mm. Projector, Model 25, brings 16mm. projection to the professional level. Shown here, adapted for arc illumination, permanently installed alongside 35mm. equipment.

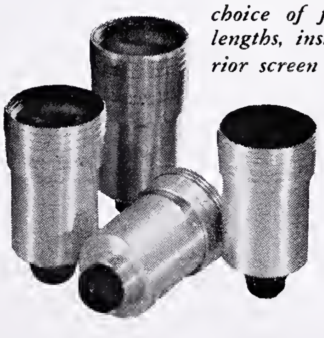
Below, working parts of the film movement mechanism are in constant view of the operator . . . readily accessible for threading and cleaning.





The Eastman 16mm. Projector, Model 25, adapted for 1,000-watt tungsten light.

The Kodak Projection Ektar Lens, in a choice of four focal lengths, insures superior screen image.



For Professional Quality Sound Projection from 16mm. Film

The Eastman 16mm. Projector, Model 25

This projection instrument—built to a new design concept—eliminates the three major obstacles to theatrical quality 16mm. sound projection . . . excessive wear and high maintenance cost; low signal-to-noise ratio; and excessive flutter.

A major cause of excessive wear and poor quality sound is the constant transfer of shock forces generated in the film pulldown mechanism to other parts of the system. In the Eastman 16mm. Projector, Model 25, the intermittent (film advance mechanism) is completely isolated and independently driven by its own 1440 r.p.m. synchronous motor. Thus, shock forces are sealed off from the rest of the instrument. The sprocket-shutter system is driven by its own 1800 r.p.m. synchronous motor. Exact phasing between the two systems is accomplished by specially designed synchromesh gears. In addition, the take-up spindle, rewind spindle, and blower are driven by separate motors.

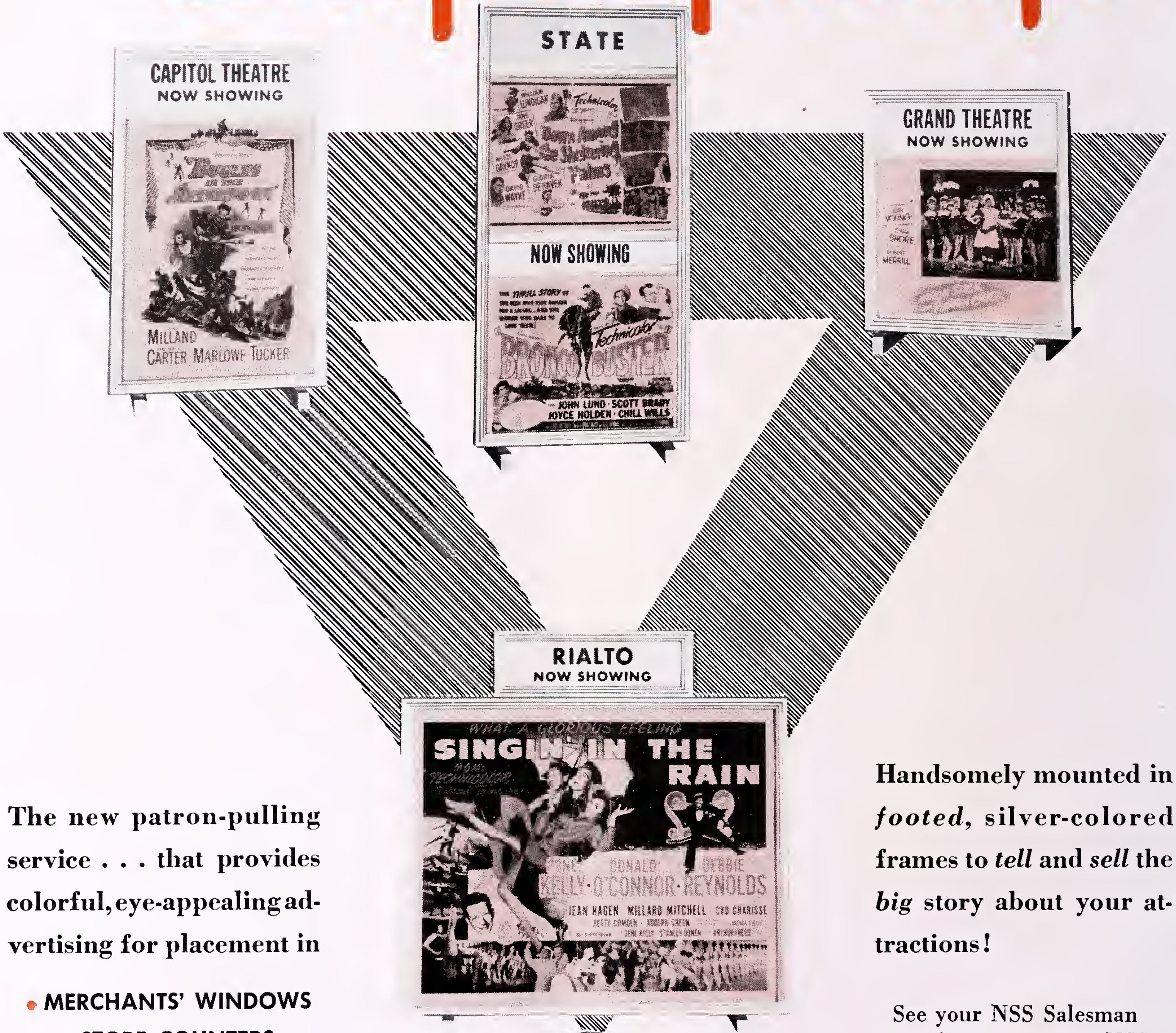
New Sound Optics

A highly corrected microscope objective, adjustable for optimum sound quality from any type of 16mm. sound film, permits reproduction of variable area or variable density 16mm. sound tracks at extremely low distortion and a maximum signal-to-noise ratio.

To get the best out of any 16mm. sound film, project it on an Eastman 16mm. Projector, Model 25. For information on installation, availability, and prices, write directly to . . .

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

SELL YOUR PICTURES *Everywhere* WITH FRAMED Displayaways


CAPITOL THEATRE
NOW SHOWING
Bugles in the Afternoon
MILLAND
CARTER MARLOWE TUCKER
STATE
Technicolor
Down Among the Sheltering Palms
NOW SHOWING
THE THRILL STORY
Technicolor
BRONCO BUSTER
JOHN LUND · SCOTT BRADY
JOYCE HOLDEN · CHILL WILLS
GRAND THEATRE
NOW SHOWING
RIALTO
NOW SHOWING
WHAT A GLORIOUS FEELING
SINGIN' IN THE RAIN
M-G-M
TECHNICOLOR
GENE KELLY · DONALD O'CONNOR · DEBBIE REYNOLDS
JEAN HAGEN MILLARD MITCHELL CYD CHARISSE

The new patron-pulling service . . . that provides colorful, eye-appealing advertising for placement in

- MERCHANTS' WINDOWS
- STORE COUNTERS
- HOTELS
- TERMINALS

Handsomely mounted in *footed*, silver-colored frames to *tell* and *sell* the *big* story about your attractions!

See your NSS Salesman
or write your nearest NSS
Exchange

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MAY 3, 1952

MOTION PICTURE HERALD

Framework of Arbitration Structure Approved by Industry Conference

3-Man Group to Govern COMPO Until Election

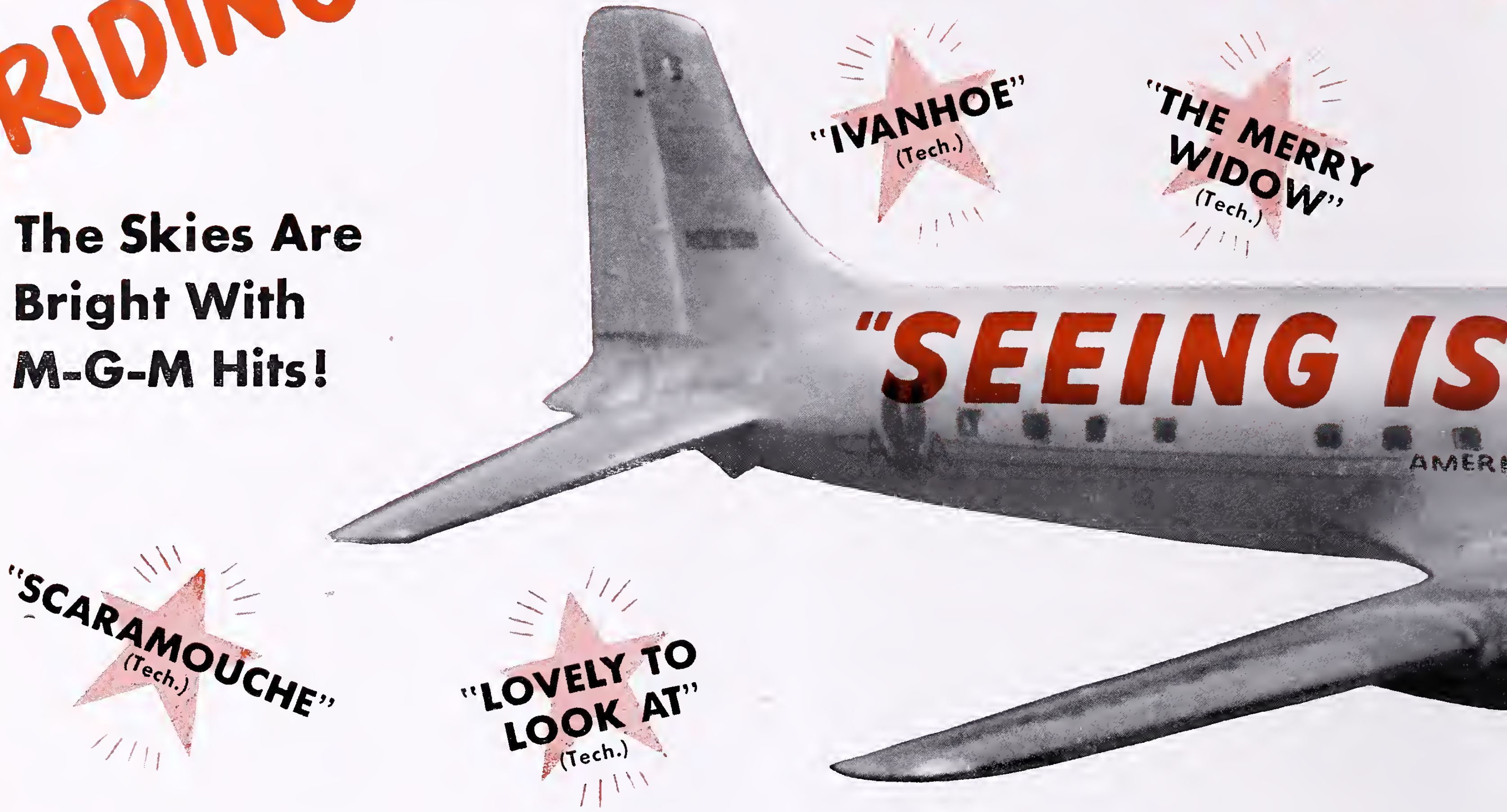
VARIETY'S HEART REPORT

REVIEWS *(In Product Digest)*: HIGH NOON, RED BALL EXPRESS, CARSON CITY, GOBS AND GALS, LOAN SHARK, EDWARD AND CAROLINE, THE PERFECTIONIST

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

RIDING HIGH TO HOLLYWOOD

The Skies Are Bright With M-G-M Hits!


"IVANHOE" (Tech.)
"THE MERRY WIDOW" (Tech.)
"SEEING IS
AMERI
"SCARAMOUCHE" (Tech.)
"LOVELY TO LOOK AT" (Tech.)

"BELIEVING IS ENTHUSING"

"Since the exhibitors making this trip will be representative of all exhibitor groups their report to fellow showmen can have widespread influence. Let the enthusiasm flow through to the public and the pay-off will be substantially evidenced at the box-office.

—Editorial in BOXOFFICE MAGAZINE

"LEO SCORES AGAIN"

"A foreward step to better understanding between the source of the product and the purveyors of entertainment to the theatre going public. What better means to a spirit of understanding than to get together and look at the product which is the blood, bone and sinew of the business."

—Editorial in SHOWMEN'S TRADE REVIEW

"SEEING IS BELIEVING"

"A most dramatic and unprecedented move. Leo is extremely proud of such product as 'Scaramouche', 'Ivanhoe', 'The Merry Widow', 'Lovely to Look At', 'Pat and Mike' as well as other films. Metro says 'Seeing Is Believing.' They are going to let the product speak for itself. The optimism which will be generated will kindle sparks of showmanship all over the country. Already the industry is experiencing a healthful radiation from this activity."

—Editorial in THE INDEPENDENT

"GOOD BUSINESS RELATIONS"

"It's a new departure in the field of good business relations that should pay off. Metro is to be congratulated."

—Editorial in THE EXHIBITOR

AS TRADE PRESS CHEERS!

"SKIRTS AHOY!" (Tech.)

"BECAUSE YOU'RE MINE" (Tech.)

"ABOVE AND BEYOND"

BELIEVING"
AIRLINES

"PAT AND MIKE"

AND MANY MORE!

"Carbine Williams" • "Mr. Congress-Man" • "The Girl In White" • "The Story of Three Loves" (*Tech.*) • "One Piece Bathing Suit" (*Tech.*) • "Plymouth Adventure" (*Tech.*) • "Prisoner of Zenda" (*Tech.*) • "Everything I Have Is Yours" (*Tech.*) • "Tribute To A Bad Man" • "The Devil Makes Three" "Fearless Fagan" • and others.

"WILL PAY RICH DIVIDENDS"

"Metro which has a way of establishing industry precedent naturally would be the company to conceive such a merchandising plan as 'Operation Seeing Is Believing.' The contribution to industry public relations could prove to be of the first magnitude. The return to their home communities of the theatre owners highly enthusiastic over what they have seen can and will pay rich dividends. A doff and extra flourish of our chapeau to Leo the Leader."

—*Phil M. Daly in FILM DAILY*

"M-G-M's SMART MOVE"

"M-G-M is making a smart move in corralling important exhibitors and bringing them to Hollywood. With a good layout of product, as M-G-M certainly has, any company would have little difficulty placing it in important theatres. Bringing the theatre men to Hollywood is certain to create enthusiasm that could not be worked up better and quicker. This new showmanship by M-G-M will pay off big."

—*Editorial in HOLLYWOOD REPORTER*

"ANOTHER METRO MASTER STROKE"

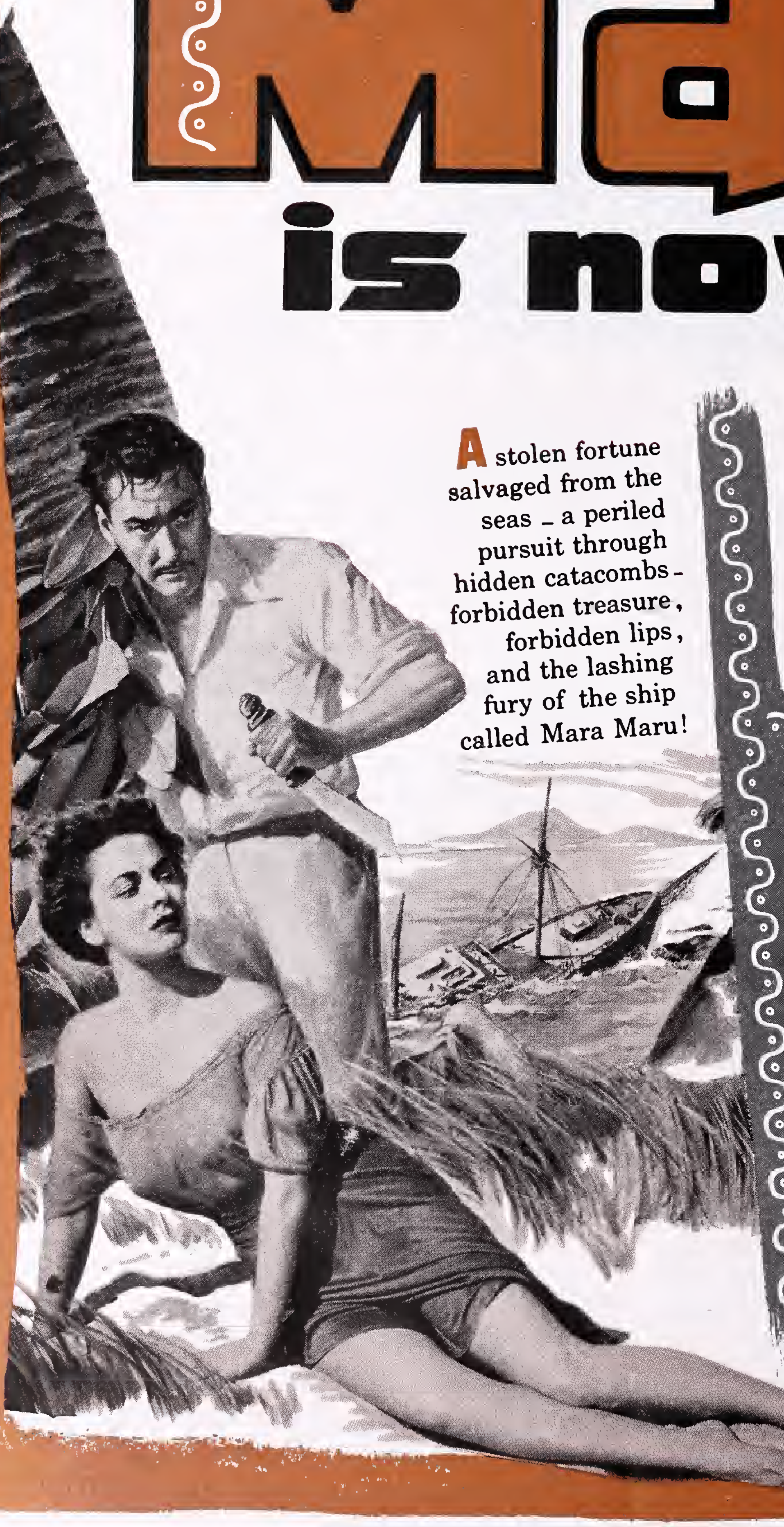
"A master stroke of good will and salesmanship. M-G-M's 'Seeing is Believing' Tour will enable exhibitor leaders to bring back a well grounded report to the thousands of theatre men they represent. There is plenty of evidence out Culver City way that M-G-M has much to offer its theatre customers."

—*Editorial in FILM BULLETIN*

Warne

Mara

is now rea



A stolen fortune salvaged from the seas – a periled pursuit through hidden catacombs – forbidden treasure, forbidden lips, and the lashing fury of the ship called Mara Maru!

THE TEMPTATION
-- In South Seas Shadows!

THE TREASURE
-- An Ancient Curse!

WITH RAYMOND BURR
HENRY MARCO SCREEN PLAY E

r Bros!

Maru

dy for you!

THE TYPHOON
.. An Ocean
Avalanche!

THE TERROR
.. A Relentless
Man-Hunt!

STARRING

ERROL

FLYNN

RUTH

ROMAN

PAUL PICERNI · RICHARD WEBB · DAN SEYMOUR · GEORGE RENAVENT · ROBERT CABAL

N. RICHARD NASH MUSIC BY MAX STEINER PRODUCED BY DAVID WEISBART DIRECTED BY GORDON DOUGLAS

KANGAROO!

THE AUSTRALIAN STORY TECHNICOLOR

WHAMAROO FOR DECORATION DAY!

DIVISION MANAGERS'
TESTIMONIAL
MAY 11th-17th

T V trailers available on KANGAROO!
FREE thru 20th Century-Fox
Exploitation Department

There's No Business Like 20th Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 5

May 3, 1952

Decision Before Collapse

A DECISION about the executive direction of COMPO should be made immediately. Prior to his long delayed departure for Europe, Mr. Arthur Mayer, executive vice-president, proposed a three-man committee—one each from Allied, TOA and the Motion Picture Association of America—be named to head COMPO until a new president can be elected. Unless a new president can be found in the next few days, the organizations represented in COMPO should approve Mr. Mayer's suggestion and the three-man group should start functioning.

During these weeks in which the presidency of COMPO has been offered to several individuals—and in each case rejected for weighty personal or business reasons—important COMPO activities have been held in abeyance. Details of the 1952 program have yet to be approved. Now is the time to get ready for an aggressive campaign for elimination of the Federal admissions tax. The new scheme for COMPO dues needs to be put in operation.

Those in the industry who do not want to see such an organization as COMPO functioning for the improvement for industry public relations, stimulating attendance at the box office and other purposes should speak out. The killing of COMPO by kind words—and no helpful actions—does a disservice to the industry and reflects adversely on all in it. Imagine what a field day a general national magazine could have about the COPMO presidency situation! The whole matter would be comic if it were not so deadly serious.

■ ■ ■

Progress in Arbitration

AT the four-day conference in New York April 22 to 25, the ship "Industry Arbitration" was successfully launched and began its voyage across reasonably smooth waters. What storms it may encounter during a necessarily long trip is not yet known. Nor may it be predicted whether it will finally reach the end of its voyage—the establishment of an arbitration system.

From the beginning of the meeting there was agreement that "a speedy, grass-roots, low cost" system of arbitration should be set up. The meeting proceeded on the basis that topics on which widely divergent views were expressed should be postponed for consideration at the next conference starting May 26.

The conference decided on the machinery of arbitration, i.e., a national administrative committee and committees of exhibitors and distributors in each exchange area, and the formation of area panels of "neutral" arbitrators from which the local committee would choose arbitrators when the parties are unable to pick one themselves.

Subjects accepted thus far for arbitration in the proposed system include: violation by distributors of existing contracts, clearances, runs, conditioning the sale of one picture on another, discrimination in making awards in competitive bidding and alleged overbidding by an exhibitor.

Not yet decided are some major issues such as financing the system, whether any aspects of film rentals may be arbitrated and the nature of the relief that may be granted. When drafted, the rules of arbitration will show what limits arbitrators will have in dealing with clearance, run and assessing of damages.

Psychological advances made already include a restriction on the use of lawyers in arbitration hearings. When the exhibitor is not represented by a lawyer, the distributors will not use one. When the exhibitor has one attorney all the distributors concerned will attempt to agree to use only one.

For the purpose of keeping the system simple the decision not to have an appeal board was a wise one. That will also cut expenses. On the other hand the possibility at least exists that arbitrators in different areas may rule differently in cases involving essentially the same circumstances. If much of this should happen, some confusion would be inevitable.

Along with the desire for an arbitration system was a determination to encourage the use of conciliation. This would tend to keep down the number of cases submitted for arbitration. Many disputes obviously lend themselves to informal solution, if the parties would sit down calmly and with good will.

The most fundamental point is that no method of conciliation or system of arbitration will be effective unless the parties want it to work. After the arbitration meeting at the end of May it should be clear whether enough sentiment exists in the industry not only to desire arbitration in general but agree to have it. This means being willing to support it financially and to make necessary compromises in the negotiations over the rules and regulations so that final agreement can be reached.

■ ■ ■

Political Policy

NOW, before the national political conventions and the white heat of the campaign, it would be well for the industry to resolve to maintain a friendly neutrality with respect to the Presidential candidates. Any other course is likely to lead to embarrassment and a boomerang effect.

The reported political activity on the West Coast, even at this early date, is to be viewed with some alarm. Naturally every member of the motion picture industry retains all his rights as a citizen. However, exercise of these rights should be done in a way that does not involve the industry. After all, no matter what happens in November the popular vote will be fairly evenly divided. Not more than a few million votes are likely to separate the winner from the loser. And every voter and his whole family are potential patrons at the box office. The "A" picture has not yet been made, and probably never will be, that can be a financial success if supported by only the members of one of the major political parties. Each theatre must serve all the residents of its community. That does not mean that the members of the industry could or should adopt an ostrich head-in-the-sand attitude toward the realities of the political world. On the other hand partisan politics, as such, have no place in the industry.

It should be abundantly clear to Hollywood that mass political activity under the banner of the film colony is not good for the business of motion pictures. The less stars and other prominent individuals—persons who need support from all the people at the theatres—publicly identify themselves with presidential campaigns the better. For those few who prefer political activity to motion pictures, let them give up their film connections and devote full time to political causes as individuals and not as Hollywood personalities.

Letters to the Herald

Grave Doubts

To the Editor:

In view of the attention given in the Herald to the various channel allocations for television and the references to educational television included, it is probably pertinent to point out that there are a number of educators who share grave doubts that television will be the usable classroom teaching tool that the organized educational TV pressure groups would lead public and profession to believe.

There has as yet been only one study made of the relative effectiveness of a television broadcast and a motion picture of the telecast, and this study was conducted with a group of adults under somewhat unusual conditions. Even under these more favorable conditions, television was proved to be more effective with only 20 per cent of the students than the identical motion pictures used. This evidence is obviously not sufficiently conclusive to turn our schools upside down in order to use television in the classroom.

Without any experimental evidence concerning educational television, however, it is plain, from the record of teachers' experiences in attempting to use radio broadcasts directly (not recorded or taped), that the direct television broadcast carries with it all the problems of use that have led to fewer attempts being made to use radio directly.

Now that recorded radio and radio-type programs can be used on a flexible basis (and, there is no evidence to indicate that a live radio broadcast is any more effective educationally than a recorded program), the possible educational contribution of radio is increased.

It seems to me that it is a rather curious state of affairs, when we already have the flexible form of the television broadcast available in the motion picture, to make extensive efforts to bring into widespread use the motion-picture-in-a-strait-jacket: television in our schools. — *ROBERT E. SCHREIBER, Director, School of Education Audio-Visual Service, University of Maine, Orono, Maine.*

Appearances

To the Editor:

More star appearances should be made in the smaller communities in an effort to introduce new stars. They should avoid the larger cities, which does not mean much any more, and get out to smaller towns spending at least one day. During this visit to smaller towns the new stars should not be permitted to even go about the theatre. They should do the following: hold newspaper and radio press conferences, attend civic club meetings, visit high school assembly, visit the unusual sick cases, visit hospitals and etc. In other words they should go out and shake hands and visit with the people rather than put on Hollywood-type theatre appearances. Even receptions can be worked out.

The reason I know the above will work, recently I had Audie Murphy, John Hudson and James Best in my town for 24 hours. We did this sort of thing that I am talking about. The people are still raving about how nice all our affairs were and especially how nice and clean cut the stars were. In fact, John Hudson and James Best from this day forward will no longer be small copy in my town, but will certainly take top billing as they sold themselves to the people of Lawrence.—*J. D. KING, Patee Theatre, Lawrence, Kan.*

Report from Japan

To the Editor:

Japan will start a new life as an independent country in the near future. I want to express my heartfelt thanks for the kindness that was shown by the Americans during the seven years of occupation.

My theatre is an unusual one among the 3,000 theatres in Japan as I have shown only American films since it opened. At present, it is not advantageous that we show only American pictures as Italian, French and English movies are popular, and also there is a shortage of imported films.

In Japan musical and dancing movies don't please the audience very much and the people are tired of fighting movies because of the excess of imported Westerns.

The following American films were very popular lately among the Japanese people: "The Street With No Name" (20th-Fox), "The Three Musketeers" (MGM), "Go for Broke" (MGM).

"Go for Broke" was a hit due to propaganda which made the Japanese think "Nisei" were Japanese citizens. I think this movie was made for the American people to let them know that "Nisei" are real Americans, but many Japanese people rushed to see it under a hallucination which made us think the Japanese defeated a foreign people. The word "Bakkatare" which was often used in this movie is a vulgar word and I have never heard it used before in a film. "Go for Broke" received much interest from the Japanese people, but I am afraid this kind of movie may implant warlike ideas in the heads of the Japanese people.

It would seem that the Americans who are in Japan and the Japanese who are working under Americans are forgetting that American movies ought to show real democracy and real American life to the Japanese. I haven't any objections for my business as a manager, but I would like you to remember always that movies are very important to the Japanese people in implanting democracy and in raising the level of culture.

The above opinion is only mine and does not represent the opinions of all managers in Japan. If somebody in America can convey to the Japanese that my idea is right many managers in Japan will see that my opinion has some foundation.

At present, a vague idea is coming to Japan, that everything is right if Americans do or speak it, and everybody who has been to the United States is a great personage.—*TOSHIO MIYATO, Shinkoiwa Theatre, Tokyo, Japan.*

Hands Are Tied

To the Editor:

Exhibitors should do what they can to develop stars but their hands are tied. Best promotion is: 1. Via pictures with big name stars (like Spencer Tracy) letting younger new faces carry the romance and action. This buildup takes more than one picture. 2. Via nationwide exploitation, with TV shots, radio drama, endorsements, etc. 3. Via personal appearances.—*STANLEY DURWOOD, Durwood Theatre, Kansas City, Mo.*

Appearances Vital

To the Editor:

Personal appearances of established stars as well as new stars would greatly stimulate interest in movie-going. Past appearances have all too often been limited to large cities. Get them into rural areas where they mean something to small town people who have never had a chance to see a celebrity personally. The Movietime U.S.A. tours were a step in the right direction, but they did not go far enough.—*FRANK L. FOWLER, St. Cloud Theatres, Washington, N. J.*

Pair Them Up

To the Editor:

New stars should be put with established stars until fairly well known. Personal appearances, with their pictures or without, should be a must for new personalities.—*ABE BERENSON, President, Allied Theatre Owners of the Gulf States, Inc., New Orleans, La.*

MOTION PICTURE HERALD

May 3, 1952

ARBITRATION structure begins to rise on industry scene Page 13

ILLINOIS "group libel" law is upheld by U. S. Supreme Court Page 14

COMPO'S members vote on triumvirate plan of management Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

NATIONAL Screen Service is sued by U. S. Justice Department Page 20

JACK WARNER sees a "new era" dawning for nation's theatres Page 22

VARIETY CLUBS' annual Humanitarian Award to Helen Keller Page 23

BOX OFFICE Champions for the month of April Page 28

BRITISH exhibitors appear closer to some tax burden relief Page 30

INTERSTATE'S Majestic theatre marks an anniversary Page 31

FCC hearings into Paramount and merger continue to drag on Page 34

MEXICAN producing studios to pay music fees under license Page 36

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38

DETROIT community, grateful, pays tribute to Paul Field Page 39

SERVICE DEPARTMENTS

Film Buyer's Rating Page 52

Hollywood Scene Page 37

In the Newsreels Page 43

Managers' Round Table Page 45

People in the News Page 35

Short Product at First Runs Page 51

What the Picture Did for Me Page 50

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1349

Advance Synopses Page 1350

Short Subjects Page 1351

The Release Chart Page 1351

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Decision of Hollywood's Motion Picture Industry Council to carry on, despite withdrawal of the Screen Directors Guild and the heckling of unhappy individuals overgiven to having their own way, renews hope that an organization dedicated to the defense of public relations may yet enduringly serve this business.

▶ The upsetting on Monday of the decision for the plaintiff in the case of Adrian Scott against RKO Pictures, in which Mr. Scott was given the amount of money he would have earned in the unexpired term of his contract terminated by the studio following his refusal to answer House Un-American Activities Committee questions, figures to slow down the Hollywood Ten's march toward trial of those multi-million dollar suits against the major companies.

▶ A. T. and T.'s answers to the MPAA questionnaire on what its charges would be for installation and use of a typical theatre television system are being anxiously awaited. A good part of the industry's case for special theatre television frequencies must rest on proof that common carrier charges are too high.

▶ Following testimony about the Communist Party memberships of Elia Kazan and Clifford Odets in the mid-1930's, members of the House Un-American Activities Committee are beginning to wonder if the staff shouldn't concentrate on more up-to-date material. Even the most ardent Red hunters admit that's fairly ancient history.

▶ Now that the educators have been given 242 channels of their own and have been handed the challenge of doing something with them within a year or lose them to the commercial broadcasters, colleges and universities will have to start figuring budgets. Apart from having to fill 28 program hours each week, educational stations — because of the "non-commercial" tag — will not be able to pick up any public service shows identified with a sponsor. It is to be doubted whether many of the reserved channels will be picked up on that basis.

▶ If the questioning of the Supreme Court justices were only more meaningful as to their final decision, one could predict that the New York State film censorship law would be struck down, based on their questioning during the "Miracle" argument. But their questions are usually for argument's sake only, and no real indication of how the judges will vote finally.

▶ Having done a good public relations job for the industry in the U. S., the series "The Movies and You" may soon be equipped with foreign commentaries and sent abroad to tell the story of Hollywood there. This forms part of the discussions to use Movietime U.S.A. material in the foreign market.

▶ Drive-in theatres may well lead the way in beating the exploitation drums. Last week the Pacific Drive-In circuit signed a contract with radio and TV station KLAC for each to plug the other daily on an across-the-board basis. Five disc jockeys will supply the circuit's 14 theatres with 15-minute pre-picture programs and 10-minute between-show records. In return, the drive-ins will receive plugs during the dinner-hour broadcasts and at other hours on the station.

▶ Something unusual in art picture bookings was presented to New York audiences this week in the day-and-date presentation of "Tales of Hoffmann" and "Cry, the Beloved Country" both from Lopert-UA at the RKO and Skouras neighborhood houses. The double bill is playing in 31 RKO and 12 Skouras houses.

▶ The Justice Department is not being given piecemeal reports of any progress being made on the arbitration system now being discussed, according to a reliable authority. Rather, if and when the system is fully and finally approved, then it will go to the Government officials for their inspection.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

SPECIAL SCREENING, in Washington, at the Motion Picture Association of America headquarters, of Paramount's "My Son, John." At the left are Barney Balaban, Paramount president; Mrs. Eric Johnston; Vice-President Alben Barkley; Mr. Johnston, MPAA president; and Mrs. Barkley.

By the Herald

MORT NATHANSON, right, Monday became United Artists publicity director. He had beer eastern advertising-publicity director for Horizon Films, and previously was with Paramount Liberty, and Goldwyn, and in the theatre.

BEGINNING her cross country tour for Warners' "The Winning Team," Mrs. Grover Cleveland Alexander, the great pitcher's widow, presents her 16 foot ticket to Sante Fe conductor F. W. Klinglsmith. In the film Ronald Reagan plays the Alexander role.

ARRAY, at the dinner to retiring Allied of Maryland president Lauritz Garman, in Baltimore. The men are Leon Back, new president; Mr. Garman; Frank Durkee, exhibitor; Abram Myers, Allied counsel; and Jack Whittle, dinner chairman. Mr. Garman received many letters of esteem, a watch, and traveling bag.

JANEY JOOSSENS, right, at the MPAA reception for her in New York. *Miss Cine-Revue,* 1952, she is the Belgian magazine publisher's guest on a visit to Hollywood.

By the Herald

NEW OFFICERS of tent 25, Los Angeles Variety Club. Seated above are Hugh Bruen, first assistant chief barker; and George Bowser, chief barker. Standing: W. H. Lollier, property master; Lloyd Ownbey, dough guy; and Mort Scott, second assistant chief barker.

THE FROG MAN at the left is former *Motion Picture Herald* staff member George Spires, an Army major, who is now on active duty in the Far East. After a distinguished record during the war, he was ordered back in service in 1950.

SWEARING IN Eric A. Johnston, left, as member of the Public Advisory Board on Mutual Security. His mentor is W. Averell Harriman, Director for Mutual Security. Mr. Johnston is president of the Motion Picture Association of America.

By the Herald

OPENING, right, of the new Beekman Theatre, New York, on Monday night. Cutting the ribbon is Mayor Vincent Impellitteri. Greer Garson is the decorative note. At the left, Edward Rugoff, head of the Rugoff and Becker circuit, owners. Above, Mr. Rugoff, at a preview last week, is congratulated by Roxy theatre director David Katz, left, and Radio City Music Hall director, Russell Downing, right.

BEEKMAN THEATR

SEEN AT THE SMPTE spring convention in Chicago last week. Above are George Colburn, Colburn Laboratories head; William C. DeVry, DeVry Corporation president; and Oscar F. Neu, president of Neumade Products.

THE VISITING STAR. Mickey Rooney, on a round of appearances in conjunction with opening of his Columbia picture, "Sound Off," is seen at his Baltimore chat with local exhibitors. Second from left, front row, he poses with theatremen Edward Perotka, Richard Dubin, Izzy Makover, Joe Baer, Jack Seidman, Joseph Walderman, Aaron Seidler, and Barry Goldman.

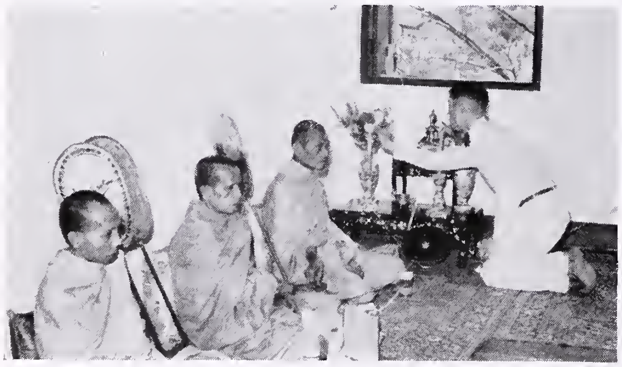
CRIMSON PIRATE
About Face
The Story of WILL ROGERS

BENJAMIN KALMENSON, Warner Brothers chief of distribution, is seen at the right stressing his sales message to the meeting in Pittsburgh. Story on page 22.

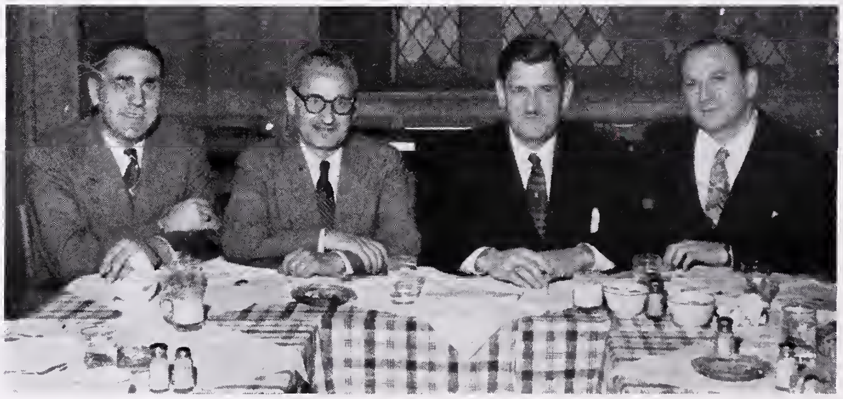
By the Herald

UNITED ARTISTS sales promotions, left. Milton E. Cohen is at the left, the new eastern-southern sales manager. James Velde is at the right, the new western sales manager.

TESTIMONIAL DINNER, right. Richard F. Walsh, left, IATSE president, and Tom Murtha, center, New York district chairman, present a gift to William P. Raoul, general secretary, honored for his service to the IA, dating back 35 years.



BLESSINGS, Buddhist style, at the opening of Republic's new Thailand office in Bangkok. Suntorn Sambu, local manager, lights candles at beginning of ceremony



By the Herald

NEW SLATE for the Associated Motion Picture Advertisers, New York. The men are Albert Florsheimer, Jr., treasurer; Edgar Goth, secretary; Harry McWilliams, president the third time; and Lige Brien, vice-president.

ARBITRATION STRUCTURE RISES ON TRADE SCENE

New York Parley Draws a Basic Blueprint for the Operation of System

ARBITRATION FRAMEWORK

Following are the highlights of the action taken last week at the all-industry arbitration conference.

SUBJECTS FOR ARBITRATION—Alleged distributor violation of contracts, clearances, runs, "conditioning" licensing, competitive bidding.

WHO SHALL ARBITRATE—Left in the hands of regional committees with panels generally to include three persons—one picked by each side, the third picked by the two named. If nominees are unsatisfactory, arbitrators to be picked from a permanent substitute list.

ORGANIZATION—National administrative committee with necessary staff to set up forms, procedures, keep records, and help establish local committees to receive complaints, pick arbitrators, furnish necessary documents, etc.

GENERAL—Arbitrators can award damages; use of counsel limited.

After four days of intensive discussion, deliberation and disputes which were eventually resolved into some basic agreements, the precedental all-industry arbitration conference adjourned its sessions late last Friday afternoon.

With the adjournment, many of the delegates who included some of the highest executives from distribution and exhibiiton, felt that while the final goal of setting up an arbitration system might not have been reached at that time, much progress was made toward it.

Reach Agreement on Basic Points of System

The delegates recognized from the start that the task facing them was a monumental one, but before the conference was adjourned to May 26—when financing and whether film rentals should be arbitrable, the two knottiest problems, will be taken up—the conference was able to accomplish a substantial amount of work.

For example, agreement was reached on: an organizational plan; a policy that will permit the grass roots area to dispose of disputes along lines compatible with their specific wishes and needs; the importance of conciliation; a method of selecting arbitrators; submission to arbitration of a number of subjects; arbitrators' power to award damages, and the use of counsel.

Meanwhile, it was decided that in the coming weeks until the conference resumes May 26, a special committee representing all the participating groups will continue to work on the drafting of rules and regulations to cover the entire system. Consideration also will probably be given, both by the committee and component groups, to coming up with a satisfactory and non-expensive financing plans as well as some solution to the touchy film problem.

National Committee Would Aid Local Organizations

The first important step taken by the conference was approval Wednesday of an organizational plan providing for the establishment of a 12-member national administrative committee and local administrative committees in each exchange area. (Full details were reported in last week's Motion Picture Herald.)

The former group would be responsible for employing such staff as might be necessary, helping the local committees organize, plan the proper legal forms, keep records, etc. The latter groups would keep records and employ such staff as might be required, setting the time and place of the hearings, notifying the parties involved of awards, furnishing copies of decisions, and the like.

On Thursday, the conference moved into discussions of points on which there was most likely to be agreement. Thus, the delegates approved alleged distributor violation of existing contracts, complaints on clearances, runs and "conditioning" licensing, as proper arbitrable subjects; and also passed on the method of selecting the arbitrators.

The plan for selection of the arbitrators where an exhibitor plaintiff and distributor respondent are the only parties involved, each of the parties will pick their arbitrator with the two picked naming the third. If the two arbitrators are unable to agree on a third, then the local committee will name the odd man from a permanent panel of approved arbitrators. It will not be necessary for the arbitrators to have an industry background.

Bidding Awards and Overbidding Subjects

If there are intervenors in the case, and they cannot agree on the arbitrators, the arbitration panel will be selected from the permanent group made available through the local committee.

The main accomplishments on Friday were the approval of two more subjects for arbitration and the granting of power to the arbitrators to make damage awards. The two additional subjects deemed proper for arbitration were:

Any claim brought against distributors for discrimination in the award of any picture under competitive bidding; and any claim that an exhibitor over-paid or over-bid in order to deprive another exhibitor of pictures through competitive bidding. As a corollary to the latter point, the conference recommended that the successful bidder should be brought in by the complainant in these cases.

On the use of counsel, the conference decided that unless an exhibitor complainant has counsel at an arbitration proceeding, distributors shall likewise not be represented by their legal advisers. And it was also agreed that if the exhibitor has counsel, then the distributors involved in the complaint, no matter what the number, shall be permitted to have one counsel.

While the delegates approved the granting to the arbitrators of the power to levy damages, this can be considered merely a general and broad recommendation, since it was decided that the exact scope and power of the arbitrators in the matter of damages should be dealt with by the rules committee.

No Final Plan Ready On Finance System

Since the close of the arbitration meeting last Friday, there has been much discussion of how the financing would be achieved. There was speculation that exhibitors would be asked to contribute on the basis of $5,000 from Theatre Owners of America $3,000 from Allied States Association and $1,000 each from the Independent Theatre Owners Association of New York, Metropolitan Picture Theatres Association, and Western Theatre Owners. Distributor contributions, it was reported, would be based on pro rata rental income as listed with the MPAA.

Another report early in the week said that a plan to produce shorts, the revenue of which would be used to finance arbitration, was being considered.

If and when a final arbitration plan is approved, it will be submitted to the various organizations for a last look, after which it will go to the Justice Department and Court. Committee working on procedure includes:

Herman Levy, TOA, chairman; Abram F. Myers, Allied; Mitchell Klupt, MMPTA; Milton Weisman, ITOA; L. S. Hamm, Keough of Paramount, Robert W. Perkins Western Theatre Owners; and Austin of Warner Bros., and Adolph Schimel of Universal, for the distributors.

ILLINOIS "GROUP LIBEL" LAW UPHELD BY SUPREME COURT

WASHINGTON: In a decision that may have significant bearing on the future determination of motion picture censorship, the U.S. Supreme Court this week upheld the right of Illinois to pass and enforce a "group libel" law.

The Illinois statute prohibits the publication, dissemination or display or any "lithograph, moving picture, play, drama, or sketch" that would expose citizens of any race, creed or color "to contempt, derision or obloquy."

The high tribunal upheld the conviction of Joseph Beauharnais, who had been fined $200 for publishing and disseminating lithographs and other literature reflecting on the Negro race. Mr. Beauharnais had challenged the Illinois law as a violation of the freedom of speech and of the press guaranteed under the Fourteenth Amendment to the Constitution.

This amendment provides that "no state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States" nor "deprive any person of life, liberty or property without due process of law."

The court's decision came in a five-to-four vote. Justice Felix Frankfurter gave the opinion of the court and was joined by Chief Justice Fred M. Vinson and Associate Justices Harold H. Burton, Tom C. Clark, and Sherman Minton. Justices Robert H. Jackson, Hugo L. Black, Stanley Reed and William O. Douglas wrote dissenting opinions.

"If an utterance directed at an individual may be the object of criminal sanctions, we cannot deny to a state power to punish the same utterance directed at a defined group," wrote Justice Frankfurter.

Justice Black, in his dissent, observed that, under the court's ruling, the law could be applied to a "book publisher, newspaper, radio or television station, or even a preacher."

The law, according to Justice Black, imposes state censorship over theatres, moving pictures, radio, leaflets, magazines, books and newspapers and the "sugar-coating" of calling it a group libel law "does not make the censorship less deadly."

Discuss Paramount Product At Studio Meet May 5

Studio personnel will join distribution and production executives in discussions of production plans and analysis of product when Paramount Pictures holds its sales conference at the studio in Hollywood May 5, A. W. Schwalberg, president of Paramount Distributing Corp., announced this week. Mr. Schwalberg, who will preside at the sessions with six domestic and Canadian division managers, said a total of 13 films set for release between July and December of this year will be screened and individually discussed. Y. Frank Freeman, vice-president in charge of studio operations, and Don Hartman will participate in the meetings. E. K. O'Shea, vice-president of Paramount Distributing Corp. and Jerome Pickman, vice-president and director of advertising, publicity and exploitation, will assist Mr. Schwalberg in conducting the sales and merchandising sessions.

UA to Distribute Three Lopert Films

Arthur B. Krim, president of United Artists Corp., and I. E. Lopert, president of Lopert Films Distributing Corporation Tuesday jointly announced that they had concluded an agreement whereby United Artists will handle for general distribution three major film properties of the Lopert company. These are "Outcast of the Island," "Tales of Hoffmann" and "African Fury" (formerly entitled "Cry, The Beloved Country"). Mr. Lopert explained that it is his intention to retain his sales organization and he will continue to handle films of a more specialized nature in the future just as he has done in the past. On the pictures which are going to be handled by United Artists, the Lopert organization will act as producer's representative and will supervise the sale of these attractions.

20th-Fox "Lydia Bailey" To Open in Haiti May 4

A distinguished international audience will be on hand at Port-Au-Prince, Haiti, May 4 when Twentieth Century-Fox's "Lydia Bailey" has its world premiere there. Showing of the film will climax a gala four-day festival sponsored by the Haitian Government with President Paul Magliore proclaiming May 4 as "Lydia Bailey Day." The American press party, including 50 writers, leaves New York for Haiti May 3 and is expected to return May 7. Anne Francis and William Marshall, stars of "Lydia Bailey" will attend the premiere.

To Name Canadian Pioneer

TORONTO: The Canadian Picture Pioneers' national executive group has decided to name a "Pioneer of the Year." The first choice will be announced at the annual meeting here May 28, and he will be honored at an affair in the early fall. O. R. Hanson, president, will be chairman of the selections committee.

Sues Pathe Industries

J. T. Sheffield, head of the Sheffield Exchange System, has filed suit against Eagle Lion Films and Pathe Industries for nonpayment of rent on a building in Portland, Ore.

Foreign Net Of 20th-Fox Improves

Foreign operations of Twentieth Century-Fox showed a distinct improvement in 1951 with world market rentals and the actual dollar remittances to New York increased by a little more than $3,000,000 compared with 1950.

These figures are included in the annual report of 20th Century-Fox, covering the year ended December 29, 1951. Consolidated net earnings for the 52-week period, after taxes and other charges, totaled $4,308,431 or $1.47 a share on the 2,769,485 shares outstanding. Net earnings for 1950, including more than $3,000,000 from prior foreign income and gains from the exchange of theatre properties, came to $9,553,260.

The report indicated actual dollar remittances from abroad in 1951 came to $16,000,000, compared with $12,900,000 in 1950. In addition, expenditures of foreign balances for film production, theatre acquisition, story purchases, taxes and the like were equivalent to an additional $3,200,000 in 1951 and $4,600,000 in 1950.

Foreign film rentals in 1951 totaled $32,170,929, compared with $31,392,272 a year earlier. Domestic film rentals amounted to $60,318,428 which compares with $59,449,492 in 1950. Theatre receipts in 1951 totaled $58,169,152, compared with $60,153,264 the year before. "The decline was largely due to a drop in attendance of about 10 per cent for the circuit as a whole," the report said.

The United Kingdom was the largest market for 20th Century-Fox, with film rentals amounting to $8,759,774 in 1951. Australia, New Zealand and South Africa contributed another $11,926,811. A total of $5,255,480 came from Central and South America and the remainder of the world brought in $14,988,638.

Ribble Named President Of New Mexico Group

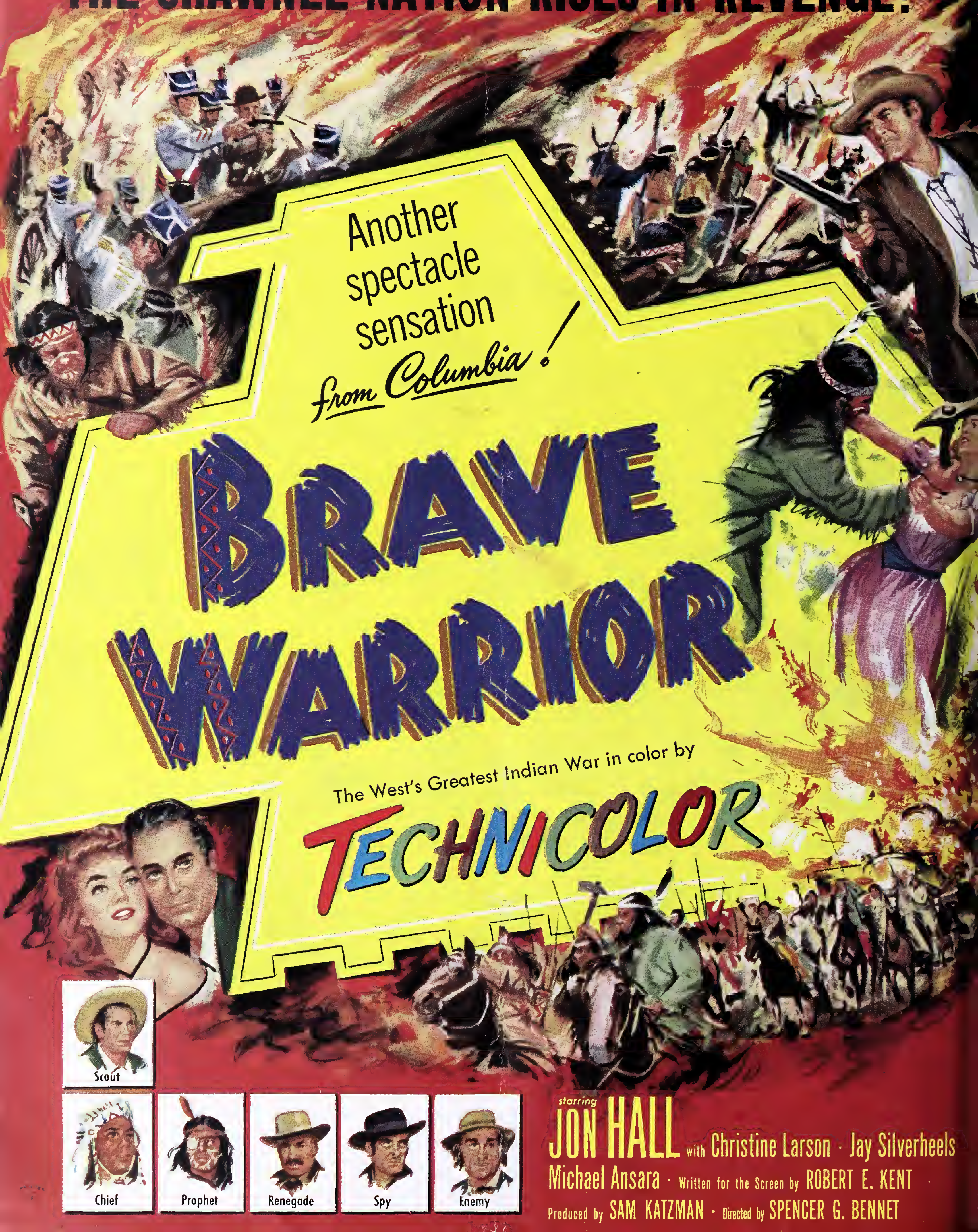
Tom Ribble of Albuquerque has been elected president of the New Mexico Theatre Association, replacing George Tucker, resigned. The election took place at a board of directors meeting in Albuquerque. Frank Peloso was elected to the board to replace Mr. Ribble. Mr. Peloso owns theatres in Duke City. Marlin Butler, Albuquerque theatre operator and secretary of the NMTA, was voted by the board to be a member of the National TOA Arbitration Committee. The New Mexico group will hold its annual convention in Santa Fe, N. M., June 17 and 18, at the La Fonda Hotel.

Approve Divorcement Plan

Stockholders of Loew's, Inc., at a special meeting held Tuesday voted approval of the plan of reorganization providing for separation of the domestic theatre business from the production and distribution business. All directors were reelected.

Give
that
BRAVE
WARRIOR
plenty of playing time!
HE'S GOING PLACES IN COLOR BY
TECHNICOLOR

THE PROPHET SOUNDS THE WAR CRY... THE SHAWNEE NATION RISES IN REVENGE!


Another spectacle sensation from Columbia!
BRAVE WARRIOR
The West's Greatest Indian War in color by
TECHNICOLOR
Scout
Chief
Prophet
Renegade
Spy
Enemy

starring **JON HALL** with Christine Larson · Jay Silverheels

Michael Ansara · Written for the Screen by ROBERT E. KENT ·

Produced by SAM KATZMAN · Directed by SPENCER G. BENNET

COMPO'S MEMBERS VOTE ON TRIUMVIRATE PLAN

Mayer, Retiring, Proposes Three-Man Committee to Run Council Affairs

The top problem of the Council of Motion Picture Organizations to find a head for the all-industry body may be eased, temporarily if a proposal from retiring executive vice-president Arthur L. Mayer is accepted by the 10 charter members.

Mr. Mayer's plan is for the appointment of a three-man committee to run the organization until a president can be chosen at the next meeting of the COMPO executive committee. The triumvirate would include one representative from Theatre Owners of America, another from Allied States Association, and a third from the Motion Picture Association of America, the three national organizations on the executive committee of COMPO.

THIS IS "MOVIETIME DOWN SOUTH." Some of the crowd attention is shown at the appearance of stars in Alexander City, Alabama.

Early Approval by All Members Indicated

This week, there was every indication that Mr. Mayer's plan would be found acceptable by the 10 charter members, nine of whom had already signified their approval. Still remaining to be heard from is the Motion Picture Association of America, which was scheduled to take up the matter late this week at its board meeting in New York. Mr. Mayer is planning to start his much postponed trip to Europe May 4.

Unofficial approval was obtained from delegates of five of the organizations even before Mr. Mayer sent out a telegram, outlining his plan, to the members. Last Friday, on the last day of the all-industry arbitration meeting in New York, Mr. Mayer lunched with Mitchell Wolfson, TOA president, Wilbur Snaper, Allied president, H. V. (Rotus) Harvey of Western Theatre Owners, and Abram F. Myers, Allied general counsel. They agreed to go along with Mr. Mayer's plan. Subsequently, Marvin Farris representing the Society of Independent Motion Picture Producers and Jack Alicoate for the trade press, expressed their agreement.

Allied to Act at Board Meeting in Colorado

Since the wire was sent, approval has also come from Robert J. O'Donnell for the Variety Clubs; Leo Brecher for the Metropolitan Motion Picture Theatres Association; Harry Brandt of the Independent Theatre Owners Association and the Motion Picture Industry Council.

Official approval from Allied will probably come from the organization's board meeting in Colorado Springs scheduled for this week. Since Ned E. Depinet left the COMPO presidency, the organization has been trying to find a successor but this has been a difficult chore. Spyros Skouras has declined because of pressure of work, and William F. Rodgers has also rejected the bid, for health reasons.

Mr. Mayer's wire outlining his proposal read as follows:

"As you know, COMPO Nominating Committee, despite long and diligent effort, has failed to find an industry leader who will agree to serve as COMPO president, all those nominated having declined either for reasons of health or pressure of personal affairs. Lack of executive head makes it impossible for COMPO to proceed with campaign to repeal Federal admission tax or rest of extensive program authorized at our last Executive Committee meeting, indeed situation so dangerous future existence of COMPO in peril.

"Since I am winding up my duties as executive vice-president next Friday, May 2, I urge that a committee of three be appointed immediately to act as COMPO's overall interim executive until a new president is elected at our next annual meeting. This committee to consist of representatives of three national organizations in COMPO, Allied, TOA and MPAA. If agreeable to you we would ask each one of these three organizations to draft one of its prominent members as its representative. With duties of presidency divided among them this arrangement would require little time or effort on the part of any one individual. The future of COMPO to which we are all pledged and to which I know you are as deeply devoted as I am requires immediate action. Please wire at once."

Meanwhile, despite its problems of leadership, COMPO's activities have been moving along at a high gear, with the Movietime U.S.A. tours getting considerable attention in a number of areas. At a meeting held in New York Friday, plans for putting the Movietime campaign into operation in foreign countries were discussed by the international film relations committee of the MPAA.

The committee headed by Lawrence Lipskin set up a subcommittee consisting of David Blum, Gerald Keyser and Harry Stone to investigate possibilities of conducting a somewhat similar Movietime campaign in Europe.

Movietime Tours Success In Albany and Buffalo

On the home front, the Hollywood personality caravans seemed to get good reaction from the press and public when they appeared in big and little communities in the Albany and Buffalo areas in New York. The Buffalo caravan was in two groups, the first composed of Pat O'Brien, Sally Forrest and Robert Welch, the second including Sterling Hayden, Vera-Ellen and Anne Gwynn.

In Albany, the group including Greer Garson, Audrey Totter, Victor Jory, Don Taylor, Archie Mayo and Sam Marx made some 40 public appearances in the territory during their visit.

Another COMPO development was the announcement of plans for a "national survey from which it is hoped to obtain a complete picture of current exhibitor opinion," to be conducted as a preliminary to the second COMPO Round Table.

The announcement was made in New York by Mr. Harvey who is chairman of the COMPO Round Table Committee.

Terry Ramsaye Says

CREDITS AGAIN—Now the Screen Producers Guild plans a special organ to advise editors, newspaper and magazine writers about the contributions to the art made by the producers. They would also seek representation on the reading tables of public and college libraries. It is, says Arthur Hornblow, Jr., "for those men who actively contribute to the creation of a picture." It is indicated that other alleged producers operating in business administrative capacities are not eligible to the Guild, now two years old.

This is a recrudesence of an old problem. The truth is that so many factors of high skill must contribute to the making of motion pictures in all their complexities and separate perfections there can never be an entirely satisfactory distribution of the recognitions. The screens are cluttered now with credits that are about as interesting to the customers as the signatures of illustrators are to the casual readers of magazines. The reviewer finds he is expected to note and appreciate separately the author, the script writer, the director, the art director, the film editor, the costumer, the special effects man and the cameraman. Stranded together as they are, those efforts overlap and blend in a product often to a degree that they are mostly indistinguishable. The credits count mightily in Hollywood where jobs are won and careers are made, not so much elsewhere.

Producer today too often means about as much as "supervisor" did two decades ago. Then he could be anything from a skilled picture maker to a big stockholder's nephew. In the merry '20s an oft quoted gag headline at cocktailings was "White Girl Marries Supervisor." Mr. Hornblow's problem is real, but not new. It will still be difficult to make the public care.

* * *

IT CAN BE DONE—In this tax-conscious country, and in this tax-beset industry of the motion picture, more should be known and said about Canada's budget and tax adjustment for 1952-53. It is a high budget, dominated by defense costs, but it makes sense. It is of special interest that many emergency excise levies have been reduced and some eliminated, with the passing for now, anyway, of the menace of inflationary demand, ending the price spiral. There has been a purposeful pursuit of efficiency and equity between taxpayers. Their dollar has come to par with ours. American investments up there have vastly increased. Canada assuredly has her problems, many identical with ours, but a sounder economic atmosphere seems to overlay the land. At the moment this observer is most impressed that Canadian tax authority does not seem to hold that any tax imposed for emergency is to be made a permanent element of the pattern. Succinct report on the Canadian tax adjustments would make a nice piece of literature to be read out loud before our Congress, and entered in the *Congressional Record*—with permission to reprint. Bet they don't.

* * *

SOME PLACE TO GO—Mitchell Wolfson, as president of TOA, speaking before an exhibitors' convention in Atlanta, after discussing those big obvious problems of the day, also observed: "Exhibitors should try to visit their theatres as strangers . . . and see if something is lacking in courtesy, service and convenience. . . . The 'comforts of home' are no longer adequate; we've got to give our patrons more."

The fact is that for millions the movie habit was built in days when the theatre was an escape from the monotony of tawdry homes and tenements. Samuel L. Rothafel won fame as a great picture showman very considerably by purveying elegance and ingratiating politeness to the common man, who got little of it elsewhere. Homes are better today, and elegance of sorts and kinds burgeons all over the landscape. The competition, operating places to go, has learned from the movies. And too many movie plants are slightly dusty, time worn and faded.

* * *

DESPITE the somewhat remarkable state of affairs surrounding the RKO operation, in the department of production, and the many speculations about the ultimate designs of Howard Hughes as the controlling power, Samuel Goldwyn has made a new five-year releasing deal with RKO. His next release will be the ambitious "Hans Christian Andersen," budgeted at $4,000,000. That would seem to be something very positively in the nature of a vote of a certain kind of confidence on the part of the trade-canny Mr. Goldwyn.

* * *

NOTED IN PASSING—An advertisement in the *Los Angeles Times* announces a triple feature movie bill for KECA TV, Channel 7, starting at 1:30 P.M. J. Arthur Rank's "Went the Day Well"; 9:30 P.M., "Easy Money"; 10:50 p.m., "Killer at Large." Other advertisements indicate that movies are much the backbone of TV in Los Angeles.

Film Council Hits Jackson Union Attack

HOLLYWOOD: In a letter to Congressman Donald Jackson, a member of the House Un-American Activities Committee, the Hollywood AFL Film Council last week set the record straight on the Council's anti-Communist activities.

The letter also challenged Rep. Jackson to amend the Taft-Hartley Law, for which he voted, to permit a union to "effectively discipline its members for compelling reasons other than for non-payment of dues."

Signed by Roy M. Brewer, Council chairman, the letter said the Council, representing more than 20,000 workers in the motion picture industry, "cannot allow to pass unchallenged your blanket condemnation of Hollywood guilds and unions" in a recent speech before the Los Angeles Kiwanis Club.

Mr. Jackson had said Hollywood would be regarded "in an undesirable way" as long as the guilds and unions kept on their membership lists men and women identified with Communism and he had called for the Hollywood guilds and unions to "clean house."

The letter reminded the Representative that the American Federation of Labor unions and guilds in Hollywood had battled the Communists "long before the public had its eyes opened to the Communist menace" and it said that a Communist member of an AFL union or guild in Hollywood could keep right on working in the studios on account of the Taft-Hartley Law which "prevents a union with union shop contract from denying work opportunities to a person because he is a Communist."

"We cannot and do not speak for the very few unions and guilds in Hollywood that do not belong to the American Federation of Labor," the letter read. "We simply ask you to recognize the strong anti-Communist position of the AFL unions and guilds which represent more than 98 per cent of the workers in the studios. . . . You, Mr. Jackson, are not helping our nation when you falsely accuse the very organizations which have been spearheading the battle against Communist conspirators in Hollywood."

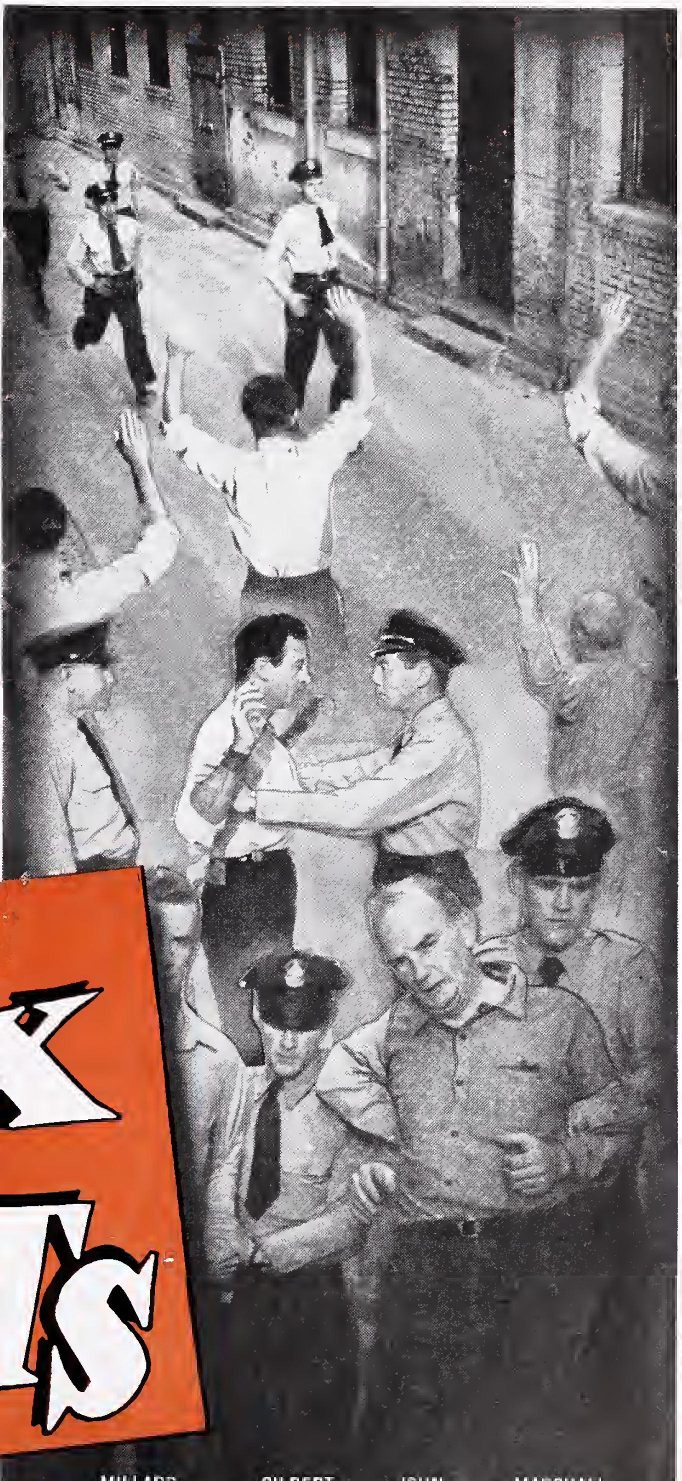
Odets Questioned by House Investigators

WASHINGTON: Clifford Odets, screen and stage writer, was questioned this week by investigators for the House Un-American Activities Committee. No announcement followed the all-day session. A committee spokesman said Mr. Odets had testified to members of the committee staff and not to the Congressmen on the committee. The group will decide later whether Mr. Odets should be called back to the stand. Director Elia Kazan told the committee recently that Mr. Odets was a party member with him, but that he had quit the Reds the same time Mr. Kazan did, in 1936.

SPEAKING OF A

PRISON RIOT

...Have you seen those roaring grosses being piled up in New York, New Orleans, Sacramento, San Francisco, Chicago, Miami, Boston and all points west! It's doing big business in the Big Houses from coast to coast!



Columbia Pictures
presents
A Stanley Kramer
Production

My Six Convicts

with MILLARD MITCHELL · GILBERT ROLAND · JOHN BEAL · MARSHALL THOMPSON

Screen Play by MICHAEL BLANKFORT · Based on the book by DONALD POWELL WILSON · Music Composed and Directed by Dimitri Tiomkin · Associate Producers EDNA and EDWARD ANHALT · Directed by HUGO FREGONESE

THE "BREAK" OF THE YEAR *from Columbia*

SCREEN SERVICE SUED BY U.S.

National Screen, Majors Cited as Monopoly on Trailers, Accessories

The Justice Department this week filed a civil anti-trust suit in the New York District Court against National Screen Service Corp. Named in the complaint along with National Screen were Paramount, Warner Bros., Twentieth Century-Fox, RKO Pictures, United Artists, Columbia and Universal. Loew's was not named in the suit because no exclusive contract exists between the company and National Screen.

The suit charges National Screen with monopoly of the trailer and accessories business, and it is alleged that the monopoly was achieved through a systematic buying out of competitors and the arranging of exclusive contracts with the distributing companies.

To Enjoin Exclusive Contracts

Specifically, the Government in its complaint is seeking the termination of such exclusive contracts; the prevention of National Screen from acquiring any other trailer or accessory manufacturing firm; and the requirement that National Screen permit anyone at reasonable terms and conditions to make and distribute trailers and accessories.

Herman Robbins, National Screen president, said this week that his company had not yet been served, and that he would withhold all comment until it is served. National Screen is expected to file a reply within 20 days from the time of service.

The Government's complaint also said that the companies' monopolies include the manufacture and distribution of 85 per cent of the "coming attractions" films used throughout the U. S. The Justice Department added that National Screen does an annual business in excess of $17,000,000.

Increases Price Is Charge

In Washington, Philip Perlman, acting Attorney General, said the case was filed because "the unrestrained flow of trailers and accessories is of tremendous importance to theatre operators throughout the country." Monopoly by one company, he added, "tends to increase the admission price to the public for a major medium of entertainment."

He added: "A fundamental purpose of the anti-trust laws is to protect . . . businessmen and the public from arbitrary restraint and the predatory practices of the monopolists."

Assistant Attorney General H. Graham Morison, who is in charge of the anti-trust division of the Justice Department, said the Government felt that the theatre operators were "entitled to a competitive market in which to purchase advertising material so that entertainment could be supplied to the public at the lowest possible cost."

Industry Council Votes To Continue Its Work

HOLLYWOOD: The Motion Picture Industry Council this week voted to continue its existence because the "need for the Council was never greater than today." At the meeting here, the Council also moved to have a committee composed of former MPIC presidents meet with the board of directors of the Screen Directors Guild, which recently resigned from the Council, with a view toward bringing the Guild back into the organization. The Council, in addition, voted approval of the AFL Film Council's letter to Representative Donald L. Jackson challenging the Congressman's assertion that Hollywood guilds and unions must "clean house" of Communists, and moved to have notification of this endorsement sent to all California Congressmen.

"Outcast" Gets Broadway, East Side First Runs

For the first time in the history of film booking in New York, an important new film will have simultaneous openings at a Broadway house and an East Side "art" house. The film is Carol Reed's British-made "Outcast of the Islands," distributed by Lopert Films, which will open May 15 at the Astor theatre and Fine Arts theatre. The distributor feels that the film has enough action, suspense and adventure to please the Broadway audience, as well as the benefit of Mr. Reed's reputation to give it an appeal to "art house" patrons who seldom venture to Broadway for their film fare. Adapted from Joseph Conrad's novel, the film is a London Films presentation and stars Ralph Richardson, Trevor Howard, Wendy Hiller, Robert Morley, and introduces Mr. Reed's new discovery, Kerima.

RKO to Put 4 Pictures Into Work in May

Four new films will roll at the RKO studios in May, it was announced this week by Howard Hughes, managing director-production of RKO Pictures. "Split Second" has been assigned to producer Edmund Grainger and has been scheduled for a late May starting date. Mr. Grainger also is preparing "Blackbeard the Pirate," a Technicolor film which will have Robert Newton in the title role. It too is due to go before the cameras in late May. Completing the trio of RKO films to be on the sound stages in May is "Beautiful But Dangerous," a romantic comedy starring Jean Simmons. Lloyd Bacon will direct, with Robert Sparks producing. A fourth film, Filmakers' "The Man With the Gun" will be produced in May by Collier Young for RKO release.

Allied Board Set to Meet In Colorado

On the eve of the Allied States Association's board of directors meeting May 3 and 4 at Colorado Springs, Colo., Abram F. Myers, general counsel, said that the all-industry arbitration meeting in New York actually could report "very meager accomplishments."

Mr. Myers said that all Allied executives and units would be advised that while the conference agreed on certain subjects to be arbitrated, there was no discussion or agreement on the details nor on the form of final awards. He added that much of what still remained to be done has been passed on to the drafting committee and until this committee makes its report, which will probably be late in May, "there is no basis on which anybody can form a judgment or on which the Allied board of directors could approve or disapprove."

Of the so-called agreement to arbitrate runs, Mr. Myers said if there was real agreement on this issue, it would be a "great accomplishment"; but the agreement on runs in the 1940 consent decree was so hedged with qualifications as to be useless. This is an indication, Mr. Myers said, that the important thing is not the agreement, but the details as to how they would be arbitrated.

"No problem was finally settled in New York except setting up boards and choosing arbitrators," Mr. Myers said.

Show Special Brings Suburbanites to Hall

The first of the "show-special" New Haven railroad trains from Connecticut towns to Radio City Music Hall in New York ran last week, bringing 800 suburbanites to the Hall, currently featuring "Singin' in the Rain." The train extended the week-night specials run by the railroad to bring New Englanders in for the legitimate shows on Broadway. On the first Music Hall show-train were Russell V. Downing, Music Hall president; Leon Leonidoff, senior producer; Russell Markert, producer and director of the Rockettes and others of the Hall.

New York "Post" Directory Now Lists 76 Theatres

The number of New York metropolitan theatres participating in the joint film directory ads appearing in the *New York Post* has increased from 50 to 76 in the first two weeks of publication. The directory, sponsored by the New York Independent Theatre Owners Association, lists each theatre alphabetically, with equal billing, on the amusement page at special classified rates. The association currently is negotiating for similar directories in other metropolitan newspapers.

A SPECIAL
SERVICE FOR
EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

Thief of Damascus

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Technicolor Arabian Nights Adventure

CAST:
Paul Henreid
John Sutton
Jeff Donnell

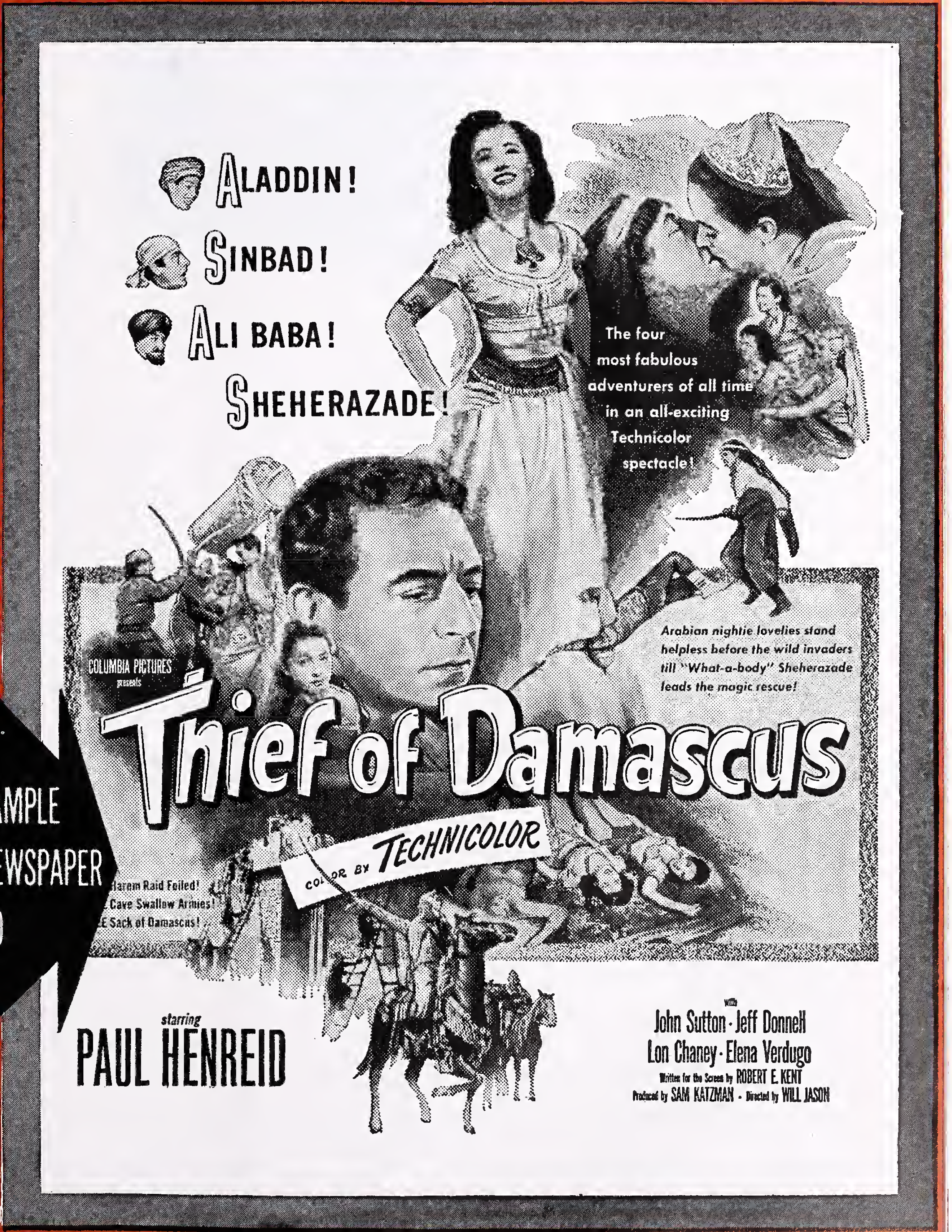
RUNNING TIME:
78 Minutes

HIGHLIGHTS:
The four most fabulous adventurers of all time together for the first time in Technicolor. Aladdin! Sinbad! Ali Baba! And "What-A-body" Sheherazade! World-conquering hordes swooping down on Arabia's loveliest harem! Foiled by furious battle . . . witching lips! Magic cave swallows army! Harem houris foil raiders. Duel for queen's love! "Shoots the works! Should click at box office!" (Hollywood Rep.) "Action aplenty! Marquee lure!" (Variety) "Fast moving, always full of action." (M.P. Herald)

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



ALADDIN!
SINBAD!
ALI BABA!
SHEHERAZADE!

The four most fabulous adventurers of all time in an all-exciting Technicolor spectacle!

Arabian nightie lovelies stand helpless before the wild invaders till "What-a-body" Sheherazade leads the magic rescue!

COLUMBIA PICTURES presents

Thief of Damascus

COLOR BY TECHNICOLOR

Harem Raid Foiled!
Cave Swallow Armies!
Sack of Damascus!

starring
PAUL HENREID

with
John Sutton · Jeff Donnell
Lon Chaney · Elena Verdugo
Written for the Screen by ROBERT E. KENT
Produced by SAM KATZMAN · Directed by WILL JASON

SEES 'NEW ERA' FOR THEATRES

Jack L. Warner Tells Sales Executives Studio Will Supply Quality Product

CHICAGO: Warner Brothers set the pattern for a prosperous new era in production and exhibition during the past year—a pattern which "will be strengthened and developed to a new peak of endeavor in the coming months," Jack L. Warner, executive producer, said here this week at a meeting of the company's western division sales force.

The meeting was the third of a series of three regional conferences which have been conducted by Ben Kalmenson, vice-president in charge of distribution, in the last three weeks in New Orleans and Pittsburgh.

Product "Will Set Pace"

"Recent box office records have proved conclusively that no form of entertainment can match the motion picture," Mr. Warner said. "And we intend to apply ourselves vigorously to a continuing production program that will set the pace for the entire entertainment world. The important attendance for fine pictures during the past twelve months has breathed new life into the whole film industry."

Pictures to be produced during the remaining months of 1952 will be selected from a group of properties already in various stages of planning and preparation, Mr. Warner said. In addition to the films currently shooting on the stages, the studio has a group of 47 other properties from which the 1952 program will be completed. This prospective schedule, he added, will be modified to take the fullest advantage of the entertainment situation as it may develop, so that new properties—if they warrant it—may be put into immediate production.

Asks Enthusiastic Selling

He warned, however, that good product alone is not enough under "the current competitive conditions. Even the finest motion pictures require the enterprising and imaginative impulse to back them up," he said. "And we are calling on the energetic cooperation of the exhibitor to continue selling the product to his patrons with the kind of enthusiasm that has characterized the marketing of recent hits."

At present on the sound stages at the Burbank studio, Mr. Warner said, are "The Iron Mistress," drama in color by Technicolor, directed by Gordon Douglas, produced by Henry Blanke, and starring Alan Ladd and Virginia Mayo; "April in Paris," musical in Technicolor, directed by David Butler, produced by William Jacobs, and starring Ray Bolger and Doris Day; "Top Secret," directed by Lewis Seiler, produced by Henry Blanke, and starring Cornel Wilde and Steve Cochran; and "Springfield Rifle," in WarnerColor, directed by Andre De Toth, produced by Louis F. Edelman, and starring Gary Cooper.

JACK L. WARNER

Ready to go before the cameras immediately are "The Desert Song," in Technicolor, to be directed by Bruce Humberstone, produced by Rudi Fehr, and starring Kathryn Grayson and Gordon MacRae; "Top of the World," Alaskan adventure, to be produced by Robert Sisk; and "Come On, Texas," in WarnerColor, to be produced by Louis F. Edelman, and starring Randolph Scott.

Morgan Story in Work

Other properties in preparation and the producers assigned to them are as follows: Robert Arthur: "The Helen Morgan Story," "Too Hot to Handle;" Sam Bischoff: "The System," "The Private Life of Helen of Troy," "Sulu Sea," "Kiss Me Again," "The Turquoise;" Henry Blanke: "Broadway Revisited," "Green Light," "The Grace Moore Story," "Crown of Glory;" William Cagney Productions: "A Lion Is in The Streets;" Sammy Cahn: "Three Sailors," and a musical comedy version of "The Man Who Came to Dinner;" Louis F. Edelman: "The Jazz Singer," "Career Girl," "At The End of The Rainbow," "Stop, You're Killing Me," "The Story of The Post Office," "Four Chaplains."

Also, Bryan Foy: "The Big Time," "The Last Train West"; William Jacobs: "Hobby Horses," "Sally," "When Old New York Was Young," "Miss America," "By The Light of The Silvery Moon," and a musical comedy version of "Calamity Jane;" Norma Productions: "His Majesty O'Keefe;" Melville Shavelson: "Alma Mater;" Robert Sisk: "Sam Houston," Serenade," "Target Zero," "Pawnee Bill," "The Miracle," "El Dorado;" Sidney Skolsky: "The Story of Eddie Cantor;" United States Pictures Productions: "Dream Street," "Blowing Wild;" David Weisbart: "Rear Guard," "Golden Trail," "Mlle. Modiste."

In addition, Mr. Warner announced that "The Sea Rogue," starring Errol Flynn and based on Robert Louis Stevenson's "The Master of Ballantrae" will be made in Europe. Not yet assigned to a producer is "Trilby and Svengali."

MUST SPEND TO EARN, WARNER TELLS TRADE

PITTSBURGH: "The economics of 1952 more than ever before require us to spend in order to earn, and the responsibility for earnings belongs to the exhibitor for getting the maximum performance from a good picture." Thus last week wrote Harry M. Warner, president of Warner Brothers Pictures, in a message read before the second in a series of three regional Warners sales meetings in Pittsburgh. Selling, he explained, must be done without "panic symptoms," such as putting two "A" films on a single bill, and it must be done without "the cutting and squeezing of film revenue." Exhibitors must be educated that such thinking is "the speedy downroad to failure," the executive warned.

Supreme Court Hears "Miracle" Arguments

WASHINGTON: The Supreme Court heard arguments last week in the "Miracle" case. Prior to the hearing, the court set a precedent when it saw the film in one of the conference rooms. New York State Solicitor General Wendell P. Brown, in arguing the right of the state Board of Regents to revoke the license granted "The Miracle," observed he did not think industry was opposed to censorship since it had been asked to participate in the fight against the Regents action but had refused to do so.

Ephraim London, attorney for Joseph Burstyn, distributor of the controversial picture, told the court the industry was unalterably opposed to any form of censorship but "voluntary self-censorship."

Earlier in the argument, Chief Justice Vinson quoted Justice Douglas' statement in connection with the Paramount case in which he said motion pictures should be classed with newspapers, books and magazines and enjoy constitutional protection of freedom of speech and expression under the First and Fourteenth Amendments of the Constitution.

Seeks Almanac Issues

La Cinematheque de Belgique, a non-profit organization, is seeking the issues of *Motion Picture Almanac* published between 1941 and 1945. Any reader who wants to present one of these issues should write to Jacques Ledoux, Curator, La Cinematheque de Belgique, Palais des Beaux-Arts, Brussels, Belgium.

VARIETY CLUBS' AWARD GOES TO HELEN KELLER

Las Vegas Convention Told Tents Spent $2,200,000 to Aid Handicapped

LAS VEGAS: Climaxing their 16th annual convention here this week, Variety Clubs International Thursday night announced the selection of Helen Adams Keller as recipient of the 1951 Humanitarian Award.

Making the presentation, at the concluding banquet at the Flamingo Hotel, were John J. Harris, founder and Big Boss; R. J. O'Donnell, International Ringmaster and formerly an International Chief Barker for several years, and Marc J. Wolf, present International Chief Barker.

Four Lively Days Spent On Convention Activities

The presentation of the Humanitarian Award brought to a close four feverish days of business and pleasure for over 700 Variety Club members and their wives from throughout the United States, Canada, Great Britain and Japan. Chief among the business reports read during the convention was the Annual Heart Report which disclosed that Variety Clubs International spent more than $2,200,000 during the past year in their diversified efforts to aid underprivileged and handicapped children.

As winner of this year's Humanitarian Award, Miss Keller joins a distinguished list of public servants, including such past winners as George Washington Carver, 1940; General Evangeline Booth, 1945; General George C. Marshall for 1947; Herbert Hoover for 1948, and Bernard M. Baruch, 1949. The award was inaugurated in 1939 and is made each year by a board of 65 editors, publishers, educators and past winners under the chairmanship of Albert Kennedy Roswell, author and radio commentator of Pittsburgh.

Miss Keller, author, lecturer and traveler, has devoted her life primarily to work for her fellow blind and deaf-blind. In recognition of her activities, the Variety award plaque read in part: "A patient, courageous soul, who with sightless eyes, has given the world a new vision and, with muted lips, has put a song of hope into the hearts of men."

More Than 400,000 Benefited by Clubs

The business sessions Wednesday were devoted to the reading of the Annual Heart Report, presented by Nathan D. Golden, chairman of the Heart Committee, in the Silver Slipper Ballroom. Approximately 10,000 showmen, members of the Variety Clubs International, were credited with having given generously of their time, talents and money in the operation of a program

(*Continued on page 26, column 1*)

"HEART OF VARIETY" REPORT

Tent	City	Total Membership	Name of Main Charity	Main Charity	Total Expenditures	Pledge 1952-53	No. of People Benefiting
1	Pittsburgh	657	Camp O'Connell and Roselia Foundling Home	$104,263	$107,322	$100,000	4,500
3	Cincinnati	253	Foundling Home	10,000	11,000	100,000	2,400
4	St. Louis	145	School Children	1,800	10,617	10,000	6,660
5	Detroit	110	Cancer Laboratory	45,000	45,000	N. R.	5,000
6	Cleveland	158	Variety Club Boys Camp	1,100	2,850	N. R.	3,000
7	Buffalo	185	Cerebral Palsy Clinic	17,683	27,302	N. R.	140
9	Albany	106	Albany Boys' Club Camp	14,000	14,500	22,000	15,500
10	Indianapolis	240	Boy Scout Troop	2,125	2,632	20,000	300
11	Washington, D. C.	484	Children's Hospital	20,000	38,099	50,000	99,500
12	Minneapolis	278	Variety Club Heart Hospital	25,000	45,000	25,000	21,000
13	Philadelphia	356	Variety Club Camp and Infantile Paralysis	196,298	197,298	175,000	5,796
14	Milwaukee	125	Variety Club Heart Clinic	25,000	25,170	25,000	1,250
15	Des Moines	123	Boys' Club and Blank Memorial Hospital	14,500	16,000	20,000	2,300
16	Omaha	99	Home for Convalescing Children	2,181	2,181	5,000	4,200
17	Dallas	753	Boys' Ranch	89,217	105,520	110,000	14,323
18	Dayton	102	Variety Manor for Children	150,000	150,450	86,000	2,300
19	Baltimore	287	Police Boys' Clubs	26,400	28,100	35,000	7,100
20	Memphis	109	Mothers' Milk Bank	8,000	10,000	10,000	1,025
21	Atlanta	416	Cerebral Palsy School	38,797	50,175	50,000	28,197
22	Oklahoma City	225	Variety Health Centers	5,525	9,825	25,000	38,101
23	Boston	231	Children's Cancer Research Foundation	200,000	220,000	200,000	800
24	Charlotte	230	Children's Hospital and Eye and Ear Clinic	21,956	23,095	N. R.	6,483
25	Los Angeles	361	Variety Boys' Club	50,000	65,000	N. R.	14,325
26	Chicago	292	La Rabida Sanitarium	66,609	66,609	50,000	385
27	Grand Rapids	61	Youth Centers	28,000	33,350	30,000	81,340
28	Toronto, Canada	349	Variety Village for Crippled Children	50,000	53,500	75,000	1,530
29	Mexico City, Mexico	100	Children's Hospital and Orphanage	323,680	323,680	40,000	2,500
31	New Haven	68	Jimmy Fund	29,730	29,890	35,000	815
32	San Francisco	344	Blind Babies Foundation	36,000	37,000	50,000	1,495
33	Miami	460	Variety Children's Hospital	60,500	60,500	N. R.	11,000
34	Houston	297	Variety Boys' Club	137,703	159,019	75,000	21,200
35	New York	589	Will Rogers Hospital	10,000	21,000	25,000	N. R.
36	London, England	168	National Playing Fields Assn. and Sunshine Homes for Blind Babies	52,077	60,185	20,000	N. R.
37	Denver	306	Denver University Speech Clinic	3,000	3,000	N. R.	500
38	Salt Lake City	134	United Cerebral Palsy Association	10,000	11,000	20,000	N. R.
39	Las Vegas	115	School for Handicapped Children	50,000	51,500	50,000	140
40	Tokyo	56	....	......	......	......	....
	International	...	Will Rogers Hospital	100,000	100,000	N.. R.	....
	GRAND TOTAL	9,372		$2,026,149	$2,217,376	$1,538,000	405,105

N. R.—Not reported.

20th CENTURY-FOX
WILL KEEP A SONG IN YOU
DIVISION MANAGERS' TESTIMONIAL MAY 11-17
THERE'LL BE NO SUMMER

APRIL RELEASE

WITH A SONG IN MY HEART

The year's musical triumph. The fabulous story of Jane Froman is playing the same sweet boxoffice song from Coast to Coast. Starring Susan Hayward, Rory Calhoun, David Wayne, Thelma Ritter. In Color by Technicolor, with 26 great songs as only Jane Froman can sing them!

APRIL RELEASE

THE PRIDE OF ST. LOUIS

(The Story of Dizzy Dean)

Solid hit everywhere! The behind-the-headlines story of one of the most colorful sports personalities of all time is big league entertainment, perfectly timed for the baseball season. With Dan Dailey as the Great Diz, and Joanne Dru as the girl who caught his Sunday pitch.

MAY RELEASE

BELLES ON THEIR TOES

The "Cheaper By The Dozen" Family is back in a grand new, brand new Technicolor picture that's perfect entertainment for the entire family. Starring Jeanne Crain, Myrna Loy, Debra Paget, Jeffrey Hunter, Edward Arnold —and all those adorable kids.

MAY RELEASE

THE OUTCASTS OF POKER FLAT

Bret Harte's most celebrated story on the screen at last in all its lusty, brawling glory. With an impressive cast headed by Anne Baxter and Dale Robertson, with Miriam Hopkins, Cameron Mitchell and a fine supporting cast.

R HEART ALL SUMMER LONG!

MAY RELEASE

DEADLINE-U.S.A.

Academy Award winners Humphrey Bogart and Kim Hunter together in the year's timeliest story about a fighting editor who defied Mob Rule and Racket Kings—and how men who 'tell' are marked! Also starring Ethel Barrymore.

JUNE RELEASE

KANGAROO! (The Australian Story)

Date this one for Decoration Day! Actually filmed on the fabulous continent that time forgot. Roaring adventure and savage romance, starring Peter Lawford and Maureen O'Hara. Outstanding supporting cast headed by Finlay Currie and Richard Boone. In color by Technicolor.

JUNE RELEASE

Kenneth Roberts' LYDIA BAILEY

The powerful, best-selling novel of love and adventure comes to flaming, action-filled life in Color by Technicolor. Filmed in Haiti with a cast of thousands. Dale Robertson and Anne Francis head the cast.

JUNE RELEASE

LADY IN THE IRON MASK

All new, rousing adventures of the Three Musketeers, an adaptation from Alexandre Dumas' exciting masterpiece. Starring Louis Hayward and Patricia Medina. Color in Natural Color. A Wanger-Frenke Production, released through 20th Century-Fox.

JULY RELEASE

WAIT 'TIL THE SUN SHINES, NELLIE

Date it now for your happiest 4th of July celebration. Directed by Henry King, who gave you such toppers as "David and Bathsheba," "I'd Climb the Highest Mountain" and "12 O'Clock High." The romance, the music, the heartbeat of a nation growing up, in Color by Technicolor. Starring David Wayne, Jean Peters and Hugh Marlowe.

JULY RELEASE

DIPLOMATIC COURIER

Rendezvous in Paris . . . Adventure in Salzburg . . . Danger in Trieste! With Tyrone Power as the man who carried a secret that could blow up half the earth. Co-starring Patricia Neal and Stephen McNally, with Hildegarde Neff and a fine supporting cast.

JULY RELEASE

WE'RE NOT MARRIED

The comedy sensation of 1952 about a group of couples who wake up to discover they aren't really married after all. Hilariously unusual, with a terrific cast headed by Ginger Rogers, Fred Allen, Victor Moore, Marilyn Monroe, David Wayne, Eve Arden, Paul Douglas, Eddie Bracken, Mitzi Gaynor, Walter Brennan, Zsa Zsa Gabor and Louis Calhern.

AUGUST RELEASE

DREAM BOAT

Starring Clifton Webb as a dignified college professor whose past as a silent movie idol comes to light via television . . . and Ginger Rogers as his former leading lady who still calls him Dream Boat. The laugh-leader of the year, co-starring Anne Francis and Jeffrey Hunter.

AUGUST RELEASE

LES MISERABLES

Victor Hugo's immortal story of the most relentless manhunt in history. Starring Michael Rennie, Debra Paget, Robert Newton, with Sylvia Sidney, Cameron Mitchell, Edmund Gwenn, Elsa Lanchester and an outstanding cast.

AUGUST RELEASE

WHAT PRICE GLORY

The classic play by Maxwell Anderson and Laurence Stallings, now set to music. Starring James Cagney as Captain Flagg, Dan Dailey as Sergeant Quirt and Corinne Calvet as Charmaine, the mademoiselle they wooed and warred over. In Color by Technicolor, Directed by John Ford.

IKE A 20th CENTURY-FOX SUMMER!

VARIETY CLUB

(Continued from page 23)

of varied child welfare activities benefitting more than 400,000 individuals of all stations in life.

These activities include children's hospitals, clinics and convalescent homes; clinics for treatment and research on cancer, cerebral palsy, polio, heart disease and rheumatic fever; orphanages, foundling homes and schools for handicapped children; care and training of blind children; a mother's milk bank; and Boys' Clubs, Scout Troops and Police Athletic Leagues. Since its inception in 1928, Variety has spent approximately $20,000,000 in charitable endeavors throughout the world.

Varied Charities Occupy Attention of Tents

Some of the individual clubs and their "pet" projects disclosed in the report, include: Dayton, the Variety Manor for Children for treatment of emotionally disturbed children; Boston, which last year dedicated its new $1,600,000 Jimmy Fund Building for cancer research; Buffalo, the Cerebral Palsy Clinic, one of the finest in the country; Atlanta, a children's rehabilitation center; Pittsburgh, which last year raised $70,000 for the addition of a new wing for the Roselia Foundling Home; Cincinnati, which this year has set $100,000 as its goal to aid the Variety Club Retarded Children's Home and Clinic.

On Tuesday it was decided to hold the 1952 mid-year conference in Pittsburgh to tie in with the 25th anniversary celebration of the founding of the Variety Clubs. The dates of the conference will be announced by the Pittsburgh tent shortly.

The delegates also: approved the making of a motion picture made up of footage taken by the individual tents of their projects, the film to be shown at important functions; discussed ways and means of getting more publicity for the local tents; voted to continue the local activities on behalf of the Will Rogers hospital and to lend greater aid to the annual Christmas Salute; appointed a committee to explore the possibility of revising the method of electing international officers; heard a report on the Council of Motion Picture Organizations and approved continued support to the all-industry body by the Variety Clubs.

The Las Vegas tent made two trophy awards: one of the London tent for coming the greatest distance; the other to the Dallas tent for having the largest attendance at the convention.

Dedicate Las Vegas School For Special Education

Dedication of the Las Vegas Club's Variety School for Specialized Education got the convention underway on Monday. Participating in the formal dedication ceremonies were Senator Pat McCarran (D., Nev.); Lieutenant Governor Cliff Jones of Nevada; Mayor Reid Whipple of Las Vegas; Ben Goffstein, Chief Barker of the local tent, as well as Marc Wolf and Bob O'Donnell.

HELEN ADAMS KELLER, recipient of Variety Clubs' Humanitarian Award.

Actually, the convention got under way somewhat earlier in a much more informal fashion when 125 passengers on the Variety Club Special train were held up by a bunch of western desperadoes at a point about 15 miles from here. So well planned and staged was the holdup, that barkers and their wives who, at first laughed at the idea, suddenly started "taking it for real," hiding all their money and valuables. The Texas delegation took the situation at its face value and had turned the tables on the bandits by the time the "posse" had arrived for the rescue.

Following the dedication Monday morning, the convention's first business session was brought to order by Mr. Wolf, who gave a brief report on his year's activities. Other annual reports were given by Jack Beresin, first assistant chief barker; George Hoover, second assistant; Murray Weiss, property master, and Charles E. Lewis, press guy. The financial report was given by George Eby, international dough.

All has not been business during the last four days, however. On Tuesday night there was a great western barbeque followed by a giant street party and kangaroo court. Numerous sightseeing trips were arranged so that conventioneers could take in Lake Mead, Hoover Dam and get in a little recreation at some of the city's fabulous hotels. The ladies were kept amused by a continuous round of luncheons, dinners, fashion shows and their own sightseeing tours.

The main business on the agenda at the last business session Thursday was the election of new officers to serve 1952-53 and the selection of a site for the convention to be held next year.

Tent 25 Elects New Officers

George Bowser this week was elected chief barker of the Los Angeles Variety Club, Tent 25, succeeding Dave Bershon. Hugh Bruen was named first assistant; Mort Scott, second assistant, Lloyd Lowenby, dough guy, and Bud Lollier, property master. Canvassmen are Willard Keith, Howard Stebbins, Zimmerman, Al Hanson, N. Srere and Ezra Stern.

Settle Three Trust Suits

CHICAGO: Three anti-trust suits on the heavily-docketed District Court calendar have been settled out of court.

Two of the suits were filed by Jerry Shinback on behalf of the Granada Theatre at South Bend, Ind., and the third by the 54 Drive-In Theatre, Inc., at Kankakee, Ill. The first Shinback suit was against Loew's, Twentieth Century-Fox, Universal and Columbia, seeking treble damages in the amount of $150,000; the other named United Artists, Warner Bros., and Manta and Rose Theatres, and seeks $75,000 in treble damages.

The 54 Drive-In suit was against eight major distributors, the Balaban and Katz Corp., Publix Great States Theatres, the Luna Theatre Corp., at Kankakee, Mannie Gottlieb and Edward G. Gomersall.

The suit was originally filed to prevent the 54 from advertising coming attractions while they were playing first run at other theatres in Kankakee.

Denies SWG Bid to Name Arbiter in Jarrico Case

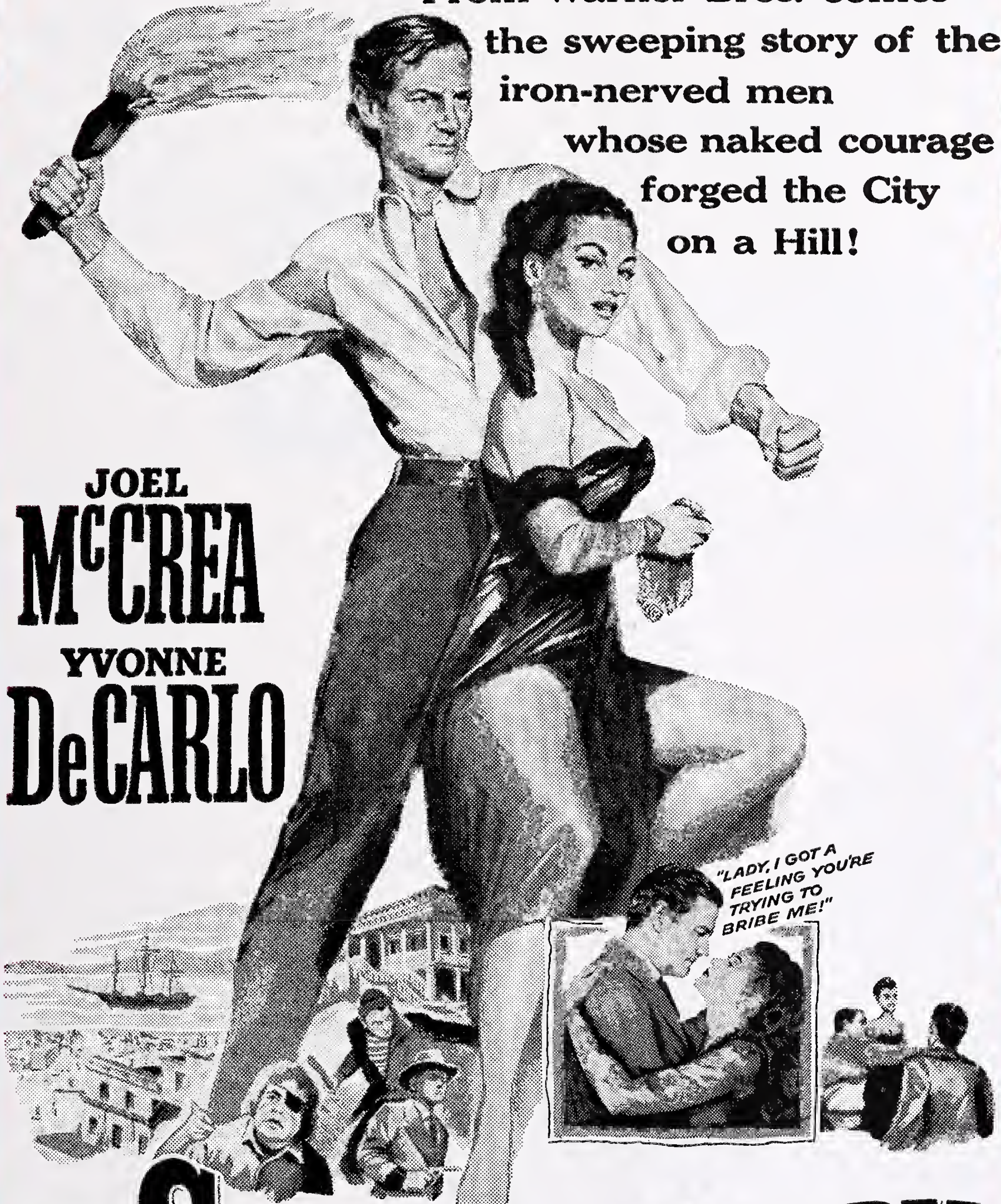
HOLLYWOOD: In a significant decision, Superior Court Judge Roy L. Derndon last week denied a petition of the Screen Writers Guild for the court to appoint an arbiter to represent RKO Pictures in arbitration of the SWG-RKO dispute over writing credits on "The Las Vegas Story." This was the first time the clause prescribing recourse to a court appointment in case a studio declines to name an arbiter had been called into effect. Judge Herndon said in part: "This controversy is between the writer and the producer. The rights of the union are not primarily involved." Howard Hughes, RKO managing director, had refused to give screen credit on "The Las Vegas Story" to Paul Jarrico, as requested by the Writers Guild, on the ground he had fired the writer and had scrapped his work following the latter's refusal to answer questions before the House Un-American Activities Committee.

250,000 to See Art Show Inspired by DeMille Film

Some 250,000 young people in public and private schools throughout New York City will get a chance to see the collection of reproductions of major works of art having the circus as their theme, Jerome Pickman, Paramount Pictures' vice-president in charge of advertising and publicity, announced this week. The show, which has been arranged by Paramount and was inspired by C. B. Demille's "The Greatest Show on Earth," already has been extensively circulated. Stills from the film are included in some of the displays in the collection, which has brought letters of commendation from Dr. David H. Moskowitz, assistant superintendent of schools, and Reverend Eugene K. Culhane, S.J., assistant dean of Fordham University, among others.

Between the Sea and the Sierras
Stood the Sin-Strewn Gateway to Gold!

From Warner Bros. comes
the sweeping story of the
iron-nerved men
whose naked courage
forged the City
on a Hill!


"LADY, I GOT A FEELING YOU'RE TRYING TO BRIBE ME!"

JOEL
McCREA
YVONNE
DeCARLO

THE SAN FRANCISCO STORY

WITH SIDNEY BLACKMER
RICHARD ERDMAN · FLORENCE BATES and ONSLOW STEVENS
JOHN RAVEN · O. S. WHITEHEAD · RALPH E. DUMKE · ROBERT FOULK · LANE CHANDLER
SCREENPLAY BY D. D. BEAUCHAMP
BASED ON A NOVEL BY RICHARD SUMMERS
PRODUCED BY HOWARD WELSCH · DIRECTED BY ROBERT PARRISH
A FIDELITY-VOGUE PICTURE
DISTRIBUTED BY WARNER BROS.

WATCH
IT
THIS
WEEK
IN
100
DATES
IN THE
FRISCO
AREA!
WARNER
BROS!

Box Office Champions For April, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE AFRICAN QUEEN
(United Artists-Horizon)

Produced by S. P. Eagle. Directed by John Huston from a novel by C. S. Forester. Technicolor. Cast: Humphrey Bogart, Katharine Hepburn, Robert Morley, Peter Bull, Theodore Bikel, Walter Cotell, Gerald Onn, Peter Swanick, Richard Marner. (*Champion for the third month.*)

THE GREATEST SHOW ON EARTH
(Paramount)

Produced and directed by Cecil B. DeMille. Written by Fredric M. Frank, Barrie Lyndon and Theodore St. John from a story by Fredric M. Frank, Theodore St. John and Frank Cavett. Technicolor. Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, James Stewart, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney. (*Champion for the second month.*)

THE MARRYING KIND
(Columbia)

Produced by Bert Granet. Directed by George Cukor. Written by Ruth Gordon and Garson Kanin. Cast: Judy Holliday, Aldo Ray, Madge Kennedy, Sheila Bond, John Alexander, Rex Williams, Phyllis Povah, Peggy Cass, Mickey Shaughnessy.

SAILOR BEWARE
(Paramount-Wallis)

Produced by Hal B. Wallis. Directed by Hal Walker. Written by James Allardice and Martin Rackin from a play by Kenyon Nicholson and Charles Robinson. Cast: Dean Martin, Jerry Lewis, Corinne Calvet, Marion Marshall, Robert Strauss, Leif Erickson, Don Wilson, Vincent Edwards. (*Champion for the second month.*)

SINGIN' IN THE RAIN
(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Arthur Freed, Stanley Donen, Gene Kelly. Written by Adolph Green and Betty Comden. Technicolor. Cast: Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell, Cyd Charisse, Rita Moreno, Douglas Fowley, Madge Blake.

WITH A SONG IN MY HEART
(Twentieth Century-Fox)

Produced and written by Lamar Trotti. Directed by Walter Lang. Technicolor. Cast: Susan Hayward, David Wayne, Rory Calhoun, Thelma Ritter, Robert Wagner, Helen Westcott, Una Merkel, Richard Allan, Max Showalter, Lyle Talbot, Leif Erickson.

List Speakers for Ohio Theatre Owners Meeting

Five principle speakers and a guest screen star are scheduled to appear during the convention of the Independent Theatre Owners of Ohio, May 19-21, at the Hotel Hollenden in Cleveland. Speakers will include Abram F. Myers, Allied general counsel; Maurice Bergman, public relations chief of Universal; Martin Quigley, Jr., editor of MOTION PICTURE HERALD; Ward Marsh, film editor of the *Cleveland Plain Dealer,* and Wilbur Snaper, president of national Allied. Janis Carter, a native of Cleveland, will be a guest at the banquet May 21.

Wisconsin Exhibitors in General Discussion

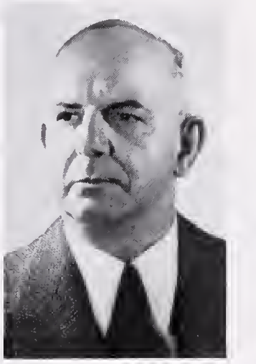
A discussion of various subjects occupied the regional meeting of the AITO of Wisconsin in Madison last week. R. A. Salisbury, director of Safety of the Motor Vehicle Department, explained how the department was willing to cooperate in planning safety shows. Exhibitors will cooperate in attempts to enlist the aid of service clubs in arranging the safety exhibits. Robert Hutchings led a discussion of small town exploitation, with special emphasis on holiday shows, the back-to-school keynote, etc. Harold Pearson, executive secretary, in discussing screening reports, said exhibitors were satisfied and that they had helped them in their screenings and bookings. Tony LaPorte of Milwaukee discussed the importance of maintaining employee goodwill.

Condemns TV Policy of Canadian Government

The Canadian Government's position with respect to television was termed both unreasonable and unfair last week in Toronto by John J. Fitzgibbons, president and managing director of Famous Players Canadian Corporation, at the corporation's annual meeting. Saying the Government plans to enter television in a position completely competitive with Famous Players, Mr. Fitzgibbons pointed out that their taxes supported that competitor. The Famous Players executive also declared that business this year was running ahead of last and expressed confidence in the fact that good pictures still draw crowds despite the intrusion of TV.

"Jeanie" to Get Sendoff By Republic

Republic Pictures has earmarked $500,000 for national promotion and exploitation for the "I Dream of Jeanie" world premiere in Pittsburgh June 4, to be followed soon afterwards by a series of 40 premieres throughout the country, Herbert J. Yates, president, announced this week.



Herbert J. Yates

The Pittsburgh premiere will climax an elaborate program of civic events, highlighting "Welcome Week" sponsored by the Chamber of Commerce, and during which the stars of the picture, Ray Middleton, Bill Shirley, Muriel Lawrence and Eileen Christy, will be honored.

James R. Grainger, executive vice-president in charge of sales and distribution, reported high enthusiasm on the part of exhibitors for the company's carefully planned "Jeanie" program. The film will open in Indianapolis June 5 and Louisville June 6. Campaign plans for the Pittsburgh opening have been formulated by Robert J. McCully, representing the Chamber of Commerce; John Walsh, advertising and publicity director of the Fulton theatre, where the film will open, and William M. Saal, executive assistant to Mr. Yates.

Events planned for Pittsburgh include the participation of the stars in the opening of the Greater Pittsburgh Airport, a "festival of bands," a fireworks display and a steamboat race. The governor of the state also has designated June 4 as "Republic Day" in honor of the motion picture company and the film.

Handling the Pittsburgh premiere for the company are Mr. Saal; Steve Edwards, director of advertising and publicity; Mickey Gross, studio publicity director; Beatrice Ross, exploitation manager, and Dennis Carlin, advertising manager.

MGM Shuffles Liaison Duties

MGM has announced the reorganization of its home office liaison with MGM offices in the British Commonwealth as a result of the recent appointment of Charles Goldsmith to assistant managing director of Great Britain. On Mr. Goldsmith's departure for London August 1, his former sales duties concerning Australia, New Zealand and South Africa will be supervised by Samuel N. Burger, sales manager of Loew's International. All other home office duties, except sales hitherto performed by Mr. Goldsmith, will be assumed by Charles Pati, who at present is head of the special assignments division.

PRISON REVOLT!

You'll see today's headlines come to life in M-G-M's timely drama

"CARBINE WILLIAMS"

starring

JAMES STEWART

CAPITOL—MAY 7th

WHAT MAKES CONVICTS MUTINY?

You'll see today's events come to life in M-G-M's timely drama based on a true-life story

"CARBINE WILLIAMS"

starring

JAMES STEWART

CAPITOL—MAY 7th

50 MILLION PEOPLE THRILLED BY "CARBINE WILLIAMS"!

The true-life story that appeared in Reader's Digest, True Magazine and Collier's is now a great M-G-M picture starring

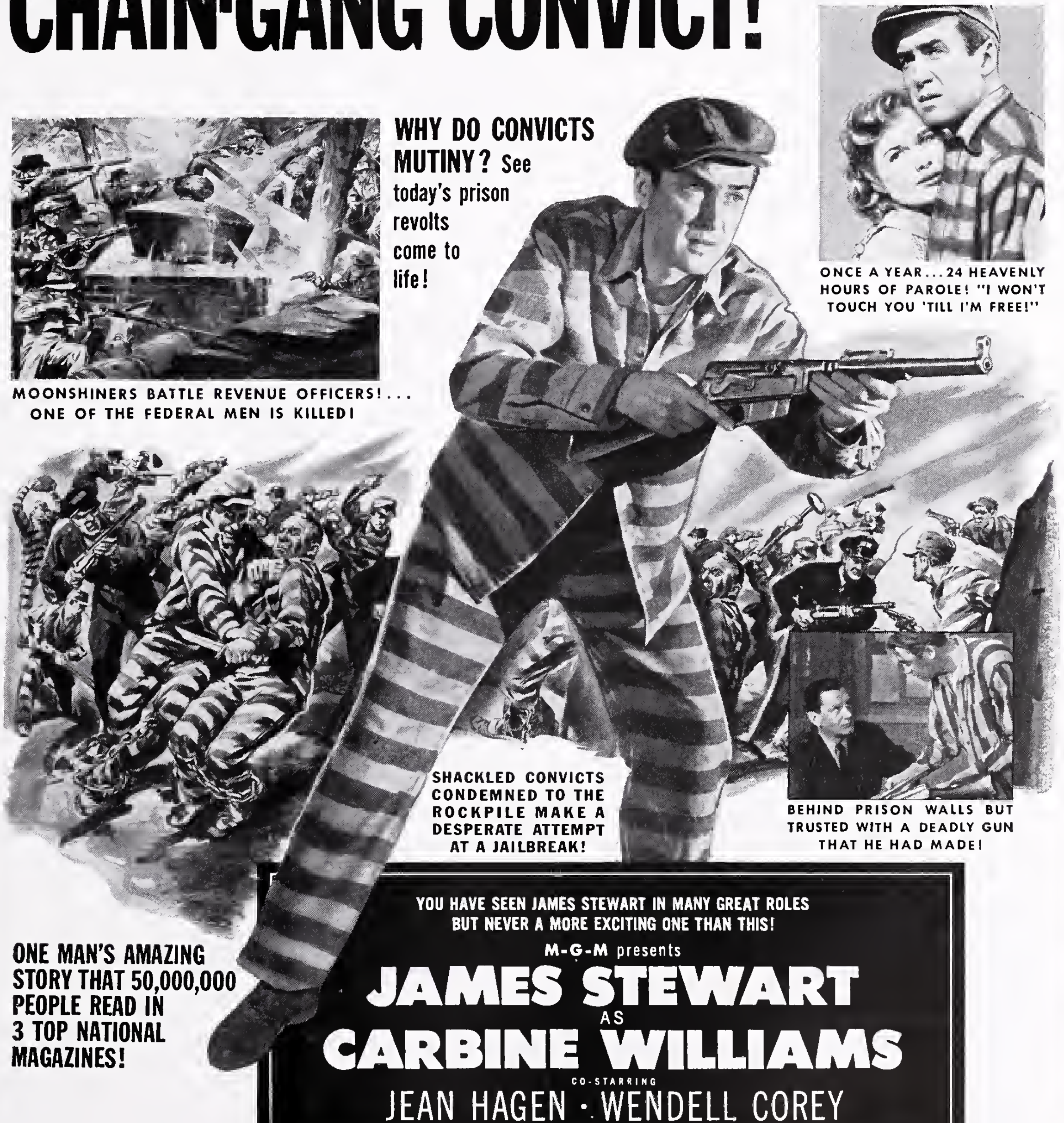
JAMES STEWART

CAPITOL—MAY 7th

BOOK IT NOW!

Attention showmen! The M-G-M ads on this page are part of the sizzling, timely campaign for the big Capitol, N. Y. premiere May 7th. "Carbine Williams" is off to a flying start with a sensational saturation launching in 150 spots in North and South Carolina. Play it while it's hot!

SENSATIONAL REAL-LIFE DRAMA OF CARBINE WILLIAMS..... CHAIN-GANG CONVICT!



WHY DO CONVICTS MUTINY? See today's prison revolts come to life!

ONCE A YEAR...24 HEAVENLY HOURS OF PAROLE! "I WON'T TOUCH YOU 'TILL I'M FREE!"

MOONSHINERS BATTLE REVENUE OFFICERS!... ONE OF THE FEDERAL MEN IS KILLED!

SHACKLED CONVICTS CONDEMNED TO THE ROCKPILE MAKE A DESPERATE ATTEMPT AT A JAILBREAK!

BEHIND PRISON WALLS BUT TRUSTED WITH A DEADLY GUN THAT HE HAD MADE!

ONE MAN'S AMAZING STORY THAT 50,000,000 PEOPLE READ IN 3 TOP NATIONAL MAGAZINES!

YOU HAVE SEEN JAMES STEWART IN MANY GREAT ROLES BUT NEVER A MORE EXCITING ONE THAN THIS!

M-G-M presents

JAMES STEWART

AS

CARBINE WILLIAMS

CO-STARRING

JEAN HAGEN · WENDELL COREY

Story and Screen Play by ART COHN · Directed by RICHARD THORPE · Produced by ARMAND DEUTSCH · An M-G-M Picture

"Seeing Is Believing"! May 8, 9, 10th! Talk of the Industry!

BRITISH CLOSER TO TAX RELIEF

Amendment to Finance Bill Would Ease Burden on British Exhibitors

by PETER BURNUP

LONDON: The lobbying campaign carried on by the Cinematograph Exhibitors Association is bearing fruit in the form of an amendment to the Finance Bill put down in the names of several prominent Socialist M.P.s. It was hoped the amendment would come up for debate on the committee stage of the bill this week.

The proposed amendments to the incidence of the tax are as follows:

1. **Seats up to ninepence become tax free;**
2. **The 1s. 3d. seat reintroduced with a tax of fourpence and an Eady levy of one-farthing per seat, instead of the present three-farthings;**
3. **A tax reduction of one halfpenny on seats at the gross prices of 1s. 6d., 1s. 9d. and 2s. 1d.**

It is estimated that the proposals would cost the Treasury about £500,000 in a full year.

The Socialist spokesman planned to urge the remissions on the ground that former Chancellor of the Exchequer Hugh Gaitskell's estimate of the amount accruing to exhibitors on the last adjustment of the tax has not been fulfilled. Mr. Gaitskell claimed that the bargain he struck with CEA on the Eady plan would bring £1,500,000 to theatre men. In fact, the receipts are considerably short of that amount and theatre running costs are still rising.

Up to late last week, no fewer than 172 amendments to the bill had been tabled. In view of that congested agenda, the amount of airing given in the Commons to exhibitor grievances is highly problematical.

Resentment Expressed

Some resentment is expressed by producers at CEA's insistence on unilateral action on the tax. The British Film Producers Association favored a joint approach to the authorities but the CEA claims the tax is primarily their own special pigeon. A producer delegation went along to the Customs and Excise with its own scheme for remission including an extension of the Eady Plan. It is understood that officials gave the producer supplicants a polite brushoff.

CEA's request for an interview with Chancellor of the Exchequer Butler still stands, but there is to date no indication if and when the meeting will take place.

▽

With both parties determinedly uncommunicative, the breach between Sir Alexander Korda and the British Film Producers Association remains unresolved. The feeling grows that the difference mainly stems from Sir Alexander's intention to produce TV-style films which would be offered to theatres this side, but which would be obviously designed to meet the need of American TV broadcasters. Other producers too are flirting with the idea and in the back of their minds there is the possibility of eventually also serving the British market if and when sponsored television should be permitted here.

Exhibitors are seen adamant in their attitude toward all television affiliations and the BFPA is clearly reluctant to give a clearcut directive even though it is known the organization has collated information on TV stations throughout the world.

▽

Following a violently anti-American speech by its general secretary, George Elvin, the Association of Cine & Allied Technicians at its annual general meeting last week passed a resolution demanding the withdrawal of some permitted uses. Mr. Elvin charged that practically all of the American earnings here were worked out under the remittance agreement and that there was nothing to stop the Americans from gaining control over the British industry.

In his address, Anthony Asquith, ACT president, said the Board of Trade was in connivance with exhibitors who were flagrantly "flouting" the quota laws, and he also bluntly criticized J. Arthur Rank's recent statement to the effect that the ACT was the industry's biggest difficulty. "Are we expected to remain silent in passive cooperation when Rank closes or keeps idle one studio after another?" Mr. Asquith asked.

Another ACT resolution described the Government's closing of the Crown Film Unit as "retrogressive" and a despicable decision, showing contempt for British achievement. The whole tone of the meeting was characterized by the ACT proclamation that the Americans are engaged in a sinister conspiracy to ruin the British industry.

The whole conference was probably designed to permit the ACT leftists to blow off steam. The industry generally, including the studio work people, still look for a showdown with the ACT executive group.

▽

Transatlantic television exchanges will come "very soon," Lord Brabazon predicted at the opening of the Northern Radio Exhibition in Manchester last week. Among other things, Lord Brabazon laid down the dictum that "nobody can claim to be civilized today unless he has a television set."

BRITISH FINANCE UNIT OWES LARGE SUM

LONDON: The National Film Finance Corporation still owes the British Government £5,224,485, the Corporation's accounting to March 31, 1952, shows. Up to that date, NFFC had received from the Government £6,243,050, of which £1,018,565 have been repaid. Advances made by the Corporation include one for £3,000,000 to British Lion three years ago, and £3,422,189 to other companies. Accounts provide for a loss of £1,000,000 on British Lion and £610,000 on others. Altogether, £1,114,816 have already been repaid by other companies.

British Unit Aims to Boost Patronage

LONDON: The Government-financed British Film Institute has started on what it describes as "a plan for the stimulation of public film appreciation."

It has produced the first of a series of brochures called "Critics' Choice" which it is proposed will be published monthly. The publication, it is claimed, is a balanced symposium commending worthwhile films to the public, selected by a panel of national newspaper and trade press critics. Five pictures are so commended in the first issue: three Americans—"Viva Zapata," "A Streetcar Named Desire" and "The Greatest Show on Earth," and two British, "I Believe in You" and "Angels One Five."

The 3,000 members of the BFI get the pamphlet for nothing; others are expected to pay an annual subscription fee of five shillings for the service. The pamphlet is produced by Stanley Reid, formerly a schoolmaster but now one of the Institute's lecturing team. Mr. Reid says the plan has a two-fold objective: the attraction to the pay-box of the casual film-goer who discriminates in his film shopping and the public which currently "looks down on the cinema." He aims to impress both classes of people.

He hopes even to draw people away from their TV sets. Mr. Reid has conducted his private survey of picture patronage. He has ascertained, he claims, that people nowadays tend to drift away from the theatre after they reach the age of 24. By that time, he says, they have finished with their courting and think of other things. They just don't want a "boy-meets-girl" type of picture.

The Institute's move surprises film men who hitherto have looked on it as an amiable organization foisted on it by a well-meaning albeit uninformed government. It has done an admittedly useful job in the preservation of notable pictures in the National Film Library, but generally speaking, it has had an arty-crafty attitude, with the box office seemingly its last consideration.

Monogram Has 22 Films Completed

HOLLYWOOD: Of the 39 pictures scheduled by Monogram on its 1952 program, 22 have been completed and two currently are in production, Steve Broidy, president, announced this week at a meeting here of the company's board of directors. At the same time, Mr. Broidy paid tribute to the attainments of Walter Mirisch, who 10 months ago was named executive producer and personally has been in charge of some of the company Cinecolor films.

Due to the accelerated production pace, Mr. Broidy said, the "decks will be cleared" for the start of Monogram's 1953 program early this summer.

Included in the completed films are the following four in Cinecolor: "Aladdin and His Lamp," "Wagons West," "Wild Stallion" and "The Rose Bowl Story." Background shooting for a fifth, "Flat Top," already has been finished. Other completed pictures are "Arctic Flight," "Desert Pursuit," "Hold That Line," "Here Come the Marines," "Plow Jockeys," "Jet Job," "African Treasure," "The Steel Fist," "The Longhorn," "Waco," "Kansas Territory," "Dead Man's Trail," "Man From Black Hills," "Texas City," "Gold Fever," "Night Raiders," "Stage to Blue River" and "The Gunmen."

Currently before the cameras are "Army Bound," starring Stanley Clements, and "Barbed Wire," starring Wild Bill Elliott.

"Carbine Williams" Opens In Fayetteville, N. C.

Personalities from all walks of life as well as representatives of distribution and exhibition attended the world premiere in Fayetteville, N. C., this week of MGM's "Carbine Williams" at the Colony theatre. The Mayor proclaimed "Carbine Williams Day" in honor of the event. Among the visitors from Hollywood was Wendell Corey, who portrays Warden H. T. Peoples in the film. Radio and newspaper representatives from both Carolinas and Virginia were invited guests. Corey was also honored guest along with Marshall Williams, on whose story the MGM picture is based, at a dinner attended by 300 state, national, congressional, civic and business leaders. A parade preceded the opening.

National Theatres Circuit Divested of 20 Theatres

The National Theatres circuit, which will be divorced from its Twentieth Century-Fox parent company according to the anti-trust consent decree, has already divested itself of 20 theatres, according to the annual 20th-Fox report. The decree requires National Theatres to dispose of 90 theatres before June 7, 1953.

PARTY MARKS ANNIVERSARY OF INTERSTATE MAJESTIC

There was a testimonial the other day, not necessarily to the two men shown at the right—Robert J. O'Donnell, and Karl Hoblitzelle, right, Interstate Circuit chiefs—but to a theatre. It was a general outpouring of sentiment and ceremony such as never has been in the Southwest.

The theatre is the Majestic, Dallas, flagship of the circuit. On the evening of April 24, it celebrated 31 years.

The people who attended were "fans." They included young and old, prominent and not so prominent, merchants, bankers, and oil men, all regular patrons of the house.

This was an evening when the patrons were welcomed at door by the president, Mr. Hoblitzelle, and the vice-president, Mr. O'Donnell. And by Raymond Willie, assistant general manager; E. J. Solon, secretary; Charles J. Freeman, show booker; Frank O. Starz, publicity chief; James O. Cherry, city manager; Ted DeBoer, comptroller; P. K. Johnston, head booker; and Jake Elder, construction head.

The customers entered upon a red carpet, under searchlights scanning the skies, and as newsreel cameramen photographed them. The welcoming line of executives had behind them dozens of baskets of flowers, and a display board of messages from leaders of screen talent and sales.

With 20th Fox's "With A Song In My Heart" the evening's feature, the patrons this night had on stage stars such as Rory Calhoun, Robert Mitchum, Billy Daniel, and William and Lucille Demarest. The latter, by the way, played the Majestic 31 years ago in the team of Demarest and Collette.

Mr. O'Donnell introduced other veterans of the theatre's early days: Bill Cox and Arch Moseley, stage hands; Sarah Burton, cashier; and Leon Dickson, stage manager. He also introduced William McCraw, former Texas attorney general, now Variety International executive, who saluted Mr. O'Donnell and Mr. Hoblitzelle. Mr. Hoblitzelle termed the Majestic a temple of entertainment and emphasized his belief no institution lasts without filling a need in the community.

Patrons also were treated this night to a reenactment of an episode in the original opening ceremony. While the orchestra played "Moonlight and Roses," rose petals dropped from the auditorium ceiling. The modern air conditioning system added to the effect by spraying rose perfume.

Paramount, IATSE Sign Publicists Contract

Paramount Pictures and the IATSE Motion Picture Home Office Employees Local No. H-63 this week signed a two-year contract providing for a $10 across-the-board pay increase, retroactive to last October 1, for home office publicists, Russell M. Moss, executive vice-president of the labor group, announced in New York. The contract is the first the IATSE has held for publicists. Mr. Moss also said that reclassification of a number of jobs will give some of the publicists more than the $10 increase.

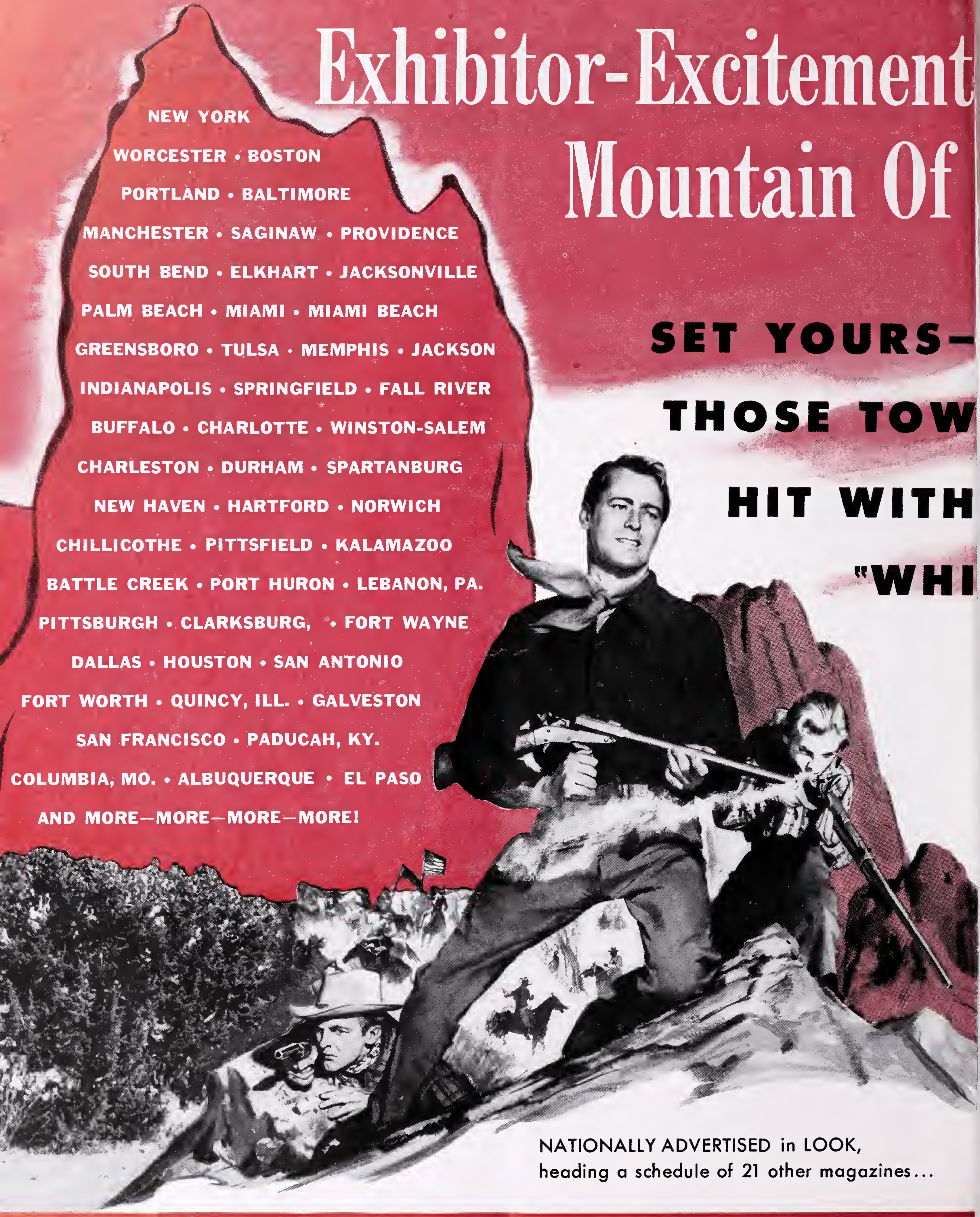
Management Slate of Trans-Lux Elected

At a meeting of Trans-Lux stockholders in New York last week, the entire management slate of 14 directors was elected by a vote of 325,064 to 215,575. The vote represented a victory over the insurgent group led by George Mason. Elected to the board were: Chester Bland, Harry Brandt, Robert Daine, Jay Emanuel, Percival E. Furber, Percy N. Furber, Aquila Giles, Herbert E. Herrman, Edison Rice, Lee Shubert, Jacob Starr, Joseph Viertel, Ralph Wiener and Milton C. Weisman. During the meeting, Gardner Ingraham, counsel of the insurgent group, took exception to management proxy statements and said copies had been sent to the Securities and Exchange Commission. He also spoke of the "possibility" of his group taking legal action in an effort to void the entire vote.

Towne Hearings Deferred

Hearings on two motions in the Towne Theatre trust suit, were postponed this week by a Chicago District Court ruling until Monday. The motions, by Towne attorney Thomas C. McConnell, ask supplemental attorneys fees, and dismissal of a cross bill by the defendants in which they are seeking interpretation of the Towne decree. The Riverside theatre in Milwaukee, also seeking an interpretation of the decree, is scheduled also to have a hearing on Monday but it will probably be postponed to May 12.

Exhibitor-Excitement
Mountain Of



NEW YORK
WORCESTER • BOSTON
PORTLAND • BALTIMORE
MANCHESTER • SAGINAW • PROVIDENCE
SOUTH BEND • ELKHART • JACKSONVILLE
PALM BEACH • MIAMI • MIAMI BEACH
GREENSBORO • TULSA • MEMPHIS • JACKSON
INDIANAPOLIS • SPRINGFIELD • FALL RIVER
BUFFALO • CHARLOTTE • WINSTON-SALEM
CHARLESTON • DURHAM • SPARTANBURG
NEW HAVEN • HARTFORD • NORWICH
CHILLICOTHE • PITTSFIELD • KALAMAZOO
BATTLE CREEK • PORT HURON • LEBANON, PA.
PITTSBURGH • CLARKSBURG, • FORT WAYNE
DALLAS • HOUSTON • SAN ANTONIO
FORT WORTH • QUINCY, ILL. • GALVESTON
SAN FRANCISCO • PADUCAH, KY.
COLUMBIA, MO. • ALBUQUERQUE • EL PASO
AND MORE—MORE—MORE—MORE!

SET YOURS–
THOSE TOW
HIT WITH
"WHI

NATIONALLY ADVERTISED in LOOK,
heading a schedule of 21 other magazines...

ALSO GREAT TO DATE NOW: **Leo McCarey's MY SON JOHN,**
ANYTHING CAN HAPPEN, **Perlberg-Seaton's AARON SLICK F**

Is Now At A Peak As A
Dates Piles Up At Paramount!

AND YOU'LL BE ALL SET FOR
ERING BOXOFFICE HIGHS YOU
"BRANDED" AND
SPERING SMITH"

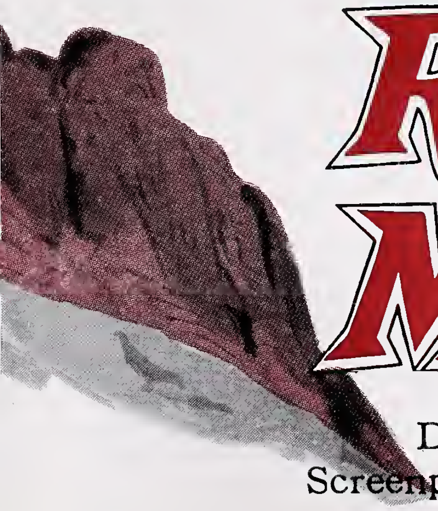
Color by
Technicolor

HAL WALLIS'
PRODUCTION

RED MOUNTAIN

ALAN
LADD
LIZABETH
SCOTT
ARTHUR
KENNEDY
JOHN
IRELAND

LADD and SCOTT
are a new
explosive team . . .



Directed by WILLIAM DIETERLE
Screenplay by John Meredyth Lucas, George F. Slavin and George W. George · From a Story by George F. Slavin and George W. George

George Stevens' SOMETHING TO LIVE FOR, Perlberg-Seaton's
ROM PUNKIN CRICK, and W. Somerset Maugham's ENCORE.

FCC HEARINGS STILL DRAG ON

Paramount Case Is Highly Complicated; May Set a Vital Precedent

WASHINGTON: After 14 weeks of hearings in the Federal Communications Commission's investigation into various matters connected with Paramount Pictures and United Paramount Theatres only one thing seems certain. This is that the hearing, which has already just about doubled the original estimate of its likely length, is still good for an indefinite period.

Complex Beneath Surface

Complicated on the face of it, the hearing is even more complex beneath the surface. Ostensibly the Commission expects the hearing to develop information on these main subjects:

The transfer of stock in Allen B. DuMont Laboratories from the parent pre-consent decree Paramount company to the new Paramount Pictures Corp.;

The extent to which Paramount controls DuMont;

The transfer of license of WBKB, Balaban and Katz Chicago television stations from the parent company to UPT;

The transfer of license of KTLA, Paramount Television Productions' Los Angeles television station, from the parent company to Paramount Pictures;

The proposed merger between UPT and the American Broadcasting Company;

The question of whether either Paramount company or any subsidiary should be permitted to own or operate television stations in view of the parent company's anti-trust record.

Some of these may look like a snap—but they're not.

Is Vitally Important

The importance of these questions is enormous—not just to the future of the two Paramount companies, but to the television future of the motion picture industry as well. The decision written by quiet, fair-haired Leo Resnick—the Commission hearing examiner in the case—will not mean only that any Paramount group may or may not be a television licensee. It will lay the groundwork as well for the Commission's policy on the ownership of television stations by any industry firm convicted of anti-trust violations. And it will also, to a lesser degree, affect the Commission's decision on granting special frequencies to the industry for theatre television.

Doubtless, parties in the case dissatisfied with Mr. Resnick's decision will ask for a full Commission review of it. But his opinions will carry great weight with the Commissioners.

His findings on the DuMont control issue will be more than an academic ruling as to whether or not Paramount has voting control of the company. According to the FCC's multiple ownership rules, no firm may have more than five television stations. A 1948 proposed decision by another hearing examiner found that Paramount did control DuMont. This meant DuMont's three video stations and Paramount's one—KTLA—would be viewed as a unit by the Commission.

Has Blocked DuMont

This has blocked DuMont from obtaining what it says it needs for profitable operation—two additional stations to add to its three-station television network. If Mr. Resnick's decision should give DuMont the right to apply for two additional stations, the network's competitive position in the television field would then be considerably strengthened.

His findings on the merger issue bear even more directly on the same point—competition in the television network field. ABC already has five stations, but ranks third in the TV network field, trailing NBC and CBS. This, ABC witnesses have testified, is because it lacks the money to finance good programming. UPT has the money, its witnesses have said. They also have pointed out that the company's use of the money is somewhat blocked—since the consent decree forbids the acquisition of additional theatres. with UPT's money, all ABC-UPT witnesses claim, ABC would be able to compete strongly with CBS and NBC, thus giving the public the benefit of the better programming which would result from three-way instead of two-way competition. If ABC should be left holding an empty bag, its spokesmen say, the network would fall still farther behind and the position of NBC and CBS would be strengthened, to the public's loss.

For the Commission, the merger case conflict boils down to this: should ABC be built up in the public interest by tying it in with a company that is not only a convicted anti-trust violator but that also has a huge investment in a medium—theatres—in competition with television?

Questioned Interminably

Officials from both Paramount companies have been questioned interminably on the parent company's alleged Sherman Act violations and on the conduct of the exhibition and production companies since the consent decree. FCC attorneys have leaned heavily on the Government's Paramount case record to show anti-trust violations before the consent decree. They have made no record of violations since the decree, however, although DuMont attorney Morton Galane has been hammering away at possible competitive bidding and cooperative advertising loopholes since the decree in his cross-questioning of UPT officials Leonard Goldenson, Robert Wilby and Edward Hyman.

All Paramount and ABC witnesses—and especially the directors of the companies—have been exhaustively questioned by Commission counsel for their opinion of the degree of competition between television and the screen. They have been asked which they would favor if they had to choose between putting a feature picture on either a home television screen or a theatre screen. Some have seen no conflict in the two media. Others, in many instances, have declared they would favor television. None has said he would favor theatres.

Fitness as Licensee

Paramount Pictures is also up in regard to its fitness as the licensee of KTLA. Having questioned Paul Raibourn, Paramount vice-president, on this subject earlier in the hearing, Commission counsel recently recalled him again to get to work on a new tack. Mr. Raibourn, they are now attempting to prove, illegally suppressed the development of electronic patents held by Scophony Corporation of America during the six-year period when Paramount and Scophony were connected. Disregarding the anti-trust violations in the Paramount case, such action alone, if it were proved, could take KTLA away from Paramount—and bar any future television interests as well.

In addition, sources close to the Commission say the hearing staff, later in the investigation, will attempt to show that Paramount did the same thing in regard to DuMont—made its initial $154,000 investment (it never made another in DuMont) with an eye to keeping what control it could over developments in the television field.

And so the hearing grinds on. Briefly in recess earlier this week, it resumed Wednesday with more questioning of Mr. Raibourn and will follow next week with the appearance of Arthur Levey, former Scophony president and currently head of Skiatron. At a later date Barney Balaban, Paramount Pictures president, will return for additional questioning on B & K's conduct during the mid-1920s and early 1930s.

Public Witnesses Due

And indications are that Commission counsel, in their zealous pursuit to show that the anti-trust violations were wilful and did not "just grow like Topsy," as Paramount witnesses have testified, will probably put on an unspecified number of public witnesses. These can be expected to give detailed recollections of specific theatre situations.

In view of the time that will be consumed by mechanics after the hearing is formally over—time for attorneys to file proposed findings, for the examiner to write a decision, for objections to the decision, for oral argument, for a Commission review and decision—the June, 1953, date which ends the merger agreement looks very close. The date could be extended, however, if the Commission hasn't come up with a final yea or nay by that time.

Majors Win On Appeal

SAN FRANCISCO: In the first film industry anti-trust suit to come before the Circuit Court of Appeals here in some 20 years, a decision by Federal Judge Ben Harrison in 1949 denying claims against distributor defendants, was upheld this week by the higher court.

Principals in the suit were Steve Chorak, operator of the Puente Theatre at Puente, Cal., who had sought $436,187 in damages and $40,000 counsel fees, from 10 distributors including Monogram and Republic, and two other exhibitors.

Mr. Chorak claimed his theatre was injured because he was forced to play pictures 14 days after the El Monte and other theatres in the San Gabriel Valley. Exhibitors named in the suit were A. L. Sanborn, operating the El Monte and the James Edwards circuit.

In 1949, Judge Harrison ruled that he found no distributor conspiracy, and that clearances and availabilities were reasonable for the Puente Theatre. Backing him up, the Appeals Court said that "an exhibitor does not have the right to compel a . . . producer to give him a preferred run—this because as a very practical matter the motion picture industry could not operate under a system of simultaneous releases. This obvious fact underlies the doctrine that clearances and runs are not illegal per se."

Freeman Highest Paid Paramount Executive

Y. Frank Freeman, Paramount vice-president in charge of production, was the company's highest paid executive in the past fiscal year, with a salary of $130,000, it was disclosed in New York this week in a supplement to the recently published financial statement for the year. Barney Balaban was the second highest paid officer with a salary of $124,800, which included an expense allowance amounting to $20,800. Directors and officers as a group received a total of $786,716. Other salaries reported were: Austin C. Keough, vice-president and secretary, $91,000; Adolph Zukor, board chairman, $78,000; George L. Weltner, president of Paramount International, $55,650, including expense allowance amounting to $2,650, and Paul Raibourn, vice-president, $46,800, including expense allowance of $7,800.

Two Deadlines Permitted In Loew's, UATC Separation

The Justice Department has granted Loew's two deadlines, postponements from a previous deadline which expired last Saturday, to dissolve its partnership with United Artists Theatre Circuit in seven theatres. The alternative deadlines require that either Loew's must have begun to end the partnership by June 9, or it must submit by June 16 a satisfactory plan for terminating the joint interests.

People in The News

Harry Cohn and Steve Broidy, Columbia and Monogram presidents, respectively, and actor William Holden, have been invited by the Defense Secretary for a 10-day orientation conference at the Pentagon in Washington starting May 28. The conference is one of a series of such meetings held periodically by the Defense Department to acquaint business leaders with the foreign situation and the defense effort.

Alfred E. Daff, vice-president and Universal's director of world sales, was to leave this week by plane for Europe. He will be gone 17 days, visiting Paris, Vienna, Frankfurt and London.

Lester William Roth has resigned as vice-president of Columbia Pictures in Hollywood, effective May 1. He will continue on a part time basis until July 1 when he will resume his law practice with George W. Cohen of Beverly Hills.

Phil Reisman, RKO Radio Pictures' foreign distribution vice-president, was scheduled to fly to Paris. While abroad, he will conduct a sales conference of European managers, stopping off in Britain before his return home.

David A. Lipton, Universal's advertising and publicity vice-president, was scheduled to return to New York after conferences in Hollywood with studio executives.

Virgil Faulkner, city manager of the John Hamrick Theatres in Portland, Ore., has resigned his position. He is succeeded by Marvin Fox, who has been manager of the circuit's Orpheum theatre located in Seattle.

Charles F. Simonelli, eastern advertising-publicity manager of Universal, has been elected a delegate from New York to the national Democratic convention.

E. G. Forsyth has been appointed assistant general manager of the Odeon Theatres (Canada) Ltd., according to David Greisdorf, director and general manager. Mr. Forsyth joined the circuit early this year in an executive capacity.

Ray Wilkinson, head of Paramount's camera and laboratory departments, has announced his retirement from the studio effective May 3.

Maurice Dassa has been promoted to general manager of MGM Egypt, according to an announcement by Morton Spring, first vice-president of Loew's International Corp. He was previously sales manager in the Near East.

Irving C. Matthews, who headed the service section in the chemistry division of Kodak Research Laboratories, has retired.

Sam Kaplan, vice-president and controller of Zenith Radio Corp., has been elected treasurer.

Harry Woolf, sales manager of the George Humphries & Co., Ltd., a British laboratory plant, was scheduled to arrive by plane May 4. He will also visit Hollywood.

Herman Rifkin, Monogram franchise holder in New England, was married in Los Angeles last week to Mrs. Sadye Felixson of that city. The reception was at the home of Steve Broidy, Monogram president.

Ralph E. Peckham has been named southern division manager of Classic Pictures, with headquarters in Atlanta, Ga.

RKO Wins New Scott Trial; Fox Plea Denied

HOLLYWOOD: RKO Pictures this week won on its motion for a new trial in the Adrian Scott suit for salary, but Federal Judge Ben Harrison denied a Twentieth Century-Fox motion for a new trial in the Ring Lardner, Jr., suit which had been combined with the Scott action and which had also been decided in Mr. Lardner's favor.

Judge Harrison explained that, in the Scott case, the jury had given a decision contrary to the evidence and that the new trial was necessary to prevent a miscarriage of justice. This same condition did not prevail in the Lardner suit, however, 20th-Fox having entered into a supplemental contract with Mr. Lardner between the time when he refused to answer questions and the company fired him. This was seen as constituting a waiver of whatever breach might have been committed.

Both men were among the "Unfriendly Ten" who refused to answer before the House Un-American Activities Committee whether or not they were Communists. They were dismissed by their respective studios under the "morals" clause in the contracts.

Kreisler Leaves MPAA

B. Bernard Kreisler, executive director of the Advisory Unit of Foreign Films of the Motion Picture Association of America has resigned, effective May 1. He has been elected president of the International Film Associates-Television Corporation, known as IFA-TV, a new foreign film and television syndicate with offices at 444 Madison Avenue, New York.

MEXICO STUDIOS PAY MUSIC FEE

by LUIS BECERRA CELIS
in Mexico City

Producers from now on will pay exclusively for the song rights in films. They will make payment of $690 per picture as royalty for music and songs a picture contains, composed by members of the song writers section of the Mexican Society of Authors, Composers and Publishers of Music. Manuel Espinosa Iglesias, important circuit operator, so informed the National Exhibitors Association recently.

Agreement to make this flat-rate payment was the basis of a peace between the song writers and the exhibitors. The writers had Mr. Iglesias arrested because of non-payment of royalties for music and songs in two pictures playing his theatres.

Henceforth, all Mexican pictures will be delivered to exhibitors for screening free of any levy. The agreement is not retroactive. The writers agreed to cancel claims for picture royalties that they said amounted to $1,150,000 during the past four years.

Exhibitors had closed the 115 active theatres here March 11 as a protest against the arrest of Mr. Iglesias. A 30-day truce was arranged by the Ministry of the Interior and out of this grew the new pact which equals conditions now prevailing in the American industry.

▽

Gen. Abelardo L. Rodriguez, ex-president of Mexico, is the new head of the Mexican Association of Motion Picture Exhibitors, an organization separate and distinct from the National Exhibitors Association. Gen. Rodriguez is also president of the trade's specialized bank, the Credito Cinematografico Mexicano, S. A. Other new Association officers include: Jose U. Calderon, first vice-president; Miguel Bujazan, second vice-president; Guillermo Azcona, treasurer, and Pablo Corral, manager.

▽

Gloria Swanson, during her three-day visit here, contracted with Televoz to make 13 short television films in Mexico. Televoz, headed by Miguel Aleman, Jr., the president's son, specializes in the production of films for television. Cameras on the series will roll at Miss Swanson's convenience.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

A good deal of guess-work has involved the recent visit here of John Davis, J. Arthur Rank's managing director. At a luncheon attended by 400 he said he was just here to look the market over and urged that Rank product receive regular playing time.

It is generally felt that the visit of the No. 2 man in the Rank group represents more than just a look-see, considering that Rank has such competent men as Norman Bede Rydge and John Evans at the helm of Greater Union. It is understood the Rank organization has not been receiving much revenue from Australia for a long time, and that Mr. Davis is out here to find out why. Problems that he may also take up while here include the cessation of local production by Ealing and the disposal of Ealing's studio and plant.

One facet of Rank operations that Mr. Davis might have looked into and that promises to be highly controversial is the matter of unrestricted 16mm screenings. Rank has a 16mm subsidiary operating in Australia.

▽

Hoyts Theatres, which has successfully reopened the Sydney Palace with "Cyrano de Bergerac," is shortly to try an experiment in Adelaide with the small problem house, the Liberty. Hoyts will open it as an art house and rename it the Curzon.

▽

The effect of the drastic import restrictions announced recently by the Prime Minister will not be apparent for some time. A general roundup of industry opinion shows most people are waiting developments. These things are definitely known:

The import of British carbons has been cut 40 per cent. National Theatre Supply Co., which has J. Arthur Rank affiliations, imports the British Ship carbon; Postmaster General Anthony has ordered further postponement of TV in Australia, saying material for transmitters, etc., would have to be imported and with the current drive to restore Australia's trade balance TV can wait; most of the film stock imported comes from Canada and, as a dollar commodity, is already subject to licensing restriction. The new import cuts were applicable to the sterling block.

It is believed that there may be some question of the number of Technicolor prints entering Australia being reduced. It is not possible to process color prints here and it may be that the number of prints of color films imported will be cut down. However, Technicolor prints of individual films may come under the category of items listed for treatment on their merits when the question of imports arises.

INDIA

by V. DORAISWAMY
in Bombay

The four-year-old Films Division of the Indian Government has made considerable headway and is now filling a definite need by providing newsreels and documentaries about India for circulation not only in this country but also abroad.

Between its inception and the end of 1951, the division has released 106 documentaries and 167 newsreels. The subjects range from cave temples and Indian architecture to modern industrial progress like the Sindri Fertiliser plants, the story of steel, etc. One newsreel and one documentary every week are released simultaneously in 3,000 theatres throughout the country. In addition, 16mm films are distributed.

▽

Universal International is currently conducting a nationwide beauty contest for the selection of Miss India. It is sponsored jointly by Universal and a well known Indian manufacturer of makeup and beauty preparations. The winner is to be rewarded with a free trip to Hollywood and a screen test.

▽

Negotiations for the exchange of Indian films for Egyptian pictures are being conducted by Mohamed Fadhy Bey, controller of the Ministry of Education in Egypt, who has been in this country as delegate to the International Film Festival.

▽

Parliament has passed a new Cinematograph Act which in effect re-enacts the provisions of the Cinematographic Act of 1918 as amended in 1949 but separates the provisions relating to the sactioning of films for exhibition from the provisions relating to licensing and regulation of theatres. The act also empowers the central government to call for all records of cases where certificates have been refused for review of a particular motion picture.

Government spokesmen, during the debate in Parliament, indicated that an enactment embodying such of the recommendations of the Film Inquiry Committee as were acceptable, would be put forward shortly.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

A bill has been introduced in the Senate of Puerto Rico, to authorize the Parks and Recreation Administration to assume jurisdiction over exhibition, with the purpose of fixing reasonable prices of admission. The proposal is the same bill introduced in the Senate last year that was shelved after the legislature adjourned without taking action on it.

The bill authorizes the Parks and Recreation Administration to hold public hearings at which all interested parties should be invited to present arguments on the prices charged for admission at motion picture houses. The Parks and Recreation Administration will then fix a reasonable price of admission classifying the exhibition houses in different categories.

The proposal provides heavy penalties for violation of the prices fixed by the Administration, and declares there exists in Puerto Rico an undue speculation in the motion picture exhibition business where exorbitant prices of admission are charged. The bill appropriates $10,000 to the Parks and Recreation Administration to carry out investigations and hold hearings.

The Hollywood Scene

Studios Increase Use Of Color in Product

by WILLIAM R. WEAVER
Hollywood Editor

The conversion to color proceeds apace. Half of the feature pictures started during the week are being filmed in color. The proportion of color to black-and-white has been edging upward steadily for several months and, with addition of facilities and expansion of capacities, promises to continue climbing, probably at an accelerated rate.

The production community is thinking now in terms of a 100 per cent color policy. Possibly the clearest indication of this (clearer even than official statements on the subject of color) is the complete shutting down of the Paramount studio's black-and-white film laboratory. Announcement of the shutdown included explanation that the studio doesn't contemplate enough black-and-white production to pay for its maintenance. That's tantamount to an all-color policy declaration.

Crosby-Hope "Road" Film Is Produced in Color

Just how completely Paramount has gone to color is shown by the week's production report from that quarter. The studio started filming "Road to Bali," a Bing Crosby-Bob Hope-Dorothy Lamour comedy produced by Harry Tugend and directed by Hal Walker, color by Technicolor. This is the first one of the sensationally successful "Road" pictures to be shot in color. That means somewhat more than a matter of added expense (which is quite a matter, after you've paid the Crosby and Hope salaries, not to mention the others involved), for it entails putting to costly test the widely respected contention that all-out comedies are funnier in black-and-white than in color.

The Warner policy on color, as recently expounded, was reflected also in the week's production news. That studio's newly demonstrated WarnerColor is being used on "Springfield Rifle," which was started this week, with Gary Cooper, Phyllis Thaxter, David Bryan, Philip Carey, Alan Hale, Jr., and Lon Chaney, Jr., in the cast.

To Use Technicolor on Ezio Pinza Picture

Technicolor is being used for "Tonight We Sleep," 20th-Fox, in which Ezio Pinza, Roberta Peters, David Wayne, Tamara Roumanova, Anne Bancroft and Arthur Rubinstein appear. Mitchell Leisen is directing this one, with George Jessel credited as producer.

"Gun Hand," Technicolor, is being produced for Universal-International by William Alland, with Raoul Walsh directing Rock Hudson, Julia Adams, Mary Castle, John McIntyre, Hugh O'Brien and others.

"Magic Lady" is being produced for Universal-International by Albert J. Cohen. It has Loretta Young, Jeff Chandler, Alex Nicol, Frances Dee, Alexander Scourby and Mae Clark in the cast, and is being directed by Joseph Pevney.

MGM's Sidney Franklin, Jr., started "Sky Full of Moon" in Las Vegas, with Norman Foster directing a cast headed by Carleton Carpenter, Jan Sterling and Keenan Wynn.

Producer-director John H. Auer began shooting "Thunderbirds" for Republic, with a cast that includes John Derek, John Barrymore, Jr., Mona Freeman, Gene Evans, Eileen Christy, Ward Bond and Slim Pickens.

"Army Bound," Monogram, is being produced by Ben Schwalb and directed by Paul Landres, with Stanley Clements, Karen Sharpe and Mona Knox in the cast.

To Make Film on Luther

Louis de Rochemont has been signed by Lutheran Church Productions, Inc., to produce a feature picture based on the life of Martin Luther, it is announced by Dr. Paul C. Empie, executive director of the National Lutheran Council. It will cover Luther's life from the time he became a monk in 1505 to the 1530 Augsburg Confession, and will be shot on location in Germany. Shooting will begin about August 1, with release scheduled for the United States in 1953.

Shane-Tors Film to U. A.

Arthur B. Krim, president of United Artists, has announced that negotiations have been concluded for the release in U. A.'s 1952-53 program of "The Glass Wall," first from the new Shane-Tors Productions, headed by Ivan Tors and Maxwell Shane. Vittorio Gassman, well known Italian stage and screen star, makes his American starring debut in the film. Gloria Grahame is co-starred.

THIS WEEK IN PRODUCTION:

STARTED (8)

MGM
Sky Full of Moon (Las Vegas)

MONOGRAM
Army Bound

PARAMOUNT
Road to Bali (Technicolor)

REPUBLIC
Thunderbirds

20TH CENTURY-FOX
Tonight We Sing (Technicolor)

UNIVERSAL-INT'L
Magic Lady
Gun Hand (Technicolor)

WARNER BROS.
Springfield Rifle (WarnerColor)

FINISHED (6)

INDEPENDENT
Hellgate (Commander Films Prod.-Lippert release)

MGM
You for Me

MONOGRAM
Barbed Wire

20TH CENTURY-FOX
The Snows of Kilimanjaro (Technicolor)

WARNER BROS.
The Story of Will Rogers (Technicolor)
The Miracle of Our Lady of Fatima (WarnerColor)

SHOOTING (21)

COLUMBIA
The Outlanders (Scott-Brown Prod.-Technicolor)

INDEPENDENT
Lady in the Fog (Intercontinental Films-London-Lippert release)

MGM
Tribute to a Bad Man
Prisoner of Zenda (Technicolor)
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

MONOGRAM
Sea Tiger

REPUBLIC
Ride the Man Down

RKO RADIO
Hans Christian Andersen (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX
Night Without Sleep
Stars and Stripes Forever (Technicolor)
My Wife's Best Friend
Monkey Business (formerly "Darling I Am Growing Younger")
Pony Soldier (Technicolor)

UNIVERSAL-INT'L
Willie and Joe Back at the Front
Bonzo Goes to College
City Beneath the Sea (Technicolor)

WARNER BROS.
The Iron Mistress (Technicolor)
April in Paris (Technicolor)
Danger Forward

The National Spotlight

ALBANY

The Rustic, Sand Lake drive-in, relighted April 25. . . . John Yianuokos, North Country indoor and outdoor exhibitor, is at Raybrook in the Adirondacks for treatment. . . . George Schenck, Tri-State Automatic Candy Corporation branch manager, substituted for Nate Dickman, Monogram manager, as one of the Albany Variety Club delegates to the International Variety convention in Las Vegas. Harold Gabrilove, president of RTA Distributors ond one-time New York and Pennsylvania theatre manager, was the other delegate. Irving Fried, head of Tri-State, went along with the Buffalo delegation. . . . Sidney Dwore, Cameo, Schenectady, will buy and book for the Valley Brook drive-in to be opened June 1 by Robert Matusczak, Lowville.

ATLANTA

In Atlanta booking and visiting were: Hugh Martin, theatres in Florida; Mr. and Mrs. R. M. Brannon, Holly, Dahlonega, Ga.; John Thompson, Family drive-in, Gainesville, Ga.; Mack Jackson, Jackson and Strand theatres, Alexander City, Ala.; Walter Griswold and O. C. Lam, Lam Amusement Co., Rome, Ga.; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; Walter Morris, theatre owner, Knoxville, Tenn.; Herman (Dusty) Rhodes, Victory drive-in, Columbus, Ga.; W. Welch, Dallas, Dallas, Ga.; and P. L. Taylor and A. L. Bishop, Bishop Theatres in Columbus, Ga. . . . The Capital Amusement Co., Erwin, Tenn., will soon start work on a 500-car drive-in (the Holiday) near the city limits of Erwin. . . . The Martin Theatres of Columbus, Ga., soon will have ready the new 400-car drive-in near Valdosta, Ga. . . . A new 125-car drive-in will soon be ready for opening at Ponce de Leon, Fla., owned by Grady Ventry. . . . S. E. McDaniel has taken over the drive-in at Waycross, Ga. . . . The Gay Amusement Co., La Follette, Tenn., has taken over the Community drive-in at Mascot, Tenn., from its former owner, C. J. Kennedy. . . . George Wilson is the new owner of the Iona theatre, Wewahhitchka, Fla. . . . The Lake Haines drive-in theatre, newest and largest of the Floyd circuit, has been opened at Haines City, Fla. . . . Mary H. Sutton and John Tringas reopened the Twin theatre at Warrington, Fla., after being closed for several years. . . . The Floste Corp., Jacksonville, Fla., has taken over the Bonnet drive-in at Sebring, Fla.

BOSTON

With the resignation of Louis Stern from Richmond-Stern Enterprises, Louis Richmond now heads the circuit made up of the Kenmore, Boston, Orpheum, Somerville, Uptown, West Lynn and four drive-ins in partnership with E. M. Loew. He no longer operates the Colony, Dorchester which is closed, nor the Colony, Lynn which he has dropped. . . . Hy Fine, chairman of the United Cerebral Palsy drive for theatres in New England, is urging all exhibitors to return the postcards regarding choice of playdates for the John Wayne trailer. He urges managers to place coin boxes in a prominent place in theatre lobbies and if possible to have them manned by live collectors. All money collected is to be sent by check or money order (made out to UCPA) to the office of Hy Fine, Paramount Theatre, Boston. . . . Larry Laskey, a partner of E. M. Loew and an officer in Griffing-Laskey Construction Company, has been named treasurer of the Massachusetts Kefauver-for-President Committee. . . . A new 400-car drive-in is under construction in Hadley, Mass., by A. Woicekoski of Northampton for a mid-June opening. . . . John McIntyre, former publicist for Shubert's Boston theatres, has joined Alfred Black advertising agency, specialists in theatre and amusement accounts, where he will be an account executive in charge of production.

BUFFALO

Gertrude Y. LaCroix was declared the winner of the "Buffalo's Jane Froman" contest held on the Paramount stage. The contest was staged for "With a Song In My Heart," now in its second week at the Paramount. . . . An action by Bordonaro Brothers Theatres, Inc., of Olean to recover $161,592 from three motion picture firms has opened in Federal Court here. The plaintiff corporation, operators of the Palace in Olean, charges the defendants used monopoly practices to withhold first run films from the Palace. Defendants are Paramount, RKO, Radio Pictures, Inc., and Warner Brothers Circuit Management Corp. . . . Branch Manager Clayton G. Eastman attended the Warner Bros. sales meeting in Pittsburg the other day. . . . When James A. Whitmore, father of the MGM star, retires next Friday after ten years as executive secretary of the City Planning Commission, it is reported he may be named director of the newly-appointed Division of Parking.

WHEN AND WHERE

May 3, 4: Meeting, Board of Directors, Allied States Association, Broadmoor Hotel, Colorado Springs, Colo.

May 6, 7: Convention, Allied Rocky Mountain Independent Theatre, Antlers' Hotel, Colorado Springs, Colo.

May 8-10: "Seeing Is Believing," MGM project to fly some 100 exhibitors to Hollywood to view coming product and study merchandising.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

CHICAGO

The drive-ins have felt an upsurge with the advent of warmer weather. . . . Ted Myers of Universal has retired after more than 20 years at the local exchange, with Kermit Russell moving over to Universal from Paramount to fill the vacancy. . . . The Manor theatre is reopening under its new management with an "art" policy; initial program will be "Bicycle Thief" plus the "Manor Hour." . . . The Fund for Adult Education, an offshoot of the Ford Foundation, will open regional headquarters here in Chicago May 1. The fund uses films extensively in its educational programs. . . . Vittorio De Sica has been conferring with Thornton Wilder here on plans to film a Ben Hecht story, "Miracle in the Rain," with actual Chicago backgrounds. . . . British film critic and writer Roger Manvell has been lecturing to student groups in the universities here. . . . Columnist Irv Kupcinet reported that the Grand cancelled a scheduled showing of the Robinson-Graziano fight here (it was not shown on Chicago TV) when WBKB showed a kinescope version of it the following night. The fight pix have been picked up for showing at the Telenews. . . . Tab Hunter and Aldo Ray are scheduled for personal appearances here within the next couple of weeks. . . . H. & E. Balaban booked "kiddie" shows into their Near North Side houses, the Esquire and the Surf, for the afternoons of May 3 and April 30, respectively. . . . The Princess, Peoria, Ill., has passed from the E. L. Harris estate to the Kerasotes circuit, giving the chain a total of four houses in Peoria. . . . The Amaquon, Maquon, Ill., closes May 18. . . . The Gold Coast Theatre Corp. took over the Near North Side Gold Coast, Chicago, from the Golson interests.

CINCINNATI

Current grosses at the regular theatres are beginning to show signs of "spring fever," due largely, it is believed, to reopening of the drive-ins and the unusually warm weather,, which has lured a large segment of the public to the outdoors. . . . Only 18 counties, comprising one-fifth of the total number of counties in Ohio, located in the eastern and northeastern sections of the state, switched to daylight saving time on April 27. Many of the smaller communities have not decided whether to make the change, and will vote on the issue May 6. . . . The Andulus, in nearby St. Bernard, a unit of the local Louis Wiethe chain, has closed. . . .

(Continued on opposite page)

(*Continued from opposite page*)

Charles Bascham has succeeded Richard Breslin as Twentieth Century-Fox salesman in the West Virginia territory. Until recently, Mr. Bascham was a booker at the local MGM exchange. . . . Because Dayton, Ohio, is without an art film house since the recent closing of the Art theatre, Goodie Sable and Carroll Crist, RKO theatre managers in Dayton, have suggested to RKO officials that the downtown State theatre be devoted to the showing of art films two nights a week. The project reportedly will have executive consideration providing sufficient public interest is manifested. . . . Multiple features seem to be the rule rather than the exception in drive-in entertainment in nearby Hamilton, where the suburban Holiday drive-in is offering three features on a single bill and the Acme drive-in is showing four full-length features. . . . The sale of the Russell theatre, in Russell, Ky., by Arnold Merman, of Portsmouth, Ohio, to D. L. McConnell, a Russell merchant, leaves the town without a theatre.

CLEVELAND

"Sailor Beware" is marking up a record of five weeks in its downtown first run—longest of any similar comedy feature. . . . Community Circuit has reduced playing time at the Circle theatre to week-ends only. . . . Frank and Louis Slavik have improved their newly acquired Shane drive-in at Andover with a new concession stand and complete playground equipment. . . . A. B. Cass, Columbia's Toronto sales manager, was here to close product deals with Herb Ochs for his six Canadian drive-ins. . . . Joseph H. Crowley of the City Law Department issued a statement that in his opinion "Hy-Bid-N'-Take," a theatre-merchant auction promotion handled by Arthur L. Morrison & Associates of Cleveland "does not constitute a lottery as defined by state law or city ordinance." . . . Sam Fritz, out of the Navy after 18 months re-call service, has rejoined Modern theatres circuit as manager of the Lorain-Fulton theatre in Cleveland. . . . Ray Brown, Jr., has resigned as manager of the State theatre. . . . Ted Barker, Loew director of publicity, checked into St. Vincent's Charity Hospital for observation.

COLUMBUS

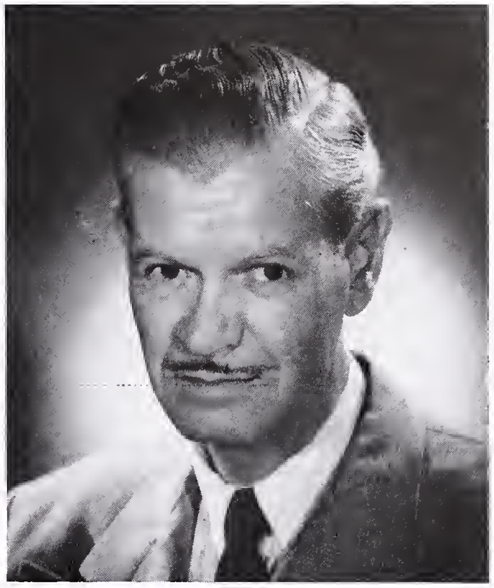
Plans for a proposed $2,500,000 convention hall and sports arena to be erected near the downtown theatre area were published in the *Columbus Dispatch*. . . . Lou Holleb, former manager of the Majestic here and more recently manager of the Forest, Cincinnati, has been named manager of the Uptown. . . . Chet Allen, 12-year-old Columbus singer and actor and star of NBC-TV's "Amahl and the Night Visitors," left by plane for Hollywood to appear with Ann Blyth and either Dan Duryea or Dan Daily in "Great Companions" and in "Joshua" with Gary Cooper. . . . Denise Darcel, guest star of the Page One Ball here, was to award the Kim Hunter-"Deadline U. S. A." trophy to the queen of the ball. Trophy award was arranged by Walter Kessler, manager of Loew's Ohio.

DENVER

Colorado Springs, Colo., becomes the center for theatre folks in this region over the weekend and for the start of next week. Saturday-Sunday will see the meetings of the Allied Board of Directors at the Broadmoor hotel, to be followed on May 6-7 by the annual convention of the Allied Rocky Mountain Independent Theatres. Several of the board will stay over for the convention and will enter into the discussions. George Murphy will be in from Hollywood and will give a talk. The meetings will wind up with a dinner-dance at the Antlers hotel May 7, where the ARMIT meetings will be held.

(*Continued on following page*)

GRATEFUL CITY COMMUNITY PAYS TRIBUTE TO PAUL FIELD



PAUL FIELD

DETROIT: Paul Field got off on the wrong foot in show business by getting tough with the boss. So today he is manager of the 1,500-seat Alhambra theatre here for the Kilbride Circuit.

Of course it wasn't just like that, one jump from usher at the Fine Arts theatre to boss man at the Alhambra. There was a long road between, a road which Mr. Field travelled in the best Horatio Alger tradition, hard work coupled with outstanding ability.

But still it started when as an usher Mr. Field came upon a family sitting in the loge at the Fine Arts. They had no ticket so Mr. Field asked them to move.

"I'm John Kunsky," the man said.

"I don't care who you are, sir," said Mr. Field, "you'll still have to pay extra to sit in the loges."

At that moment the manager rushed up, grabbed the usher and stormed:

"This is Mr. Kunsky, the owner of this theatre."

Mr. Kunsky was slightly amused at the young man's embarrassment and impressed with the firm but courteous way he had insisted that the theatre's rules be enforced. So Mr. Field remained at least on the threshold of show business. He was still working as an usher when he began bombarding Balaban & Katz with radio and stage shows. They bounced back with monotonous regularity. Then one clicked, and another and another. He wound up producing shows for the circuit throughout Michigan. If he could do it for Balaban & Katz, he reasoned, he could do it for himself. He formed his own independent outfit and went ahead.

He had a chap on some of his shows by the name of Amos Jacobs. Jacobs called himself the "Tinhorn Cavalier." Later the world was to know him as Danny Thomas. But he takes no credit for Danny. "He would have got there anyway," Mr. Field said. "He had the stuff."

A number of the radio shows Field started are still rolling, several of them on Detroit's WXYZ and WXYZ-TV as well as WJR and WJR-TV. It was a great life but a rugged one. Mr. Field had so many projects going at once that finally his health weakened under the strain. He was talking about it one day to Lou Mitchell, manager of the Kilbride Circuit. They got to chatting about the old days and recalled a stage show Mr. Field once did for the circuit that ran for nearly a year.

"I've got to slow down," Mr. Field said. "I can't go at the pace I've been working. But I've got to stay in show business. I'd feel lost anywhere else."

A few days later Mr. Mitchell called with an offer for him to become the Alhambra manager. "I don't know whether I could swing that end of the business, Lou," Mr. Field said. But in the end he took the offer. That was 10 years ago.

Mr. Field says it seems like retirement. He only drives 85 miles a day, six days a week, from his charming home on a woodland lake near Brighton, Mich. "This is nothing like the traveling I did when I was producing radio and stage shows," he protests. And his wife and three children love the Brighton home so much it would be a pity, he says, to move.

Despite his "retirement," Mr. Field keeps the Alhambra going all the time. If any civic or charitable group needs a rallying point they get the Alhambra—and without any charge.

He has won the respect of the industry and the affection of his community, by the genuine service he has rendered to the community on an inter-racial basis.

Mr. Field recently, at the climax of "Paul Field Week," was presented an award for cooperation and assistance in making his community a better place in which to live. Detroit's Mayor Albert E. Cobo and Michigan's Governor G. Mennen Williams attended the ceremony.

"You know," said Mr. Field wistfully, "I sort of wish John Kunsky could have been here. He was a great guy."

(Continued from preceding page)

. . . Duke Dunbar, formerly secretary of the old film board of trade, has announced he will be a candidate for reelection as Colorado attorney general this fall. . . . Fox Intermountain division offices are being closed Saturdays. . . . Gibralter Theatres has opened the new Sierra drive-in, with 200-car capacity, at Socorro, N. M., with room for expansion. . . . M. H. Philipson has opened his new Corral drive-in, Hudson, Colo., with 250-car capacity. This opens Hudson to films, at least for the summer months. . . . Charles Brent has sold the Yucca drive-in, Santa Fe, N. M., to Wiles & Noah, who operate a drive-in at Excelsior Springs, Mo.

DES MOINES

Flood conditions in both east and west Iowa—the rampaging Missouri and Mississippi rivers, respectively—curtailed traveling by Filmrow salesmen during the last week. Several persons who had planned to attend the Allied meeting in Omaha were forced to cancel their trips. Theatres were closed, along with other business establishments. The flood has now passed the state, however, and things are beginning to get back to normal. . . . Bev Mahon, Pella exhibitor, and Mrs. Mahon, the former Monogram booker, are the parents of a baby girl. . . . Merritt Partlow, who has managed theatres in and around Clarion for several years, has resigned as manager of the Clarion theatre at Clarion. He has been replaced by William Schleiger of Algona. . . . Jim Long of Chariton has been named to manage the Star theatre in Colfax. . . . James R. Foster, manager of the State theatre at Fort Madison, has left to become manager of the State in Moberly, Me. His successor at Fort Madison is Kensil Elkins of Lincoln, Neb. . . . Howard Brookings has bought back the Avoca theatre at Avoca from Mr. and Mrs. Kenneth Gregg of Oakland. The Greggs bought the theatre from Brookings February 1. . . . Peter M. Kemmer of LeRoy, Minn., has purchased the Lime theatre at Lime Springs.

DETROIT

Dave Idzal, managing director of the Fox theatre, is planning to bring more stage shows to the Fox on a reserved seat basis, since Frankie Laine and Pattie Page show proved a success. Tickets were sold in advance with top bringing $3.60. . . . United Detroit Theatres is operating their Palms theatre on an all-night policy with all movies being first-run. . . . Associated Truck Lines has started film delivery service upstate. Grand Rapids, Mich., and nearby areas will be serviced. Film Truck Service handled the area previously. . . . Ollie Brooks, chief of the advertising and publicity staff at Butterfield Theatres, is back from a Florida vacation. . . . Saul Korman, independent circuit operator, is vacationing in Florida. . . . The Michigan Public Service Commission will conduct another hearing May 1 on the protest filed by Allied Theatres of Michigan and the Butterfield Circuit against a 15 per cent hike in film delivery service by Film Truck Service.

HARTFORD

"With a Song in My Heart" was held over for two weeks in houses of Loew's Poli circuit. . . . Sperie G. Perakos, district manager, Perakos Theatres Circuit, New Britain, Conn., is engaged to Miss Nicki Pappas of Detroit. The wedding is slated for September. His father, Peter, circuit head, and brother, Socrates, circuit executive, will leave New Britain the latter part of May for a 20-day trip to Europe. . . . Sid Cooper, New Haven exchange manager for UA, and Mrs. Cooper are parents of a baby girl named Susan Lee. . . . George Perlroth, assistant manager, Loew's Poli, New Haven, was married to Miss Ann Peruta, also of New Haven. . . . Mrs. Fred R. Greenway, wife of Loew's Poli Palace, Hartford, manager, has been recuperating at home, following a long hospitalization. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, New Haven, and Mrs. Shaw are on a vacation cruise. . . . Ruben Simon, 60, father of Phil Simon, partner in the Pike Drive-In, Newington, Conn., died. . . . A late summer opening is planned for a 500-car capacity drive-in to be built at Bolton, Conn., by Bernard Menschell and John Calvocoressci of the Community Amusement Corp., Hartford.

INDIANAPOLIS

Tom Walsh, former city manager in Binghamton, N. Y., for the Comerford circuit, has been named general manager of Greater Indianapolis, succeeding Jack Keegan. . . . Wallace Dye, formerly with the *Indianapolis Times*, is now head of advertising for Greater Indianapolis. . . . Earl Herndon of Affiliated Theatres is one of 100 exhibitors nationally invited to attend the MGM convention on the West Coast in May. . . . Foster Gauker, MGM branch manager here, is vacationing. . . . Jack Flex, formerly in Terre Haute, is now supervising Alliance theatres in northern Indiana. C. A. Mathews is handling Terre Haute and Vincenes. . . . The *Star-News* Consumers' Analysis reports 102,000 Marion County (Indianapolis) homes with television, against 59,679 a year ago and 8,052 in 1950.

KANSAS CITY

The three-column portion of *The Star's* amusement section, first page, headed "Now Playing," gives short reviews of current first run features. A "Little Man" character is shown in postures reflecting his reaction to each feature. . . . A special train with 150 residents of Hutchinson, Kansas, will tour southwestern Kansas May 5 and 6, ballyhooing the premiere May 14 of "Wait Till the Sun Shines, Nellie," in that city. . . . The feasibility is now being explored of holding the spring convention of the Kansas-Missouri Theatre Association on a special train from Kansas City bound for the premiere. . . . "Quo Vadis" is showing at the Electric, Kansas City, Kansas, at $1, tax included; children 50 cents. "The Man in the White Suit" is in its third week at the Vogue. "Navajo" is in its third week at the Warwick. . . . Announcements are out for the second annual spring party of the Motion Picture Association of Greater Kansas City May 19. . . . Mrs. Juanita Tignor, formerly secretary to Howard Burkhardt, manager of Loew's Midland, then student assistant, has been called back to be his assistant. . . . "The Pride of St. Louis" was moved over from the four Fox Midwest first runs to the Esquire for a second week. . . . The crest of the Missouri river flood has passed Kansas City, with no overflow here.

LOS ANGELES

John C. Landers is the new owner of the Star, Lincoln Acres. . . . Jack Katz, Republic salesman, has resigned. . . . Father of Bert Pirosh, Fox West Coast film buyer, Dr. Sigmar Pirosh, died at Cedars of Lebanon Hospital. . . . Wiliam (Bill) Foy, FWC purchasing department head, married Miss Mary Cox. . . . Mel Harwood, known as the dean of the auditors at Warner Bros., died in Des Moines recently after a short illness. . . . United Artists has elevated James Velde, West Coast district manager, to West Coast Division manager with headquarters in New York. . . . Harry Laseff, former manager and booker of the Minor theatres, and more recently the operator of the Washington, L. A., died of a heart attack. . . . Out of towners paying the Row a visit were Roy Hunt, Riverside; Sam Stiefel, operator of houses in Taft, Arroyo Grande, and Morro Bay; Al Brinham, Monrovia; and Bill Sorenson. Also spotted were Tom Dalby, Jack Mingus and Jude E. Poynter. . . . Bill Walsh of the Walt Disney Company and Nolie Miller, Warner starlet were married at the Flamingo, Las Vegas.

LOUISVILLE

Fred Jeffries has been added to the staff of the Falls City Theatre Equipment Co. . . . With the warm weather in the Louisville area, virtually every drive-in in the area has opened or at least announced openings at a very early date. . . . The warm weather also brought out quite a number of exhibitors for visits to the Row. Included were: Oscar Hopper, Arista, Lebanon, Ky.; Price Coomer, New Harlan, Harlan, Ky.; Mrs. O. J. Minnix, London, Ky.; Donald Young, Gypsy drive-in theatre, Bardstown, Ky.; James Totten, Lakeview drive-in, Pendleton, Ky.; A. H. Robertson, Majestic, Springfield, Ky.; J. E. Elliott, Jr., Cardinal Hodgenville, Ky.; R. L. Gaines, Riverview drive-in, Carrollton, Ky. . . . The Oak theatre, controlled by Amusement Enterprises and managed by Bill Reiss, has been scheduled for a general remodeling. . . . Work is progressing nicely on the remodeling of the Ideal Theatre, managed by Joe Reiss, with completion expected in the very near future. . . . Herman H. Gocke, lawyer and theatre executive, died at his home here. He was 82. Gocke was president and a director of the Ideal Amusement Company, owner of the Ideal, Park and Oak movie theatres here. . . . A. W. Stanisch is the new resident manager of the Shelby and Burley theatres, Shelbyville.

MEMPHIS

National Theatre Supply Co., practically gutted by a fire several weeks ago, has been completely rebuilt and has moved back into its permanent home. . . . Jerry Jernigan, formerly owner of Realart Pictures Memphis franchise, has gone to work for Warner Bros. Memphis exchange as a salesman. . . . Thomas O. Baldridge, salesman, RKO, is recovering at Methodist Hospital from a major operation. . . . N. B. Blount, manager, Monarch, was in Nashville on business. . . . Mid-South exhibitors booking and shopping in Memphis included W. L. Moxley, Blytheville; J. C. Mohrstadt, Hayti; W. C. Kroeger, Portageville; Aubrey Webb, Ripley; G. H. Goff, Parsons; Louis Mask, Bolivar; Jessie Moore, Crenshaw; Orris Collins, Paragould; Walter Lee, Des Arc; K. H. Kinney, Hughes; A. N. Rossie, Clarksdale;

(Continued on opposite page)

(*Continued from opposite page*)

Jack Watson, Tunica; S. D. McRee, Coffeeville, and George Farris, Tunica. . . . East Memphis Kiwanis Club, which sponsored the opening night of the new 1400-seat Plaza Theatre in Memphis, raised several thousands of dollars to aid in its program among retarded children. Augustine Cianciolo, of Plaza, gave a pre-opening party.

MIAMI

Jimmy Barnett, manager of the Florida, is holding over "Singing in the Rain" for the 5th week. . . . The Florida in Fort Lauderdale, also Miami's Olympia and the Beach on Miami Beach had a premiere of "Red Mountain," with Lizbeth Scott making personal appearances. . . . Curry Andrews, manager of the Sheridan, has a new assistant, Edward Heller. . . . At the Beach, Carl Jamroga also has a new aide, Owen Locke. . . . La Doyt Lindsey, formerly student assistant at the Olympia, has now taken over the assistant's duties at the Gables. . . . The rivalry in the Wometco "Big League" contest is very spirited and the top nine had some new aspirants in the 7th week's tally. Line-up now is: Carib, Miracle, Lincoln, Surf, Park (of Tampa), Miami, Gateway, Mayfair and Grand. . . Bill Goller, manager of the Tower, reports a new assistant, "Bud" Childress. . . . A reported boom in Florida drive-in construction listed projects under way at the following towns: Eau Gallie, Auburndale, Merritt Island, Sarasota, Starke, Palmetto, Jacksonville, Tarpon Springs and Avon Park.

MILWAUKEE

H. Olshan, branch manager of Columbia here, who is competing with Buffalo, Seattle, Salt Lake City and Memphis, in Columbia's Round-the-World Sales Drive, is urging exhibitors to support his efforts. . . . The Towne theatre continues to get compliments on the new RCA Synchro screen. . . . Ray Trampe was among those from here attending the Variety convention in Las Vegas. . . . New members signed up into the AITO of Wisconsin are: L. E. Miner, Rice Lake; George H. Porter, Ideal, Bloomer; G. M. Hulbert, Gem, Cornell, Wis.; John McKay, Eagle and Vilas, Eagle River, Wis.; and George and Francis Johnson, Stanley, Stanley.

MINNEAPOLIS

George Turner, city salesman for MGM, is off for California on a two weeks vacation trip. . . . Andrew Kenney has joined Paramount as new salesman in Northern Minnesota. . . . Tony Paulson, former owner of the Amery theatre, Amery, Wisconsin, has returned from a two year tour of duty with the Marines. . . . James Rowe, manager of the Chauteau theatre, a neighborhood house, prevented a robbery in the theatre after business hours, when he swung a stool at, and routed a bandit who had jabbed him in the ribs with an ice pick. . . . First-run loop houses of the Minnesota Amusement Company are using television commercials about current pictures. . . . Art Bean, Strand theatre, Minot, North Dakota; Leo Moliter, Superior theatre, Superior, Wisconsin; Kenney Pepper, Auditorium theatre, St. Croix Falls, Wisconsin, and Charley Price, Alma theatre, Alma, Wisconsin, were visitors.

FILM FOLKS ATTEND EASTER EGG HUNT

Happy faces at an Eastertide egg hunt held at the Buffalo zoo recently. Left to right are: Mrs. Robert Kallet of Oneida, N. Y., daughter of Elmer F. Lux, center, who is the general manager of Darnell Theatres, Buffalo, and president of the Council in that city, and Michael R. Kallet, Mr. Lux's grandson. During the egg hunt, Mrs. Kallett was identified by one of the children as "Mrs. Easter Bunny," and Mr. Lux was identified as "Mr. Council President." John Fromen, 12, of 24 Fairbanks Ave., town of Tonawanda, tugged at Mr. Lux's coat and asked if he was Mr. Council President. Mr. Lux said yes and handed John a gold egg which the lad exchanged for a giant chocolate figure. The egg hunt was sponsored by the Buffalo *Courier-Express* and Station WEBR.

NEW ORLEANS

J. B. Patterson was to reopen the Harvard in Winnsboro, La., May 1. . . . Reports are that Robert and Frank DeGraauw are building a drive-in near Abbeville, La. The 500 vehicular capacity is scheduled to open in 45 days. . . . Exhibitors making the rounds were Ed Ortte, Gulfport and Pensacola theatre owner; Milton Guidry of Lafayette and Opelausas; John Elsey, King, New Roads, La.; Mayor Lew Langlois, New Roads, La.; Joseph Haddy, Jr., La Fitte, La.; Teddy Solomon, Harry Thomas and J. B. Alford, McComb, Miss.; Jack O'Quinn, Kaplan, La.; Cy Corolla, Slidell, La.; L. E. Downing, Brookhaven, Miss.; and G. R. Moody, Meridian drive-in, Meridian, Miss. . . . William Murphy, Jr., manager Southeastern Theatre Equipment Co., called on Henry H. Hinckle, and H. G. Prophitt, Jr., owners of the Star in Monroe and West Monroe and sold them RCA equipment including the newest car speakers for their new Star, Tallulah, La. . . . Ray Vrazel, who has held the reins of the Tudor and Globe since Slidell Theatre Corp., assumed operations, has abandoned exhibition operations to join U-A's sales force. . . . C. C. Gautney, Bill Ward and Don Page have opened their new Dixie drive-in, Opp, Ala.

OKLAHOMA CITY

The Criterion held a preview of "My Son John." . . . Four kid shows are held every Saturday at the Harber, Tower, Plaza and Capitol theatres. All kids are admitted for 20 cents. . . . Mr. and Mrs. Harold Combs, are in Chicago, attending a convention of the Tobacco Distributors. Mr. Combs is concession manager for the Barton Theatres. . . . Mrs. Ethel Dinkens, manager of the Skytrain theatre, has been asked to speak before the Womens Club at Tinker Field Airbase. . . . The Poncan theatre, at Ponca City, Okla., was to have a free kids baseball party on Saturday. . . . At Hillsboro, Mo., Miller Theatres, Inc., of Festus, has filed a petition for an injunction against local 833, AFL Motion Picture Operators Union, which has picketed two theatres owned by the firm. The petition, filed in Jefferson county circuit court, named the union and seven officials as defendants and asked $65,000 damages. In its petition, Miller Theatres, charged that the union, had picketed its theatres in Festus and Crystal City for two months reducing patronage. . . . A "cry room" has been built at the Civic Theatre, at Webb City, Mo.

OMAHA

Keenan Wynn, spoke before the Iowa-Nebraska Allied Theatre Owners convention here, as did Jake Rachman, *World-Herald* reviewer. . . . The industry was shoulder to shoulder with the hardest workers as the community put up a winning fight against the Missouri river. In individual volunteer effort and organized action the film folks did yeoman duty, from working on the dikes to furnishing film and labor and free shows for on-call workers and evacuees and donating cash. . . . Stars in town for the world premiere of "Bronco Buster" at the Orpheum wore themselves out at Red Cross shows and benefit performances. . . . Aldo Ray will appear at the RKO-Brandeis May 7 for the opening of "The Marrying Kind." . . . Charles and Kenneth Sargent are planning to start construction on a drive-in theatre at Broken Bow, Neb. . . . Carl White, owner of the Quality Theater Supply Company, reported his son, Carl, Jr., is home from Fort Riley, Kans., before transfer to Chicago.

PHILADELPHIA

With the Warner Bros. circuit closing the midtown Savoy, the Palace will become an all-night house operation. . . . Joseph Conway, in reopening the Eureka for the showing of foreign films, changed the name of the house to the Fine Arts. . . . Addie Gottschalk, RKO city salesman, returned to his desk following his recent operation. . . . Paramount Decorating Company is handling the redecorating of the A. M. Ellis' Bluebird. . . . Robert P. Maclary, owner of the Pleasant Hill drive-in near Wilmington, Del., announced the marriage of his daughter, Charlotte, to Wilson Powell. . . . Nicholas A. Caruso, assistant manager of Warners' Queen, Wilmington, Del., is now an army corporal and departed for Camp Stoneman, Pittsburg, Calif. . . . The Carman, now operated by the William I. Greenfield Theatres, announced the early resumption of the original vaudeville-film policy for the key neighborhood house. . . . Dave Weinstein re-entered the exhibition field as manager of the Walter Reade's Atlantic drive-in, Pleasantville, N. J. . . . J. J. O'Leary, executive head of the upstate Comerford Amusement Company, marked a quarter-of-a-century with the theatre circuit. . . . The Park started amateur shows one night a week. . . . William I. Greenfield called a meeting of creditors for the reopening of the Byrd, Sherwood and Riviera which the independent circuit head dropped earlier this month. . . . Jack Allen, formerly at Warners' Lane, transferred by the circuit to manage

(*Continued on following page*)

(Continued from preceding page)

the Fern Rock. . . . Gene Plank, of Harrisburg, Pa., who spent the past two summers in Reading, Pa., as manager of the Reading drive-in, is back in that position. . . . The Rush Township near Pottsville, Pa., voted to levy a two per cent amusement tax on admissions. . . . A. M. Ellis circuit closed the Breeze, small neighborhood house.

PITTSBURGH

Preliminary steps for the launching of a big campaign in connection with RKO Radio's "King Kong" were made at a meeting here. At the session was Terry Turner, director of exploitation, Don Prince, Nat Levy, divisional manager, and Dave Silverman, branch manager. All the big circuits had representatives on hand. . . . Film Row is mourning the death of George Purcell, chief booker and buyer for the Manos circuit. He died suddenly of a heart attack. . . . The William Finkels, he's Chief Barker of Variety Club Tent No. 1, will trek to Hollywood to see their son at the close of the Variety Club's annual convention at Las Vegas. . . . George Carey, the veteran stage electrician at Loew's Penn, is recuperating from a serious operation. . . . Ike Sweeney has been informed by his Republic bosses that "I Dream of Jeanie" will have its premiere here, the home of the composer.

PORTLAND

Mrs. J. J. Parker, president of the J. J. Parker Theatres, announced that she will build a 500-car drive-in at Astoria, Ore. The announcement came after she returned from a business trip to that area with her executive assistant, Jack Matlack. . . . Foster Blake, western sales manager for Universal and Arthur Greenfield, Oregon branch manager, were hosted at a luncheon by Mrs. Parker. . . . Theatre business has been slow the past two weeks. . . . Patrons like the fast actioned TV newsreels at the 20th-Century News Theatre operated by Marty Foster and Frank Breal. . . . The Mayfair Theatre has just been painted. Next step is a complete facelifting. . . . Orpheum theatre is arousing comment since completing the remodeling job.

PROVIDENCE

Albert J. Clarke, Majestic theatre manager, heads the committee planning another "Day at the Races" program scheduled early in July. The affair to take place at Narragansett Park, Rhode Island's pioneer racing plant, will be open to members of the Variety Club of New England, and their friends. . . . "With A Song In My Heart" held for a second week at the Majestic. . . . The Carlton came up with one of the ever-popular "horror shows," presenting Boris Karloff in an "un-cut" version of "Frankenstein," and Bela Lugosi in "Dracula." . . . "Singin' In The Rain" proved so popular that Maurice Druker held it for a second week at Loew's State. . . . The Albee used generous newspaper space in heralding "Deadline U.S.A." . . . Another hold-over for a second week's engagement was "The Marrying Kind" at the Providence Strand. So many hold-overs occuring at the same time is an unusual coincidence in this city. . . . A golf range has been opened in the area adjoining the Pike drive-in theatre in this area.

SAN FRANCISCO

The Blumenfeld Theatres announced the 1471-seat Esquire, Oakland, will show foreign films. . . . Eddie Bonns, formerly with MGM, Universal and James Granger, has been appointed to handle publicity in Northern California for the George M. Mann Theatres. . . . New manager at the Tower is John Dostal of New Orleans. . . . Fox West Coast has made the following managerial changes: Norman Pilegard, manager of the California, Berkeley, appointed temporary manager, Chimes, Oakland. He replaces Darrel Cochran, resigned. Louise Andermahr, former manager, Broadway, Burlingame, is temporary manager, Carlos, San Carlos, replacing Jack Frazer, resigned. James McComb, assistant, San Mateo, San Mateo, is temporary manager, Broadway, Burlingame. . . . The California, Berkeley, is undergoing remodeling and will remain closed during this period. . . . Seriously ill are Mrs. Mary Pischoff, wife of Darrell Pischoff (Pischoff Signs) and Mrs. Phillip Booker, wife of Colonel Booker, treasurer of Paramount theatre. . . . James B. Lima, executive, General Theatrical, accompanied H. S. Levin, president and Mr. and Mrs. Jesse Levin to the Variety Convention.

SEATTLE

"The African Queen," now playing at John Hamrick's Orpheum and Blue Mouse, marks one of the few times in Seattle's history in which a first-run motion picture has played simultaneously at two downtown theatres. Willard Coghlan, advertising manager, predicted the picture may set a new record. . . . Earle Keate, United Artists field representative, had a tame lion to open "The African Queen." . . . Vic Gauntlett, advertising manager of Evergreen Theatres Corp. seriously ill. . . . Carl Mahne, merchandise manager, and Frank Christie, buyer for Evergreen Theatres, were in Portland. . . . Sammy Siegel, Columbia field representative, was welcomed back on the Row after a nine-week jaunt in the Rocky Mountain states for "Death of a Salesman." . . . Buck Seale, Columbia salesman returned from Spokane and George Clarke, shipper, came back to work after a 3-week illness. . . . Joe Rosenfield, Post Street Theatre of Spokane, conferred with Paramount's Walter Hoffman on the campaign for "The Greatest Show on Earth." . . . Russ Riches, former manager of the Tower in Bremerton, has been announced as the new manager of the Varsity in Seattle, replacing William Kostenbader who has resigned. . . . Drive-in theatre operators of Washington and Northern Idaho met Tuesday, April 22, at the New Washington Hotel for the purpose of organizing a Drive-In Theatre Association.

ST. LOUIS

Theatre Owners and managers in this trade area are invited to attend the regional meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois to be held in the Frisina Hotel at Taylorville, Illinois on Tuesday, May 6. Tom Bloomer president of the MPTO announced that the exhibitor doesn't have to be a member of the organization to attend. . . . Daylight saving time moved in over the week-end driving the starting time back for drive-ins. . . . John Thompson, an attache at the British Embassy in Washington, D. C., told a press conference here that close to 1,000 African students in U. S. universities are trying to get the controversial film "Latuko" banned or withdrawn completely.

TORONTO

Win Barron, Paramount's publicity and advertising chief in Canada, has taken a trip west to beat the drum for his company and talk as well to the convention of International Air Transport Association in Victoria. . . . Top honors for holdovers in the city go to "Manon," now in its ninth week at the Astor, while "Five Fingers" is in its seventh week at the Eglinton. . . . RKO's Canadian District under General Manager Carl Peppercorn is in 1st place in the 17th week of the Ned Depinet Drive. . . . Roger Manvell, Britain's leading authority on the film, speaks in Toronto May 14. . . . A 250-seat theatre has been approved for Bryson, Ont., with work to start shortly. . . . Passe Temps theatre, Joliette, Que., gutted in a recent fire is being rebuilt at a cost of $50,000. . . . Alfred Daff, vice-president and director of world sales for Universal-International, told a luncheon meeting here that Canadians should expand their film industry. . . . Nick Balla now holds executive producer spot at National Film Board formerly held by Sydney Newman. The latter is now with CBC-TV. . . . Billy Sommerville, Jr., takes over the post of secretary-treasurer Motion Picture Theatres of Ontario Association, succeeding Lou Rosefield.

VANCOUVER

Tom Hetherington, who operates a 16mm circuit out of Kaslo in the Kootney zone of B. C., is building a drive-in theatre seven miles from Nelson. . . . William Risk, former exhibitor at Paradise Valley, Alberta, will build a 300-seat house at Alery Bay, a fishing center upcoast from Vancouver. The town is serviced by a 16mm circuit at present. . . . The new Ruskin drive-in theatre 30 miles from Vancouver in the Fraser Valley, which will accomodate 350-cars, has opened. . . . The Paramount theatre, a 1400-seater at Edmonton, Alberta, built by Famous Players, is expected to be open by June. . . . A $200,000 brick and concrete structure will replace the Napier theatre at Drumheller, Alberta, to replace the Napier destroyed by fire in December, 1951. The new house will seat 650; owners are Coyle Investments of Montreal, and the new house will be managed by Marguerite Playle of Drumheller.

WASHINGTON

Mrs. Oscar L. Chapman, wife of the Secretary of the Interior, will be the guest mother at the Variety Club of Washington's annual Mother's Day Luncheon. This luncheon is being staged by the Associate Members of Tent No. 11, under the direction of Dr. Sylvan Danzansky and Harry Coonin. . . . Jose Ferrer made a personal appearance at a local department store to boost sales of recordings of excerpts from "Cyrano de Bergerac." . . . Variety Club delegates to the 16th international convention at Las Vegas, Nevada, are Jake Flax and Wade Pearson. Mr. Pearson is substituting for Nathan D. Golden, who is in Europe. International Canvasman from Tent No. 11 is Morton Gerber.

RCA Has New Kinescope

The tube department of the RCA Victor Division this week announced development of a new seven-inch projection-type kinescope capable of providing a 20-by-15-foot picture when used with a suitable reflective optical system having an 80-foot projection throw.

Similar in design and appearance to RCA's earlier projection kinescope, now used in most of the theatre television installations, the new tube (RCA-7WP4) features a faceplate curvature designed for use in reflective optical systems having an 80-foot throw. The company's older type was designed for systems with an optimum 60-foot throw.

Engineered to provide a clear, bright picture, the new tube features a high-efficiency, metal-backed, white-fluorescent screen, especially developed for theatre-projection service.

The RCA-7WP4 has electrostatic focus and magnetic deflection. Electrostatic focus facilitates the use of the tube with a reflective optical system. It makes possible automatic focus control by means of an associated voltage-control circuit, in combination with a voltage-regulated dc power supply. Magnetic deflection provides essentially uniform focus over the entire picture area.

An 80,000-volt, forced-air-cooled type, the new theatre television kinescope incorporates special high-voltage design features. The tube measures about 19½ inches in length and seven inches at its greatest diameter.

Legion Approves Nine Of 11 Productions

The National Legion of Decency this week reviewed 11 films, putting two in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Man from the Black Hills" and "Wild Stallion." In Class II are "Carbine Williams," "High Noon," "Maytime in Mayfair," "Waco," "Wall of Death," "Wings of Danger" and "Without Warning." In Class B are "The Lion and the Horse" because it "tends to condone the taking of the law into one's own hands," and "Outlaw Women" because of "suggestive situations; low moral tone."

Herman H. Gocke Dies

Herman H. Gocke, 82, prominent theatre executive and attorney of Louisville, Ky., died April 20 at his home there. He was president and director of the Ideal Amusement Company, owner of the Ideal, Park and Oak theatres. He was a partner in the law firm of Boldrick & Gocke for 44 years until it was dissolved in 1948.

Leslie Banks

Leslie Banks, British stage and screen actor and producer, died at his home in London April 21. In 1948 Mr. Banks was president of British Equity.

IN NEWSREELS

MOVIETONE NEWS, No. 35—Atom bomb dropped in Nevada, Michigan and New Jersey jail riots ended. Aqua show.

MOVIETONE NEWS No. 36—War with Japan ended, peace treaty signed. Gen. Ridgeway succeeds Eisenhower; Gen. Clark goes to Far East. Five thousand Reds invade West Berlin. Vancouver fire causes $5,000,000 damage. Rabbit fur in California styles. Penn Relays. Water skiiers set 135-mile mark.

NEWS OF THE DAY, No. 269—Atom bomb. Presidential race. Fire ravages Japanese city. New Army trucks. Dutch family here. Aqua thriller.

NEWS OF THE DAY, No. 270—Official end of war with Japan. Vancouver's worst fire. Reds riot in Berlin. Birthday parade for Elizabeth. United Cerebral Palsy. Penn Relays.

PARAMOUNT NEWS, No. 72—Water ski wizardry. Peace in Michigan and New Jersey prisons. Biggest U. S. atomic blast.

PARAMOUNT NEWS, No. 73—Olympic hopefuls on display. Elizabeth. Cerebral Palsy drive. Japanese peace treaty. Ridgway, Clark appointments.

TELENEWS DIGEST, No. 17B—Atom blast. Riots rip prisons. 1,000,000 in Japanese strike. Walking up a wall

TELENEWS DIGEST, No. 18A—Ridgway succeeds Eisenhower, Clark to Far East. Newest U. S. sub. Fire in Japan levels community. Congress probes Katyn massacre. CARE distributes Greek relief. Nations honor Shakespeare. Tennis.

UNIVERSAL NEWS, No. 555—Atom bomb blast. Underwater trucks. New Jersey prison riots. Water ski tournament.

UNIVERSAL NEWS, No. 556—Japanese peace treaty. Cerebral Palsy drive. Strike in Japan. Loyalty parade in New York. Miss India. Vancouver fire. Bear facts.

WARNER PATHE NEWS, No. 74—Atom blast. Prison riots end. Fire in Japan. Water skiing.

WARNER PATHE NEWS, No. 75—Jap treaty. Eisenhower on farewell tour. Sen. Russell in Atlanta. Air Force tests planes. France trains jet pilots in Morocco. Mrs. Truman meets palsy poster kids. No wrinkle fabric. Water skiing.

Ohio Theatre Group Calls For Aid to Drive-Ins

At a meeting in Columbus last week, the board of directors of the Independent Theatre Owners of Ohio adopted a six-point resolution calling for closer cooperation between Ohio indoor theatres and drive-ins. The resolution stressed the "identical" interests of drive-ins and indoor houses with respect to distributors, supply houses, tax problems and non-taxable competition. Specifically, the resolution called for an end to discrimination against drive-ins by distributors and National Screen Service; asked for a new yardstick to determine equitable rentals for drive-ins which do not operate 12 months of the year; determination of rentals for drive-ins on age of product—number of days after the last preceding run—in accordance with same basic principles used for indoor theatres; inclusion of drive-ins with indoor theatres in attempts to eliminate competitive bidding and excessive multiple day and date runs; inclusion of drive-ins in legislative problems, and the availability of the Ohio group's services for drive-ins on the same basis as for indoor theatres.

MGM Plans to Produce Shakespeare's "Caesar"

Dore Schary has announced in Hollywood immediate preparation for the filming this summer of "Julius Caesar," with John Houseman to produce the Shakespeare play as one of MGM's important productions of the year. Mr. Houseman as producer and director has given the New York stage several outstanding Shakespearean productions.

SMPTE Sees New Portable Recorder

CHICAGO: A new portable magnetic recording system that offers the motion picture and television industries reductions up to 75 per cent in film costs was shown here last week by the RCA Victor Division of the Radio Corporation of America as part of the 71st semi-annual convention of the Society of Motion Picture and Television Engineers.

It is claimed that the revolutionary principle and design of the new magnetic sound system will have far-reaching effects in the film and television industries.

The saving in film cost is achieved by using half-width film (17½mm) at half of the standard release film speed (45 feet per minute, instead of 90 feet). Adoption of the split 35 mm film as "split speed" has also allowed a 40 per cent reduction in recorder weight and a 50 per cent shrinkage in equipment size.

The new apparatus, designated the RCA PM-64 Portable Magnetic Recorder-Reproducer, meets the film industry's need for a smaller and lighter recorder-reproducer for location work, and at the same time it provides a studio sound system capable of recording a full 30-minute TV film program on one reel.

On the basis of previous design standards, it would be necessary for the recorder to accommodate 3,000-foot reels for TV material and 1,000-foot reels for location work. The present equipment need accommodate only 1,500-foot and 500-foot reels respectively and it also affords a substantial reduction in film storage space.

The SMPTE delegates heard from Mauro Zambuto of Scalera Films, who presented a report on dubbing in Italy. He said Italian audiences insisted on lip synchronization and refused to accept subtitles. Market differences in the voice-frequencies used in the two languages add to other dubbing difficulties, he reported.

Court Voids Admission Tax in Oregon Town

PORTLAND: The Oregon Supreme Court has held void a three percent admissions tax imposed on theatres by the city of Eugene. The decision was the result of a suit brought by Eugene Theatre Co. and Western Amusement Co. against the city. The tax has been collected for the past three years.

Newsreels Pool for Olympics

Walter Ament, chairman of the American Newsreel Association, announced this week that American newsreels had concluded an agreement with the Olympic Film Committee in Helsinki for the coverage of the Olympic Games this summer. The five major newsreels will have a pooling arrangement on the coverage.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED THEATRES AND DRIVE-INS. NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

EAGLE THEATRE, MONTGOMERY, PA., 500 seats, only theatre, remodeled, everything. Going to Australia. ROBERT THOMPSON.

NEW EQUIPMENT

SAVE 50% TO 75%! Buy tempered Masonite marquee letters, available all colors; 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

S-T-R-E-T-C-H YOUR $$$ AT S. O. S. RECTIfied bulbs $4.95; coated lenses $100 pr.; Changeovers with foot switches $44.50 pr. Flameproofed, fungusproofed screens 39½c sq. ft.; beaded 49½c. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

FIRST QUALITY RECTIFIER BULBS, $4.75; white sound screen, top quality, 35c ft.; Exciter lamps, 39c; parts for Simplex and Powers, 30% discount; Universal splicers, $5.69; photocells from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

BUSINESS OPPORTUNITIES

PATENTED THEATRE SEAT COVER BUSINESS. Includes 15,800 yards elastic, 6,500 yards leatherette, 14,000 zippers. Covers fit all chairs. Complete, $29,500. TUFFORD, INC., Front St., San Diego, Calif.

STUDIO EQUIPMENT

BECOME A PRODUCER—MAKE TV COMMERcials and newsreels. Auricon 16mm Sound Camera, $495; Solarspots, $69.50; Art Reeves 35mm recorder, $1,995; Animation stands, $1,495, up; Bell & Howell 35mm Printer, $1,495; Sound Readers, $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POSITION WANTED

THEATRE MANAGER WITH EXTENSIVE ADvertising-exploitation background wants wider opportunity, managerial or advertising. Over 20 years one company. Box 2654, MOTION PICTURE HERALD.

USED EQUIPMENT

TAKE YOUR TIME PAYING FOR MODERN projection and sound equipment using your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

THEATRE MARQUEE, TWO YEARS OLD, with Wagner 10″ letters. Simplex projectors, rear shutters, RCA sound No. 105. Two Brenkert lamps, 1KW. LEONARD SOSKIN, 12248 Grand River, Detroit 4, Mich.

POPCORN MACHINES WITH FREE SUPPLIES that return their cost. New high grade beautiful models, five sizes. Three Manley's, like new bargains. Also Hamilton scales, $98.50. KLINKEL POPCORN MACHINES, Albion, Mich.

SHOP! COMPARE! SUPFR-SIMPLEX MECHANisms, rebuilt, $850., 1 unit hand operated ticket machine, excellent, $44.50; wire and aluminum reels, excellent, $1.00; Powers mechanisms, rebuilt, $114.50; pair Gardner 1-KW lamphouses and rectifiers, rebuilt, $495. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SEATING

CHAIR-ITY BEGINS AT S. O. S. ALL TYPES theatre chairs from $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

2,200 UPHOLSTERED THEATRE SEATS. BEST offer takes. PHONE CHICAGO HARRISON 7-3034.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

MARBLES, JACKS & BALL. PRICES AND CATalog on request. HECHT, 3074 Park Ave, New York 51.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOW-cost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

TIME IS SHORT — ORDER NOW TO GET opened this season. Underground cable $70 M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S .O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Film Preferences Cited In Milwaukee Study

The 29th annual Milwaukee *Journal* Consumer Analysis, which was published in the Milwaukee *Journal* April 17, shows some interesting facts concerning Milwaukee's preference in motion pictures.

The vast increase in TV sets has reduced film attendance but it hasn't changed preferences in the types of pictures preferred. Neighborhood houses are still the favorite place to take the family, and musicals are the first choice. Westerns are at the bottom of the list. In order of choice, here is what Milwaukee likes to see: comedy, romance, mystery, adventure, historical, Western and others.

Of the 198,028 or 74.1 per cent of Milwaukee's families with TV, 80 per cent would sooner go to a neighborhood than a downtown theatre; of those without TV, 77 per cent preferred a neighborhood film. The survey also showed that TV set families go to the movies less often than those without sets. Of those with sets, 29.5 per cent have not seen a motion picture for more than a year.

United Amusement Net Up to $393,199 in Year

TORONTO: Net profit of United Amusement Corp., Ltd., of Montreal for 1951 was reported at $393,199 as compared with $391,125 in 1950, with gross profits of $1,619,283 against $1,444,581. Income taxes advanced from $271,415 to $392,974. The company's shares were split four for one during 1951. On the basis of the combined split stock, earnings equalled $1.22 against $1.21 in 1950. Dividend payments totalled $193,989 in 1951, representing 60 cents a share, as compared with $141,450, equal to 43¾ cents per share in 1950, on the present capital.

Child Behavior Parent Problem, Exhibitors Say

SAN FRANCISCO: Child behavior in theatres is largely the responsibility of the parents, exhibitors here have replied in answer to a call by the Mothers Committee on Mass Communications of Lafayette School which urged elimination of rowdyism at children's matinees and the booking of more suitable films. San Francisco law enforcement officials have urged a clean up of matinees after a recent wave of juvenile delinquency and vandalism. The committee addressed its appeal to a group of 40 neighborhood houses. In reply, exhibitors Ben Levin, W. W. Coovert and R. Harvey admitted children were noisy and restless at matinees but argued that this constituted their idea of a good time. "Children's behavior in the theatre is 90 per cent the responsibility of the parents," the theatremen said.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

"Everybody Wants To Get In The Act!"

JIMMY DURANTE has a line for it! (He has a million of 'em!) To express his opinion of those who are so fascinated with show business that they want to get in it, regardless of opportunity or opinion to the contrary. Jimmy doesn't think too highly of amateurs. So when they come barging-in, he directs his famous line as a good-natured warning. It's pertinent to our business, in exploitation.

The other day, a friend sent us a photograph of a marquee, complete with big changeable letters, but it wasn't any theatre. It was a travel agency in Brooklyn, and buried somewhere in the advertising of tours, etc., was a reference to "Quo Vadis." What we noted was that nowadays, glancing along Main Street, you never know. It used to be that you could scan a busy street and identify the theatres, but you can't do it, since super-markets, drug stores, and what-have-you, use our marquee style.

We're prompted to think of this today, because, on Broadway, there's a Hollywood premiere for the opening of a new Nedick's Orange Juice stand, complete with guest stars from a big Broadway musical show. The cast and chorus will deal out the juice and mix with potential patrons and the press. It's every bit as glamorous as anything done for a theatre opening. And the press reaction will be about as good, with different juice.

The other day, we saw a typical showmanship stunt in a window, a contest idea that has been offered time and again in the pages of the Round Table. But it wasn't theatrical. It was groceries. Winners took home baskets of canned goods in ratio to their skill and the theatre man will have to get a new idea.

That's about what it means, across the board. If everybody and his brother are going to use showmanship stunts for any and all kind of selling, then we have to scratch a little harder, and dig a little deeper into our experience, for the things that still spell theatre. It weakens that theatrical feeling when everybody gets in show business and uses our stuff, in competition.

MOTHER'S DAY

There's no date on a Showman's Calendar with as much of value to the theatre manager as "Mother's Day"—Sunday, May 11th. For there is no member of the family audience who is as important to the theatre manager as Mother. She is the one person who keeps the family together.

Her Day, coming at the end of Family Week, and just ahead of Children's Day and the beginning of school vacation and other holidays, is an opportunity to keynote your policy and program in her behalf. Let her know that you are there to take the best of care, of her and the family, individually and as a group. Mother likes attention, too; and she will show her real appretion, for everything you do for her.

Your neighborhood merchants will like it, also, if you approach them for ways and means to sponsor special things for Mother. They apreciate it when she brings her family downtown, to the movies and to see the store windows, at night. You can do so many nice things, if you only make the effort.

Remember the oldest Mother, the youngest Mother, the Mother with the largest family, the Mother whose family is voted the most typical of your community. Wrapped in this package of Mother's Day promotion is a whole year of public relations. Ideas for Mother's Day are suggestive of many other things you might do, all the year around, to attract the family group.

You have to glamorize the theatre, to build up that atmosphere of lights and action and entertainment. Mere stunts may do more to cheapen that feeling people like to keep in their hearts. Memories of great things they've seen and experienced. Anticipation of great things yet to come. Don't bury a patron's belief in theatre with anything that's cheap.

¶ We cite with praise the 15th Anniversary of Teaching Film Custodians, a division of the Motion Picture Association of America, which has made available more than 600 short films and excerpts from feature films, for the use of schools, in a program of distribution for 16-millimeter films, on lease, at cost of prints. Patriotic, historical and citizenship films have thus been placed in school film libraries—"in fostering and perfecting the use of the motion picture as an educational medium." Such a development is promotion and public relations carried to the highest degree of efficiency, and to the grass roots, at the local level. We compliment the sources for their vision and leadership—but, more so, we would compliment the theatre manager at the point of sale who has the qualifications for his job, to make proper use of this service.

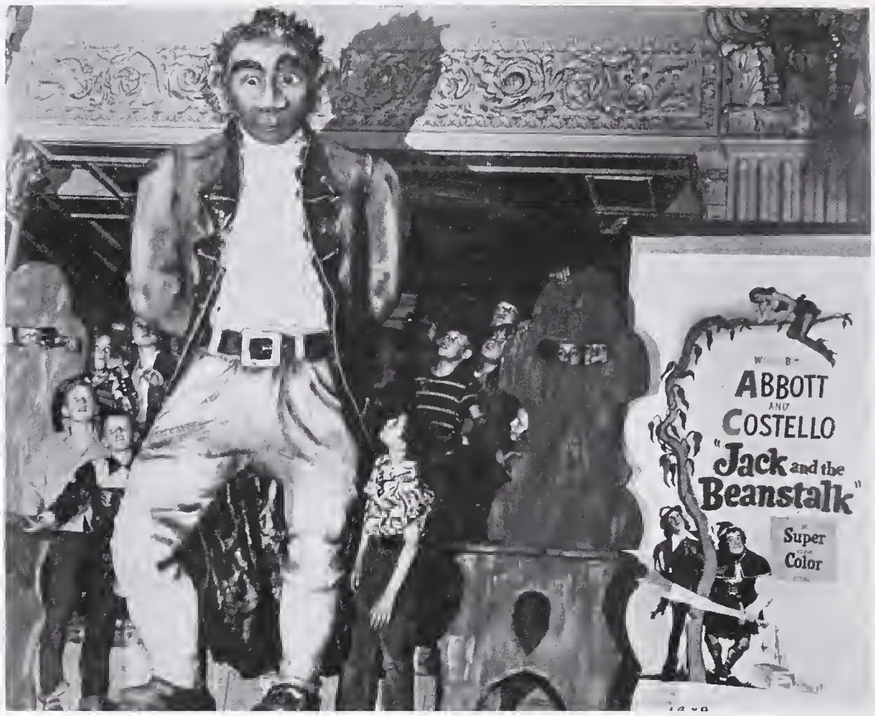
* * *

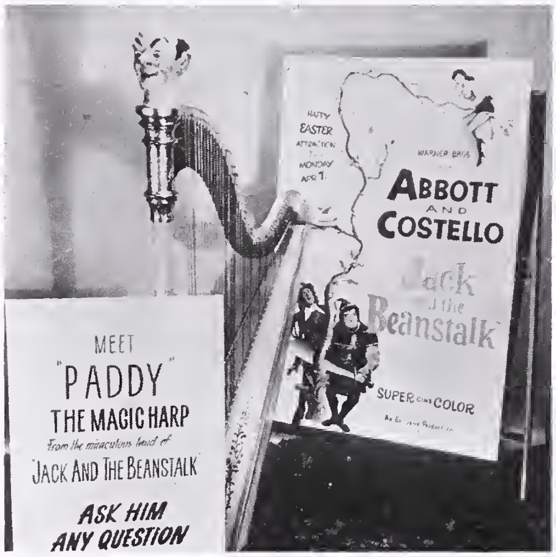
¶ Pardon our obvious pleasure in reporting this item of news. Ivan Ackery writes from the Orpheum theatre, Vancouver, to say that his company and MGM have honored him with the Canadian premiere of "The Wild North" and given him two weeks to get ready. But he makes faster time than most, by closing a deal in advance with the Munshaw Color Service, Ltd., Canadian distributors for Ansco Color, who have agreed to put up $2,000 for cooperative advertising of this new picture in Ansco Color, at the Capitol theatre. That's fast thinking and good showmanship.

It's a nice reflection of Ivan's ability, as a Quigley Grand Award winner, to go into action and come up with a superior result in quick time. And an indication of how local business firms regard him and the confidence they place in him. He says there will be a new campaign book on "The Wild North" as an entry for the Quigley Awards, and that everything in it will be his own endeavor. They seldom send exploitation men to Vancouver, and this results in native showmanship. —*Walter Brooks*

GIANTS--
And Smaller Promotions

"JACK AND THE BEANSTALK" is a natural, for Abbott and Costello, or kids of all ages, who relish this fantasy, with accent on fun. At left, you see a full-size, animated giant, part of the lobby display at the Utah theatre, Salt Lake City, and youngsters enjoyed it in anticipation of pleasure yet to come. Below, there's a real magic harp—just like the one that talked to Jack in the land of the Beanstalk. You ask it questions, and it answers, just like that, via a two-way microphone and speaker hook-up, in the lobby of Warner's theatre, on Broadway.

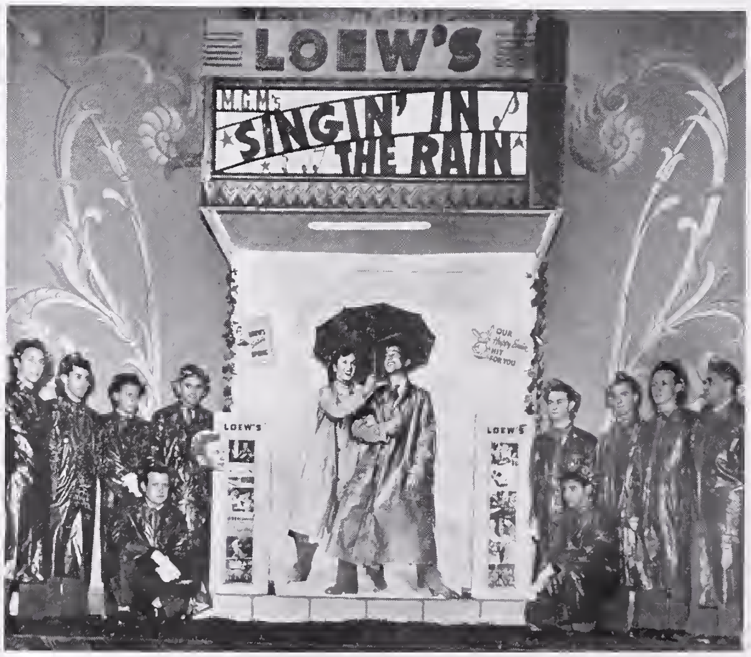

ABBOTT AND COSTELLO
"Jack and the Beanstalk"
Super Color


ABBOTT AND COSTELLO
Jack and the Beanstalk
SUPER COLOR
MEET "PADDY" THE MAGIC HARP
From the miraculous land of
JACK AND THE BEANSTALK
ASK HIM ANY QUESTION

At right, David T. Katz, executive director of the Roxy theatre, provides another of his good stunts for youngsters, as a popular Springtime lobby attraction.

And below, it's raining, but really. At left, Sam Gilman shows his street ballyhoo, with music and rain drops, to match; and at right, Boyd Sparrow's ingenious lobby display, with simulated rain, and the staff wearing raincoats, to carry out the illusion.

YOU ARE LISTENING TO THE HIT TUNES FROM THE
SINGIN' IN THE RAIN
HAMMOND CHORD ORGAN
CLARK MUSIC


LOEW'S
M-G-M's SINGIN' IN THE RAIN
LOEW'S
LOEW'S

Something New Has Been Added—Pressbooks Are Better Than Ever

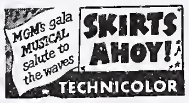
MGM announces, in its pressbooks for "Young Man With Ideas" and succeeding issues, a new, complete campaign mat, similar to the one illustrated at right, for theatres with minimum advertising budgets. It's a bargain, and we invite you to check, item for item, and see how much you get for your money.

All of the ad and publicity mats shown are on one mat, which sells for 35c and even includes enough borders to makeup your newspaper advertising with new designs each time. If all of the mats illustrated were bought separately, at the prevailing cost of 15c per column, it would add up to $1.80, so you save the difference above 35c when you buy the big economy size.

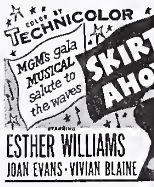
And it's more than an economy, it's encouragement to buy and use mats, which have always been a bargain in showmanship—and are now proof of the fact that "pressbooks are better than ever." Included are a couple of publicity mats, which managers should buy more often. Show them to your newspaper man, and we'll gamble that he'll use them in free space, to illustrate a reader or a review. Newspapers have to buy filler material for their pages.

Si Seadler, of Metro, says "Exhibitors asked for it, and MGM provided a new advertising mat service, designed especially for small theatres." He wants exhibitors to write and tell him what they think of this innovation in Metro pressbooks. We'll say right here, it's the best step forward since Barnum invented showmanship. Be sure you take advantage of it.

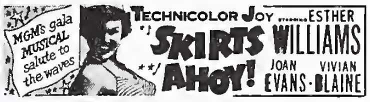
Look in your new Metro pressbooks, study this new feature, comply with Si Seadler's request and tell him what you think. He wants to know; and we want to see evidence that smart managers in small situations are using good materials when offered and available. This beats anything in the line of "utility" mats or small-situation layouts, that has been seen, anywhere, and should have a good response from theatre managers, who are asked to express their approval, and offer suggestions for further improvement.


MGM's gala MUSICAL salute to the waves
SKIRTS AHOY!
TECHNICOLOR

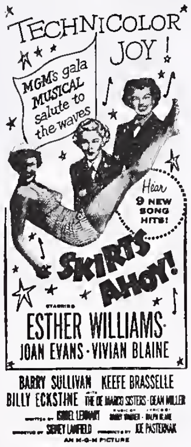
AD MAT NO. 115
1 COL. x 1" (14 LINES)


COLOR BY TECHNICOLOR
MGM's gala MUSICAL salute to the waves
SKIRTS AHOY!
STARRING
ESTHER WILLIAMS
JOAN EVANS · VIVIAN BLAINE

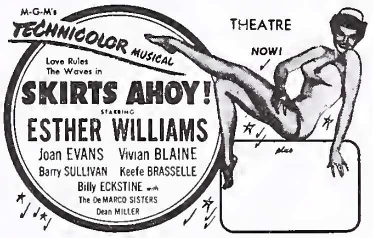
AD MAT NO. 114
1 COL. x 2" (28 LINES)


MGM's gala MUSICAL salute to the waves
TECHNICOLOR JOY
SKIRTS AHOY!
STARRING ESTHER WILLIAMS
JOAN EVANS · VIVIAN BLAINE

AD MAT NO 210 • 2 COLS. x 1" (28 (LINES)

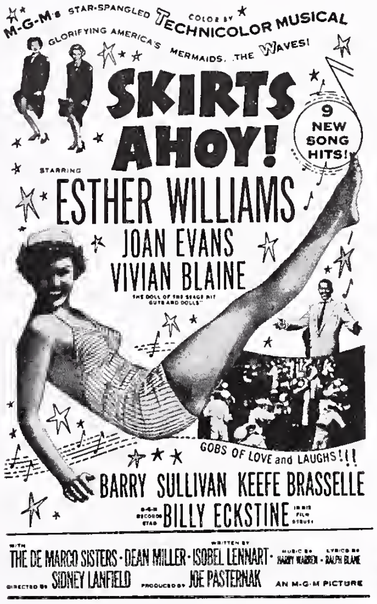

TECHNICOLOR JOY!
MGM's gala MUSICAL salute to the waves
Hear 9 NEW SONG HITS!
SKIRTS AHOY!
STARRING
ESTHER WILLIAMS
JOAN EVANS · VIVIAN BLAINE
BARRY SULLIVAN KEEFE BRASSELLE
BILLY ECKSTINE WITH THE DE MARCO SISTERS · DEAN MILLER
WRITTEN BY ISOBEL LENNART
MUSIC BY HARRY WARREN · LYRICS BY RALPH BLANE
DIRECTED BY SIDNEY LANFIELD PRODUCED BY JOE PASTERNAK
AN M-G-M PICTURE

AD MAT NO. 111
1 COL. x 4" (56 LINES)


M-G-M's TECHNICOLOR MUSICAL
Love Rules The Waves in
SKIRTS AHOY!
STARRING
ESTHER WILLIAMS
Joan EVANS Vivian BLAINE
Barry SULLIVAN Keefe BRASSELLE
Billy ECKSTINE with
The DeMARCO SISTERS
Dean MILLER
THEATRE
NOW!
plus

AD MAT L-201 • 2 COLS. x 2½" (70 LINES)

SKIRTS AHOY MAT 1-E


M-G-M's STAR-SPANGLED COLOR BY TECHNICOLOR MUSICAL
GLORIFYING AMERICA'S MERMAIDS, THE WAVES!
SKIRTS AHOY!
9 NEW SONG HITS!
STARRING
ESTHER WILLIAMS
JOAN EVANS
VIVIAN BLAINE
THE DOLL OF THE STAGE HIT "GUYS AND DOLLS"
GOBS OF LOVE and LAUGHS!!!
BARRY SULLIVAN KEEFE BRASSELLE
M-G-M RECORDS STAR BILLY ECKSTINE IN HIS FILM DEBUT
WITH THE DE MARCO SISTERS · DEAN MILLER · WRITTEN BY ISOBEL LENNART · MUSIC BY HARRY WARREN · LYRICS BY RALPH BLANE
DIRECTED BY SIDNEY LANFIELD PRODUCED BY JOE PASTERNAK
AN M-G-M PICTURE

AD MAT NO. 207 • 2 COLS. x 6" (168 LINES)

SKIRTS AHOY MAT 2-D

Mort Nathanson, veteran film industry executive, has been appointed publicity director for United Artists, by Francis M. Winikus, national director of advertising, publicity and exploitation. Here's an action picture of Mort, on the road for "The African Queen"—planting publicity with Edwin Howard, movie editor of the Memphis Press-Scimitar.

Foresight Provides Easter Display

Hugh S. Borland, manager of the Louis theatre, on Chicago's South Side, saved up religious pictures by great artists, published by the *Chicago American*, for display as his Easter lobby exhibit, in keeping with the season. We've complimented Hugh Borland before, for his knack of finding, getting, and keeping things ahead of time, for use at the moment when they are timely. Realizing that the theatre couldn't afford to make blow-ups, the managing editor of the great newspaper agreed to sponsor the exhibit, and that in itself is a sign of superior showmanship, and excellent public relations, for the "last run" house in Chicago. Hugh has been doing very well with the "Harlem Globetrotters" and gave out fine color photos of the famous basketball team, with the compliments of a local brewer, who built good will on the popularity of the players, in this densely populated Negro district.

Gives Out $1,000 Checks, But Not Negotiable

The Allentown, Pa., newspapers carried a story to tell all and sundry that if they found a very convincing $1,000 check on the street, they should look carefully for the finely-written line that said it was "not negotiable"—for it was advertising for "The Marrying Kind" at Fabian's Rialto theatre. Manager Earl Arnold also circulated marriage licenses, equally convincing, and "letters" lost in the mail, all as exploitation for the Columbia picture. He found 120 billfolds still unclaimed in his lost-and-found department, and put them to work, with startling results. The enclosures looked to be strictly the McCoy, instead of the Halliday (meaning Judy). In the theatre lobby was an "Information Office"—for "marriage-minded girls" and it was rushed with applicants. This notion seems to be popular with other theatres in various parts of the country, now that it's Spring.

"Quo Vadis" Goes Places

"Quo Vadis" campaigns are literally blooming all over, and we have a desk-full of new entries in the second quarter for the Quigley Awards, and as items of news for the Round Table. Best in the current crop is a report from J. P. Harrison, manager of the Campus theatre, Denton, Texas, who says, "You might be interested to know this picture ran for 10 days in the little town of Denton, and we outgrossed some cities several times larger." His lobby display was borrowed from MGM and shipped in from the Metro studio.

And, most unusual, is the campaign which comes from Eddie Schwartz, manager of Loew's Oriental, Brooklyn. We had to hunt around to find Eddie's name mentioned, because he gives all the credit to his staff, with emphasis on his assistant, Norman Berg, and chief usher, Steve Gambino. It's a fine campaign, and we shall do some research on it, as an entry for the Quigley Awards. In the meantime, Eddie's accompanying letter to Oscar Doob makes clear the credits. Also in the mail, from Harrisburg, Pa., is another complete and excellent campaign, from William Trambukis, manager of Loew's Regent theatre, in one of our old home towns.

Sid Kleper Paging "Rose"

Sid Kleper, manager of Loew's College theatre, New Haven, put in a strong exploitation call for "Rose of Cimarron"—offering $1,000 reward for "the wildcat of the west" on pole cards around town, and using the good herald.

STUNT OF THE WEEK

SHOWMAN'S CAMPAIGN
"MY 6 CONVICTS"

To provide appropriate announcement of the coming of "My Six Convicts" to Washington, the manager of the Trans-Lux theatre sent pies, with files imbedded in them, to newsmen. Here's Jim O'Neill, movie editor of the Daily News, examining his find. (It must be an escapist picture!)

A Statistic We've Long Suspected

Al Jenkins, manager of the Odeon-Vogue theatre, Vancouver, hands out little slips advertising "Ma and Pa Kettle at the Fair" and with the added top line, "Did you know that popcorn has more energy units than 96 per cent of all edible foods?" Anyone who has ever encountered a theatre-full of youngsters eating popcorn and enjoying movies, knows the energy generated, and it's super-power, almost beyond measurement in terms of energy units.

Takes Movie To the Kids

Adam Goelz, manager of the Hippodrome theatre, sends in his campaign on "Snow White" as an entry for the Quigley Awards, and passes along a good word for his assistant, Jack Sinnott, who did a lot of leg work accomplishing the result. Most rewarding by way of public relations was the showing of a 16-millimeter print of "Snow White" to patients in children's hospitals, who couldn't possibly attend the theatre. This created good will for theatre, attraction and motion pictures in general.

The rest of his campaign, running into twenty items of promotion and exploitation, includes a coloring contest sponsored by the *Baltimore News Post*, over seven days; a radio contest over station WITH, which ran for two weeks, a record tieup in music shops all over town, and a television tieup over three local stations.

Kiwanis Pays For "Phone Call"

Ted Munson, manager of the Hardee theatre, Wauchula, Florida, tells how the Kiwanis Club in his town, indirectly, paid for "A Phone Call To a Stranger" by sponsoring the sale of advance tickets. Kiwanis members placed 700 tickets before the playdates, and a majority of these were picked up at the box office, with a resulting profit to both theatre and sponsor. In addition, one of the local Kiwanians has a mimeograph, and he ran off the circular letters which went out over the theatre manager's signature to advertise the event.

Loew's Organizes the "Knot-Hole Gangs"

Attention Boys and GIRLS!
JOIN NOW!
SIGN UP!
ITS FUN ...and FREE!
FILL OUT REGISTRATION CARD Now!
Join the
LOEW'S THEATRES M-G-M PICTURES
Happy Felton
Dodgers
KNOT-HOLE GANG

In a new activity among youngsters, thirty-five Loew's theatres in New York City have launched a new organization—Happy Felton's "Knot-Hole Gangs" of happy, young baseball fans, in cooperation with the popular TV program over the Mutual Broadcasting network. The first morning meeting was held at Loew's Tri-Boro theatre, and in the first week, 12,000 youngsters became members. It is anticipated that more than 100,000 kids will join-up before school closes, and 250,000 during the summer. Membership cards, contests, baseball quizzes and other stunts will add special interest to the new "gangs." About 25% of the first rush of new members are little girls who play baeball! As Groucho Marx says, "Some of the best boy scouts are little girls!" Happy Felton will be on the air about 25 minutes before each home game of the Brooklyn Dodgers—and that's an event of local significance in these parts.

Macy's Picture Choice Is Copied Elsewhere

Macy's "Picture of the Month"—selected by the big department store for double-truck newspaper displays in New York dailies, is probably the inspiration for a similar idea promoted by the Minnesota Amusement Company through a 23-theatre, four-state, day-and-date advertising and publicity campaign, to accent their own "Picture of the Month." The Northwest chain is going all out to herald the openings of new pictures with this salute to one important picture a month, starting with "With A Song in My Heart." Lobby and theatre front are in keeping with cooperative newspaper and other advertising at the local level. Ev Siebel, the circuit's advertising manager, is supervising.

Indianapolis Likes Japanese Film

Patrons of Mannie Marcus' Ritz theatre in Indianapolis are still commenting on the delightful Japanese atmosphere created for the showing of "Rasho-Mon." Against a background of bamboo, cherry blossoms and Japanese lanterns, all the personnel were attired in gay Japanese costumes. An added note of interest was the Japanese war bride, Kaoru Esch, who arrived in Indianapolis from Tokyo during the Christmas season, and in authentic evening dress of her native country, she made a very pleasing hostess for the opening of the picture. The Ritz usual policy of coffee served in the foyer could have been changed to tea and rice cakes, but the costumed girls sufficed. The film has had unusual runs, including 15 weeks at the Little Carnegie in New York.

Pocket-Size Program

Ralph Moyer, manager of Skouras Boulevard theatre, Jackson Heights, L. I., sends a sample of his small program, just big enough to carry in your pocket. He reports using all the ideas on "Viva Zapata!" that were available, including free distribution of the *Argosy* magazine story of the film.

Larry Lawrence, amusement editor of the Milwaukee Journal, Rudy Koutnik, manager of the Palace theatre, Walter Montfried, feature writer, Jack Frackman, of Republic's Milwaukee branch and Andy Hertel, special events man for for the Milwaukee Sentinel, attend a special screening of Republic's "Hoodlum Empire" prior to the opening at the Palace theatre.

Selling Approach

DEADLINE-USA—20th Century-Fox. Savagely turned the spotlight on the revenge killings that shocked a nation! How a fighting editor declared war on crime! "I've got a story to tell, of mob rule and revenge killings, and how men who talk are 'marked' for death." "You can kill me, but you can't murder a newspaper!" Henchmen, hirelings and hot-shots, but you can't stop the press!" 24-sheet and other posters have all the materials to sell Humphrey Bogart in this exciting story. Academy Award winner will be welcomed in newest film. Special tabloid herald, looks like a newspaper, sells with newspaper tactics. Newspaper ad mats are strong and in sizes you can use. Pressbook suggests special teasers in a page of samples, mostly type but calculated to arouse excitement. Small ads, utility mat slugs etc. may be combined in teaser ads. A new way to sell this motion picture is to follow the pressbook suggestion of small ads outside of the amusement section, on the woman's page, sports page, etc. using special mats shown. Publicity mats do much for Kim Hunter, who plays opposite Bogart.

THE CAPTIVE CITY—United Artists. The true, uncensored, story by a fearless editor. No punches pulled, no truths untold. Violence, vice and corruption. The picture that tosses a hot stick of dynamite into the laps of 10,000 city administrations. It could happen in your town! No poster larger than the 6-sheet, which carries the strong advertising-theme drawing which keys the campaign. Herald has this for center spread, plus a statement by Senator Kefauver, which urges you to see the picture. Newspaper ad mats are as hot as the headlines, and in good variety for size and style. Those described in the pressbook are very dramatic. A set of teasers are all type in odd shapes that will fit 1-column space. Worth your atention as teasers, not suitable for display advertising. Pressbook gives you several pages of exploitation stunts with the headline for your information, "How To Capture a City!" Civic clubs and women's organizations may readily conform to your publicity and promotion campaign if you preview the picture or canvass opinion makers and leaders with the pressbook in your hand. Political aspect plus Senator Kefauver's statement may make news of this story through the hot weather of the coming political summer. Every part of the country will have reason to be interested.

AARON SLICK FROM PUNKIN CRICK—Paramount. In color by Technicolor. Bright and dandy as peppermint candy! Fresh as new-mown hay! Gay as a hayride in the moonlight! It's had 50,000 stage performances; in a class with "Oklahoma" and "Life With Father." Dinah Shore, the slick chick; Robert Merrill, the slick voice, Alan Young, for slick comedy. It's the slickest musical ever. 24-sheet and all posters have one pictorial style, good for cut-outs in lobby or marquee display in various sizes. There's a 9 x 12 herald that keys the campaign for smaller situations. Newspaper ad mats run to comedy and corn, of which there is no richer, than this offering. A series of four teasers sell corn, and the large and small space ads sell corn. Paramount gave away cornpoppers to critics, which is a good stunt locally, in advance of previews. Dinah Shore and Robert Merill provide plenty of song tieups for records, sheet music, albums and disc jockeys. Songs are plenty okey, and the singing is plumb beautiful. Comedy will please all those who like to know what they're laughing at—and there are millions of 'em.

MARA-MARU—Warner Brothers. Tropical Treasure, Typhoon and Temptation. Thrill swept, the savage secret of the ship called Mara-Maru. They found uncharted treasure, they met forbidden temptation, on a tropic shore! A fabulous fortune raised from the ocean floor, a savage pursuit and love madness. No poster larger than the 6-sheet, which has characteristic style in the advertising theme. Other posters and accessories follow through. There is a special panoramic hanger, sold at National Screen for $1.50 which cuts apart and extends to 14-feet, across the lobby, and reads from both sides. No herald, but you can take an oversize ad mat such as No. 302 and print your own. All the newspaper mats are good, and in sufficient variety for size to satisfy your needs. The style is evident throughout the series, so you will have a different sales approach. One long, low, flat mat No. 502, is a good variation, in not-too-big space. A set of teasers, in one and two-column width, will answer all purposes in many small situations. Diving and deepwater stunts are suggested in the pressbook for exploitation or displays. Errol Flynn and Ruth Roman should be very satisfying, aboard the Mara-Maru.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/4 Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

When YOU Need Special TRAILERS SPECIALLY Good & Fast
SEND IT TO FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 630 NINTH AVE.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake—This is a good picture as far as the "Blondie" series go, however, none of this series have any box office draw in this area. The series appeal to children under twelve, but not to young folks or adults. Box office business 70% of a falling Saturday night average. Played Saturday, April 19—Myron B. Kluge, Rainbow Theatre, Platte Center, Nebraska.

DEATH OF A SALESMAN: Fredric March—What can you say except what everyone knows, "It's definitely not a small town picture." Lost money on it, but Columbia said they would make it right, and their word is good. Incidentally the only Kramer picture that made money here was "Home of the Brave." Played Wednesday, Thursday, Friday, March 26, 27, 28.—Dom Isabella, Vacaville Theatre, Vacaville, California.

INDIAN UPRISING: George Montgomery—Another super outdoor western that seemed to take well with our audience. Played Friday, Saturday, April 18, 19.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

OLD WEST, THE: Gene Autry—This is just another western. Slow in places with too much talking. Average business. Played Friday, Saturday, April 11, 12.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

Lippert

LEAVE IT TO THE MARINES: Sid Melton, Mara Lynn—Light and strictly for the double header houses. Fair picture. Played Sunday, Monday, April 20, 21.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

Metro-Goldwyn-Mayer

AN AMERICAN IN PARIS: Gene Kelly—They tell me now I should have played it after the Academy Awards. I still feel it would have done the same lousy business. You can't sell ballet to a small town. Personally I liked the picture but that doesn't pay the bills. Played Sunday, Monday, February 24, 25.—Dom Isabella, Vacaville Theatre, Vacaville, California.

STRIP, THE: Mickey Rooney, Sally Forrest—The mixture of music and crime gives this a different tone. I was a little uncertain about this picture and was surprised with the good business it did for me. Personally, I didn't like the picture too well for myself, but evidently Louis Armstrong and his band, plus Mickey Rooney's and Sally Forrest's better performances added something strong for our action fans who also like Dixieland jive. Played Sunday, April 20. —Pat Fleming, Gail Theatre, Round Pond, Arkansas.

STRIP, THE: Mickey Rooney—A nice little musical. Was liked here. Less than average business in this small town. Played Wednesday, Thursday, April 16, 17.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

Paramount

CROSSWINDS: Rhonda Fleming, John Payne—In Technicolor, this adventure yarn produced enough entertainment to please our action minded fans. It ends rather abruptly, but all in all this picture should go over anywhere. Good business here. Played Sunday, April 13.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

HERE COMES THE GROOM: They loved this one. Played it late because distributors got over-ambitious over terms. I didn't do too well. Neither did they. "Red Badge of Courage" on the double bill didn't help or hinder. Played Sunday, Monday, April 6, 7.—Dom Isabella, Vacaville Theatre, Vacaville, California.

PEKING EXPRESS: Joseph Cotton, Corinne Calvet—This isn't too good. There is action and some brutality. Good acting and well handled. Average business. Played Friday, Saturday, April 11, 12.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

Republic

NAVAJO TRAIL RAIDERS: Allen Lane—Good little weekend western. Plenty of action. Played Friday, Saturday, April 11, 12.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

RKO Radio

BLUE VEIL, THE: Jane Wyman, Charles Laughton—One of the best. Will please any audience. Small towns don't pass it up. Played Sunday, Monday, Tuesday, March 30, 31, April 1.—Leo W. Smith, Elk Theatre, Elkton, South Dakota.

SLAUGHTER TRAIL: Brian Donlevy, Virginia Grey—Not a bloody shoot 'em type that the title might lead you to believe, but just a good action type western syncronized with western singing that made a hit with my Saturday night crowd. Played Friday, Saturday, April 11, 12.—Leo W. Smith, Elk Theatre, Elkton, South Dakota.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—A very good show full of fun for both young anod old. We couldn't get the reissue but got one of the old copies. Proved to be a good draw at the box office. Played Friday, Saturday, Monday, Tuesday, April 11, 12, 14, 15.—Victor Profughi, Dixon Theatre, Dixonville, Pennsylvania.

Twentieth Century-Fox

GUY WHO CAME BACK, THE: Paul Douglas, Joan Bennett—A nice picture and a good story. Paul Douglas does a fine job of playing a has-been. Small town average business. Played Friday, Saturday, April 18, 19.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

HALF ANGEL: Joseph Cotten, Loretta Young—A good picture, amusing plot, and good acting. Regular business. Played Sunday, Monday, Tuesday, April 13, 14, 15.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

United Artists

CYRANO DE BERGERAC: Jose Ferrer—Strictly for the birds. The worst thing that ever happened to a small town exhibitor was Stanley Kramer, but the long hairs love him.—Dom Isabella, Vacaville, Theatre, Vacaville, California.

ENCHANTED VALLEY: Alan Curtis—The coloring is not as good as Technicolor but very good and well received. Doing fair mid-week business. Played Wednesday, Thursday, April 16, 17.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Universal-International

CURTAIN CALL AT CACTUS CREEK: Donald O'Connor—We had a good crowd but they didn't seem to like the picture. I thought it was a very good show. One of U-I's best.—Victor Profughi, Dixon Theatre, Dixonville, Pennsylvania.

FLESH AND FURY: Tony Curtis, Mona Freeman—Don't be afraid of this one. By far the most entertaining picture we have played this year. Jan Sterling had the teenagers howling. This is the kind of picture our industry needs. Pleased 100%. Play it on your best time. It will stand up. Tony Curtis's performance is wonderful as the deaf mute. Played Thursday, Friday, April 17, 18.—L. A. Renfro, Jr., Grove Theatre, Holly Grove, Arkansas.

Warner Bros.

BUGLES IN THE AFTERNOON: Ray Milland—Very well done for a picture of its type. Only trouble there has been too many like it. Double-billed it with "Double Dynamite" (RKO) but we were careful not to mention Frank Sinatra. Business above average. Played Thursday, Friday, Saturday, April 10, 11, 12. —Dom Isabella, Vacaville Theatre, Vacaville, California.

I'LL SEE YOU IN MY DREAMS: Doris Day—Doris Day certainly pulls them in, Technicolor or not. I personally thought it was over-sentimental but makes no difference, the public liked it. Played Sunday, Monday, April 13, 14.—Dom Isabella, Vacaville Theatre, Vacaville, California.

I'LL SEE YOU IN MY DREAMS: Doris Day, Danny Thomas—An exceptional musical with story appealing to both young and old. It combines drama and music with Danny Thomas doing a commendable job in his part portraying Gus Kahn. Box office returns should be above average on this one. Played Sunday, Monday, April 20, 21.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

JIM THORPE, ALL AMERICAN: Burt Lancaster—Above average sports picture due to Lancaster's excellent portrayal of Jim Thorpe. Sports lovers everywhere will acclaim this picture as one of the outstanding pictures of its type to come out of Hollywood. An excellent film. Played Friday, Saturday, April 18, 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

LULLABY OF BROADWAY: Doris Day—We think this is an outstanding Technicolor picture and a credit to the industry. I would like to see television try to duplicate as fine entertainment. Played Monday, Tuesday, April 14, 15.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Shorts

Columbia

IT'S THE FASHION: This was somewhat different and entertaining.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Metro-Goldwyn-Mayer

FLYING CAT: Tom & Jerry—A cat invents some wings from a lady's corset and the fun is on. Very good. Pat Fleming, Gail Theatre, Round Pond, Arkansas.

TWO MUSKETEERS: This cartoon surely deserved the award it got. It was the best Tom & Jerry

(Continued on opposite page)

(Continued from opposite page)

I've seen in a long time.—Victor Profughi, Dixon Theatre, Dixonville, Pennsylvania.

Monogram

OUR GANG: Little Rascals—These two reel reissues are still very popular here. Kids go crazy when they come on the screen. I am glad we can get these again.—L. A. Renfro, Jr., Grove Theatre, Holly Grove, Arkansas.

Paramount

BOO SCOUT: Casper Cartoon—A good little cartoon.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

RKO Radio

AN APPLE IN HIS EYE: Edgar Kennedy series—This one ends in a pie-throwing melee. Quite a few laughs from this average slapstick comedy.—Pat Fleming, Gail Theater, Round Pond, Arkansas.

BOY AND THE EAGLE: We had all the scouts and boys organizations in the town to see this picture as we thought it was worthy of showing them this exceptionally fine subject.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

OLYMPIC ELK: Tru-Life Adventure—A good short subject but it should not be shown with a cartoon picture like Snow White.—Victor Profughi, Dixon Theatre, Dixonville, Pennsylvania.

Universal-International

WICKET WACKEY: Woody Woodpecker cartoon—Good cartoon well received. Rankin Enterprises, Plaza Theater, Tilbury, Ontario.

Warner Bros.

CANNED FEUD: Looney Tunes—Very good cartoon well received.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

CORN PLASTERED: Merrie Melodies Cartoon—A good cartoon which seemed to take very well.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

ENCHANTED ISLAND: Very good. Another hit from Warners. We think Warner shorts are most entertaining and worthy of playing.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

FAGIN'S FRESHMAN: Merrie Melodies—We use a color cartoon on every program. Most old and young alike enjoy them. Fagin's Freshman was no exception to the rule.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

PADDLE YOUR OWN CANOE: This is an exceptionally fine colored outdoor short. I think a lot of credit should go to Warner's for making such a fine short.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

16 Non-Theatre Producers Form New Association

The formation of the Film Producers' Association, New York, consisting of 16 non-theatrical film producers in the metropolitan area, has been announced by Peter J. Mooney, its president. The association plans to devote itself "to the advancement of the industry in all phases of its branches." Its members are said to account for about 75 per cent of the non-theatrical product turned out in New York. As part of its program, the association is in the process of establishing liaison with other craft, talent and industry groups. Officers, besides Mr. Mooney, include David Pincus, vice-president; Edward Lamb, treasurer, and Walter Lowendahl, secretary. Member firms are Audio Productions, Pathescope Company of America, Willard Pictures, Video Varieties, Transfilm, Leslie Roush Productions, John Bransby, Caravel Films, Sound Masters, Films for Industry, Paul Hance Productions, Murphy-Lillis, Herbert Kerkow, Affiliated Film Producers, William J. Ganz and Film Graphics.

Short Product in First Run Houses

NEW YORK—Week of Apr. 28

ASTOR: FDR—Hyde Park.....***Pictorial Films***
Feature: My Six Convicts.............Columbia

CAPITOL: The Two Mouseketeers......***MGM***
Doggonedest Dog..............***Paramount***
Feature: My Son John................Paramount

CRITERION: Springtime in Mexico.***RKO Radio***
Kiddin' the Kitten............***Warner Bros.***
Feature: The Green Glove..........United Artists

GLOBE: 14 Carrot Rabbit......***Warner Bros.***
Sportlight......................***Paramount***
Feature: Red Mountain...............Paramount

MAYFAIR: Barnyard Babies......***Paramount***
Feature: Anything Can Happen........Paramount

PARAMOUNT: Campfire Club.....***RKO Radio***
Scout Fellow..................***Paramount***
Feature: Bend of the River............Universal

RIVOLI: That Man Rickey........***RKO Radio***
Snooze Reel....................***Columbia***
Feature: Valley of the Eagles...........Lippert

ROXY: The Happy Cobblers........***20th-Fox***
Feature: With a Song in My Heart.......20th-Fox

WARNER: Water, Water Every Hare
Warner Bros.
So You Want to Enjoy Life.....***Warner Bros.***
Danger Is My Business.........***Warner Bros.***
Feature: Mara Maru...............Warner Bros.

CHICAGO—Week of Apr. 28

EITEL'S PALACE: Two Mouseketeers...***MGM***
Jasper National Park................***MGM***
Feature: Singin' in the Rain...............MGM

SURF: They All Like Boats........***Paramount***
Little Bo Pepe................***Warner Bros.***
Feature: Man in the White Suit.......Universal

Ask Industry Support for Cerebral Palsy Campaign

Industry participation in the 1952 fund-raising campaign of United Cerebral Palsy has been requested by Leonard H. Goldenson, UCP president and president of United Paramount Theatres. The campaign, which this year has a $5,000,000 goal, is scheduled to open May 1 and continue throughout the month. Mr. Goldenson announced the appointment of the following motion picture trade press committee to assist the campaign within the industry: Chester Bahn, *Film Daily*; James D. Ivers, MOTION PICTURE HERALD; James M. Jerauld, *Boxoffice;* Sherwin Kane, *Motion Picture Daily*, chairman; Mel Konecoff, *The Exhibitor;* Al Picoult, *Harrison's Reports,* and Morton Sunshine, *Independent Film Journal.*

Heads Winnipeg Group

Frank Davis of Warners has been elected president of the Winnipeg Film Board of Trade, with Phil Geller of Monogram as vice-president; I. W. Blankstein of Empire-Universal, secretary; M. Nackimson of RKO, fire marshal, and S. Swartz of International Film Distributors, assistant.

ANSWER TO YOUR TECHNICAL PROBLEMS...

The Altec Service Man

The Altec Service Man and the organization behind him

ALTEC
SERVICE CORPORATION

161 Sixth Avenue,
New York 13, N. Y.

PROTECTING THE THEATRE—FIRST PLACE IN ENTERTAINMENT

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions, 4,674 playdates.

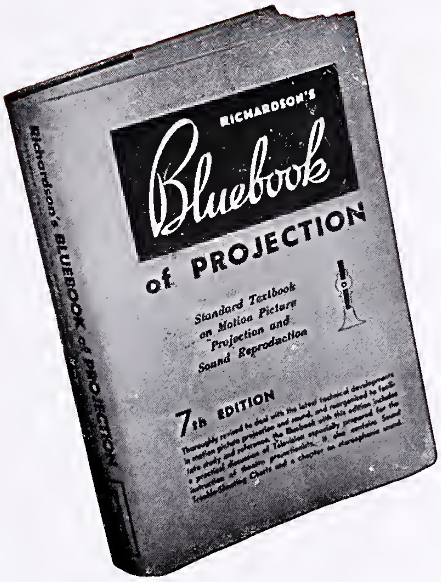
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick from Punkin Crick (Para.)	–	–	2	4	3
African Queen, The (UA)	15	6	–	–	–
Aladdin and His Lamp (Mono.)	–	–	2	2	2
An American in Paris (MGM)	13	44	26	39	9
Anne of the Indies (20th-Fox)	–	8	36	32	12
Another Man's Poison (UA)	–	5	1	6	26
At Sword's Point (RKO)	–	–	9	7	4
Barefoot Mailman, The (Col.)	4	11	15	5	2
Battle at Apache Pass (Univ.)	–	4	7	1	–
Belle of New York (MGM)	–	2	8	22	3
Bend of the River (Univ.)	23	28	19	1	–
Big Trees, The (WB)	–	1	4	6	1
Boots Malone (Col.)	–	–	3	10	4
Bright Victory (Univ.)	–	5	13	17	18
Bugles in the Afternoon (WB)	–	1	14	8	2
Callaway Went Thataway (MGM)	2	9	33	23	8
Calling Bulldog Drummond (MGM)	–	–	–	11	8
Cave of the Outlaws (Univ.)	1	5	14	19	3
*Christmas Carol, A (UA)	–	–	3	–	4
Cimarron Kid, The (Univ.)	–	27	27	16	1
Close To My Heart (WB)	–	16	40	16	5
Deadline U. S. A. (20th-Fox)	–	–	3	–	3
Death of a Salesman (Col.)	–	–	7	5	5
Decision Before Dawn (20th-Fox)	–	1	20	33	4
Detective Story (Para.)	2	32	27	30	4
Distant Drums (WB)	29	45	33	10	3
Double Dynamite (RKO)	–	–	6	37	7
Elopement (20th-Fox)	–	14	22	32	13
Finders Keepers (Univ.)	–	–	2	–	3
First Time, The (Col.)	–	–	6	–	–
Five Fingers (20th-Fox)	–	1	10	1	16
Fixed Bayonets (20th-Fox)	1	7	29	23	18
Flame of Araby (Univ.)	–	13	21	27	5
Flaming Feather (Para.)	–	1	12	3	1
*Flight to Mars (Mono.)	2	2	6	4	1
Fort Defiance (UA)	–	7	17	8	–
Fort Osage (Mono.)	–	4	6	2	–
Girl in Every Port (RKO)	–	1	8	11	6
Girl On the Bridge (20th-Fox)	–	–	2	5	2
Golden Girl (20th-Fox)	–	9	34	60	15
Greatest Show on Earth, The (Para.)	6	–	–	–	–
Green Glove, The (UA)	–	–	4	–	1
Harlem Globetrotters, The (Col.)	2	14	9	2	–
Here Come the Nelsons (Univ.)	–	5	6	6	3
Honeychile (Rep.)	1	13	12	2	8
Hong Kong (Para.)	–	2	18	19	4
I'll Never Forget You (20th-Fox)	–	–	14	14	9
I'll See You In My Dreams (WB)	11	26	53	20	2
Indian Uprising (Col.)	–	–	4	3	–
Invitation, The (MGM)	–	3	17	17	4
It's a Big Country (MGM)	2	7	15	7	3
I Want You (RKO)	–	5	28	16	6
†Jack and the Beanstalk (WB)	–	2	1	2	1
Japanese War Bride (20th-Fox)	1	9	21	9	1
Just This Once (MGM)	–	–	5	10	2
Lady Pays Off, The (Univ.)	–	3	9	25	5
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	2	6	19	7
Let's Make It Legal (20th-Fox)	1	5	22	42	12
Light Touch, The (MGM)	–	–	2	17	10
Lone Star (MGM)	8	34	41	7	2
Love Is Better Than Ever (MGM)	–	–	3	4	6
Ma and Pa Kettle At the Fair (Univ.)	12	8	2	–	–
Man in the Saddle (Col.)	3	19	32	6	3
†Marrying Kind, The (Col.)	–	3	1	–	–
Meet Danny Wilson (Univ.)	–	–	3	16	12
Model and the Marriage Broker, The (20th-Fox)	–	2	12	29	9
Mutiny (UA)	–	–	3	2	1
My Favorite Spy (Para.)	8	20	47	21	–
†My Six Convicts (Col.)	–	3	–	–	1
On Dangerous Ground (RKO)	–	–	4	13	3
*Painting the Clouds With Sunshine (WB)	3	31	54	45	3
Fandora and The Flying Dutchman (MGM)	–	11	23	7	2
Phone Call From a Stranger (20th-Fox)	–	7	16	23	3
†Pride of St. Louis (20th-Fox)	–	2	2	–	–
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	11	5	–	–	–
Raging Tide, The (Univ.)	–	1	5	24	8
†Rancho Notorious (RKO)	–	–	2	2	–
Red Skies of Montana (20th-Fox)	–	3	4	36	2
Retreat, Hell! (WB)	2	17	14	2	1
Return of the Texan (20th-Fox)	–	1	7	4	1
River, The (UA)	–	3	2	–	–
Room For One More (WB)	10	30	26	23	2
Sailor Beware (Para.)	76	15	4	–	–
*Sea Hornet, The (Rep.)	1	1	3	8	1
Sellout, The (MGM)	–	–	1	3	3
Silver City (Para.)	–	6	42	19	4
†Singin' in the Rain (WB)	5	–	–	–	–
Son of Dr. Jekyll (Col.)	–	1	3	–	2
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	–	4	11	2	–
Strange Door, The (Univ.)	–	–	2	6	2
Streetcar Named Desire, A (WB)	16	12	5	4	2
Submarine Command (Para.)	1	10	22	24	10
Tanks Are Coming, The (WB)	1	18	52	20	24
Tembo (RKO)	5	5	10	–	4
Ten Tall Men (Col.)	1	39	28	10	1
*Texas Carnival (MGM)	17	72	18	–	–
This Woman Is Dangerous (WB)	–	1	6	17	3
Too Young To Kiss (MGM)	4	60	50	7	–
Treasure of Lost Canyon (Univ.)	–	–	2	–	3
*Two Tickets to Broadway (RKO)	1	28	46	21	3
Unknown Man (formerly Behind the Law) (MGM)	–	1	1	14	6
Viva Zapata! (20th-Fox)	1	6	7	14	31
Weekend With Father (Univ.)	–	11	25	22	6
Westward the Women (MGM)	23	36	14	2	–
When Worlds Collide (Para.)	2	7	34	24	20
Wild Blue Yonder (Rep.)	9	15	20	12	1
†Wild North, The (MGM)	–	1	1	3	2
With a Song in My Heart (20th-Fox)	6	7	1	–	–

MOST ADVANCED TEXTBOOK ON SOUND REPRODUCTION AND PROJECTION


RICHARDSON'S
Bluebook
of PROJECTION
Standard Textbook on Motion Picture Projection and Sound Reproduction
7th EDITION
Richardson's BLUEBOOK of PROJECTION

● You will find this edition the most complete and practical treatise of its kind and a sure solution to the perplexing problems of projection room routine.

The book is supplemented with a comprehensive group of TROUBLE-SHOOTING CHARTS to help meet every possible emergency in the projection room. It also includes a lightning-fast index system alphabetically arranged for swift easy reference.

F. H. Richardson's

BLUEBOOK of PROJECTION

SEVENTH EDITION — SUPPLEMENTED WITH

SOUND TROUBLE CHARTS and ALPHABETICAL INDEX

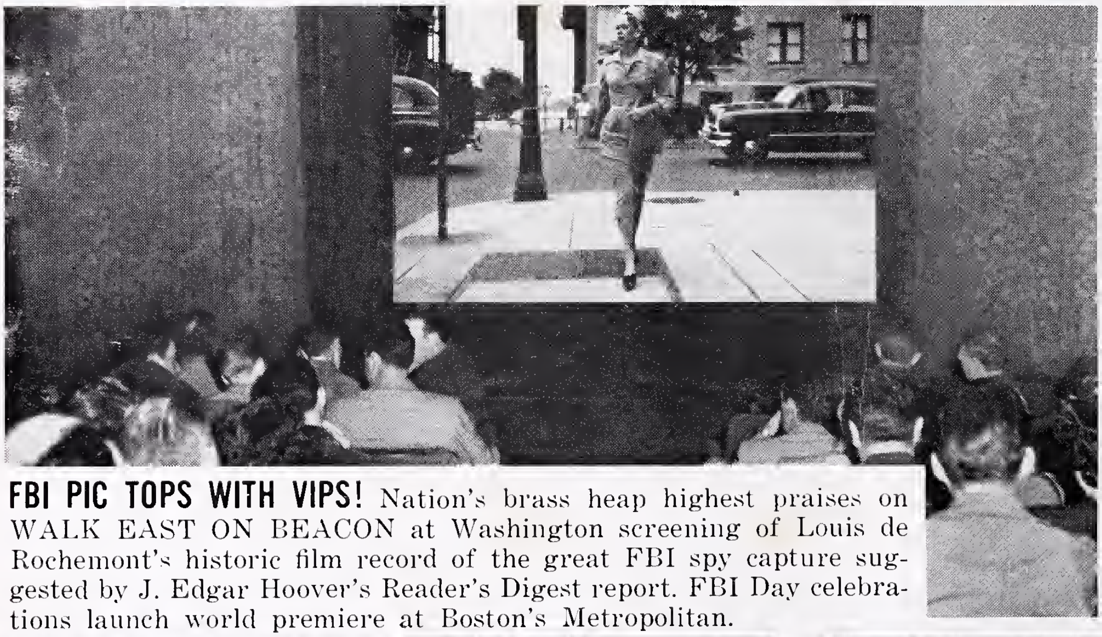
Over 700 pages. The only practical guide to good projection and quick trouble-shooting

ORDER TODAY • $7.25 POSTPAID

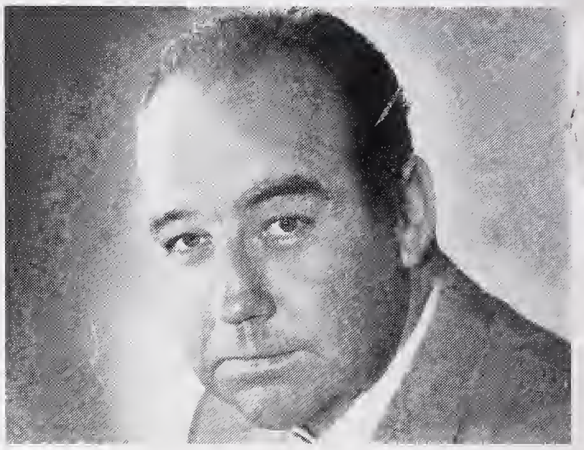
QUIGLEY BOOKSHOP
ROCKEFELLER CENTER (20) NEW YORK CITY

THIS WEEK'S BACK PAGE NEWS

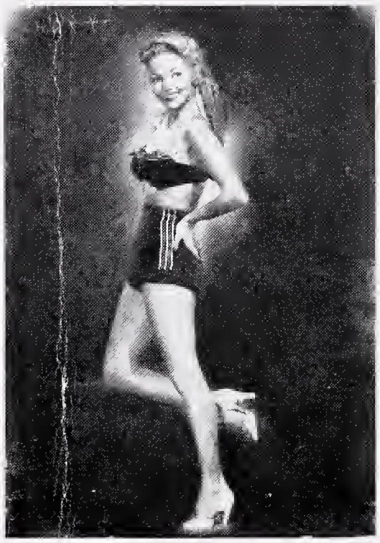
The
LAST
WORD
FROM
COLUMBIA



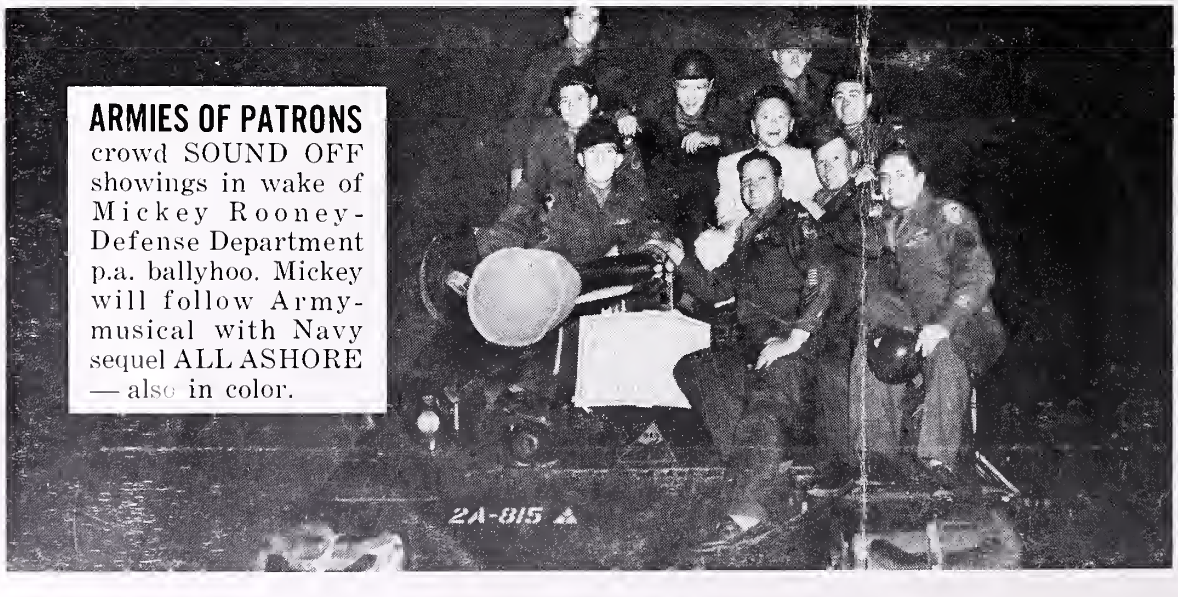
FBI PIC TOPS WITH VIPS! Nation's brass heap highest praises on WALK EAST ON BEACON at Washington screening of Louis de Rochemont's historic film record of the great FBI spy capture suggested by J. Edgar Hoover's Reader's Digest report. FBI Day celebrations launch world premiere at Boston's Metropolitan.



TOP KICK! Tough Brod Crawford wins screen's toughest-guy role as Sgt. Warden in FROM HERE TO ETERNITY, best-seller scheduled for early production. Crawford will soon be seen in Technicolor LAST OF THE COMANCHES.



NEW BEAUTIES in coming hits! Mary Castle, dream girl of Stanley Kramer's THE DIRTY DOZEN. Gloria Saunders who melts frozen North in RED SNOW. Mari Blanchard, French surprise of ASSIGNMENT- PARIS.



ARMIES OF PATRONS crowd SOUND OFF showings in wake of Mickey Rooney-Defense Department p.a. ballyhoo. Mickey will follow Army-musical with Navy sequel ALL ASHORE — also in color.

NEVER STOPS RUNNING! PAULA, the girl who does not know when to stop, begins world run at Washington's Warner and Ambassador May 16. Loretta Young stars.

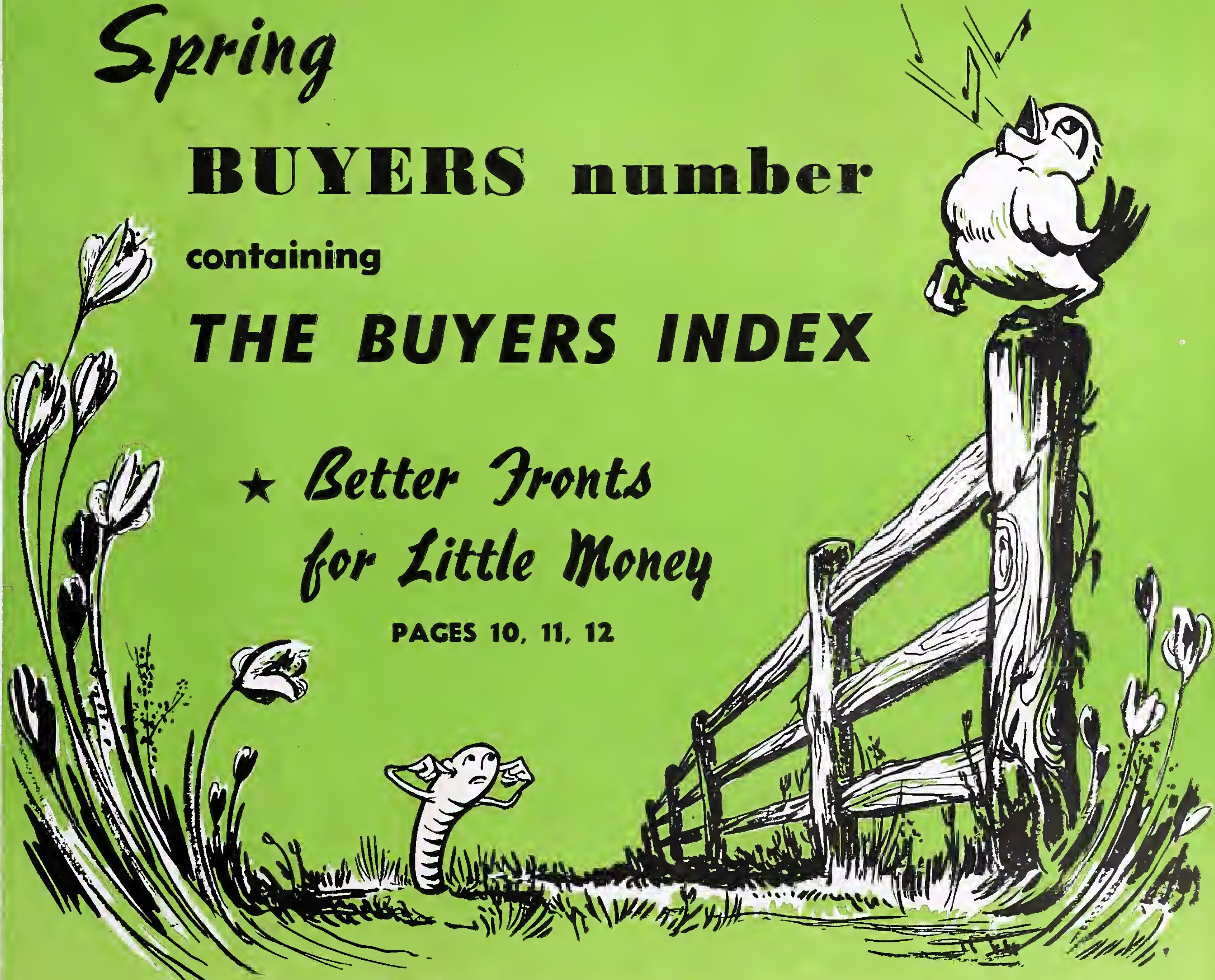
MOTION PICTURE
HERALD
Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

Spring
BUYERS number
containing
THE BUYERS INDEX

★ *Better Fronts for Little Money*

PAGES 10, 11, 12



MAY ISSUE: Section 2 of Motion Picture Herald of May 10, 1952

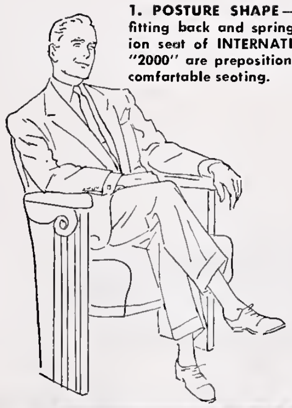
project the profit picture!

SELL
Coca-Cola
REG U S PAT OFF

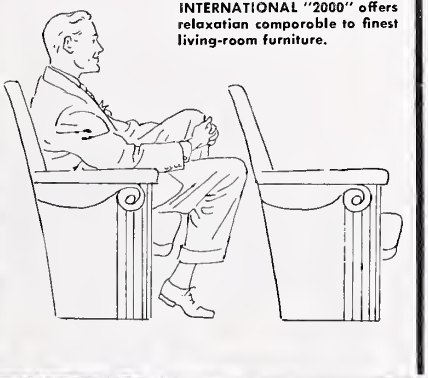
SELL
Coca-Cola
REG U S PAT OFF

SELL
Coca-Cola
REG U S PAT OFF

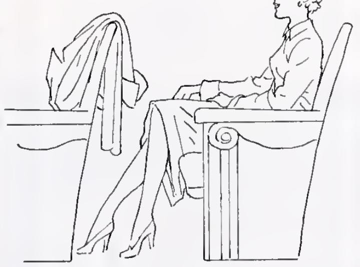
Just as a small frame in a strip of film throws a large picture on your screen, so the small space you use for vending equipment to sell Coca-Cola projects a large profit on your ledger. People come back again and again to the house that offers them refreshment with entertainment. Their satisfaction becomes your extra profit when you make Coca-Cola available to them. You can choose from a variety of vending methods. For the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.



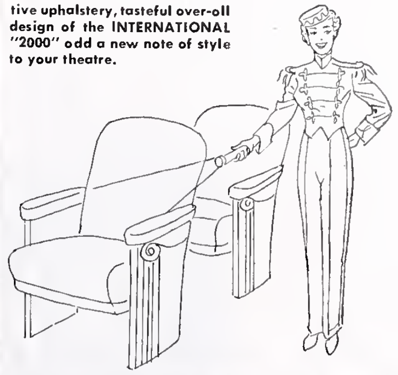
1. POSTURE SHAPE—Form-fitting back and spring-cushion seat of INTERNATIONAL "2000" are prepositioned for comfortable seating.



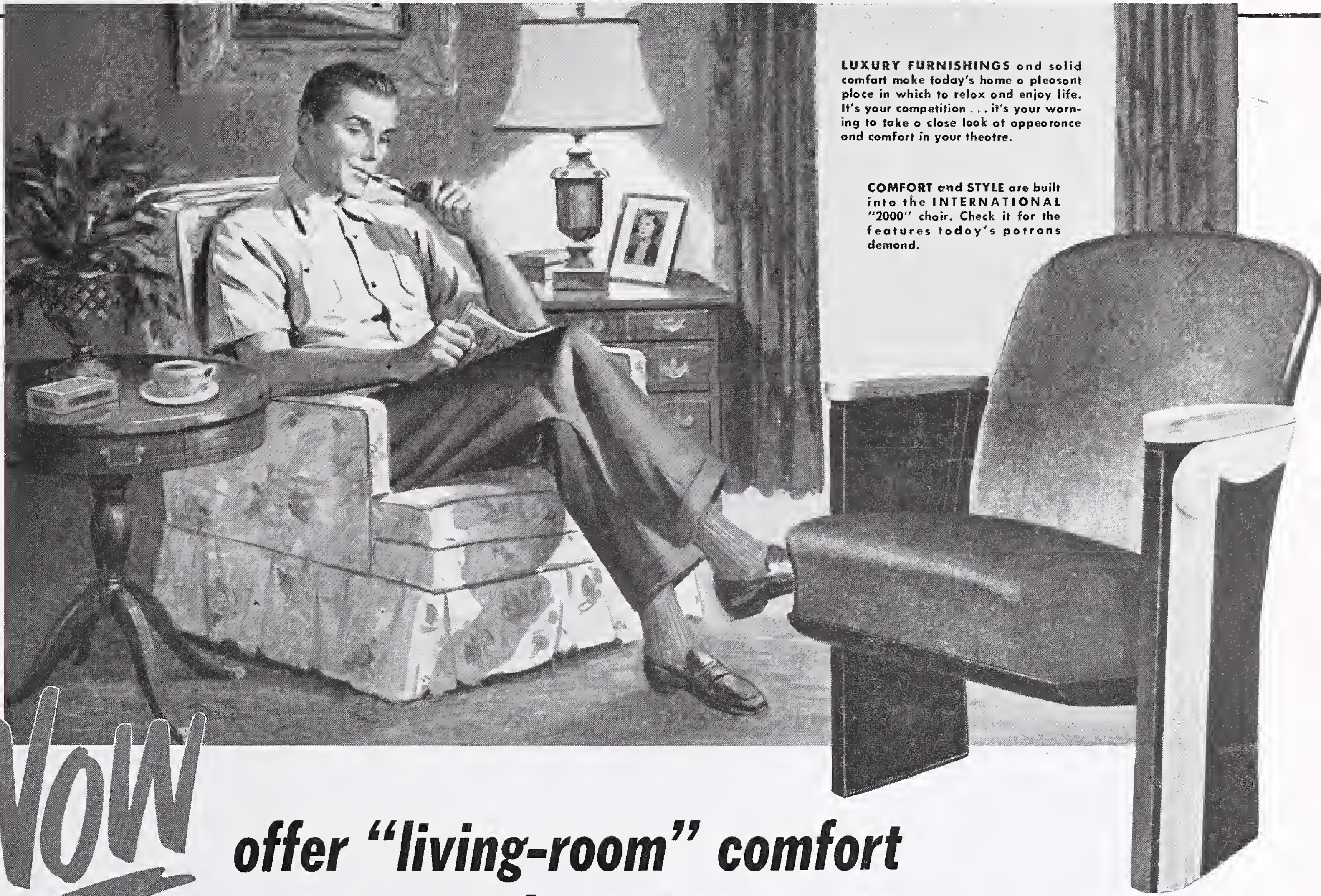
2. DEEP-COMFORT PADDING—Back and seat padding of INTERNATIONAL "2000" offers relaxation comparable to finest living-room furniture.



3. SMOOTH DESIGN—No protrusions, no exposed nuts or bolts to catch clothing or hamper comfort.



4. MODERN STYLING—Attractive upholstery, tasteful over-all design of the INTERNATIONAL "2000" add a new note of style to your theatre.



LUXURY FURNISHINGS and solid comfort make today's home a pleasant place in which to relax and enjoy life. It's your competition . . . it's your warning to take a close look at appearance and comfort in your theatre.

COMFORT and STYLE are built into the INTERNATIONAL "2000" chair. Check it for the features today's patrons demand.

Now offer "living-room" comfort with INTERNATIONAL Chairs

In today's competitive picture, home comfort has become a feature attraction. Do *you* offer the "comforts of home" in your theatre? You can if you install International Chairs.

International chairs are the "easy chairs" of the theatre. Yes, when you buy International, you add "living-room" comfort to your theatre—and you get long-wearing chairs, styled in the modern manner.

MAKE THIS 80-MINUTE TEST

Go ahead—sit in one of your present chairs. Stay there through an entire feature. Can you honestly say you're comfortable? Or do you begin to wriggle before the last reel goes on? If you don't feel completely relaxed in your present seating, remember, your patrons don't either. You owe it to your customers to consider INTERNATIONAL chairs.

See the INTERNATIONAL "2000" chair and the extra-luxury INTERNATIONAL "2300" chair at your RCA Theatre Supply Dealer's. He'll be glad to talk over the economics of adding home comfort to your theatre.

RCA

THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

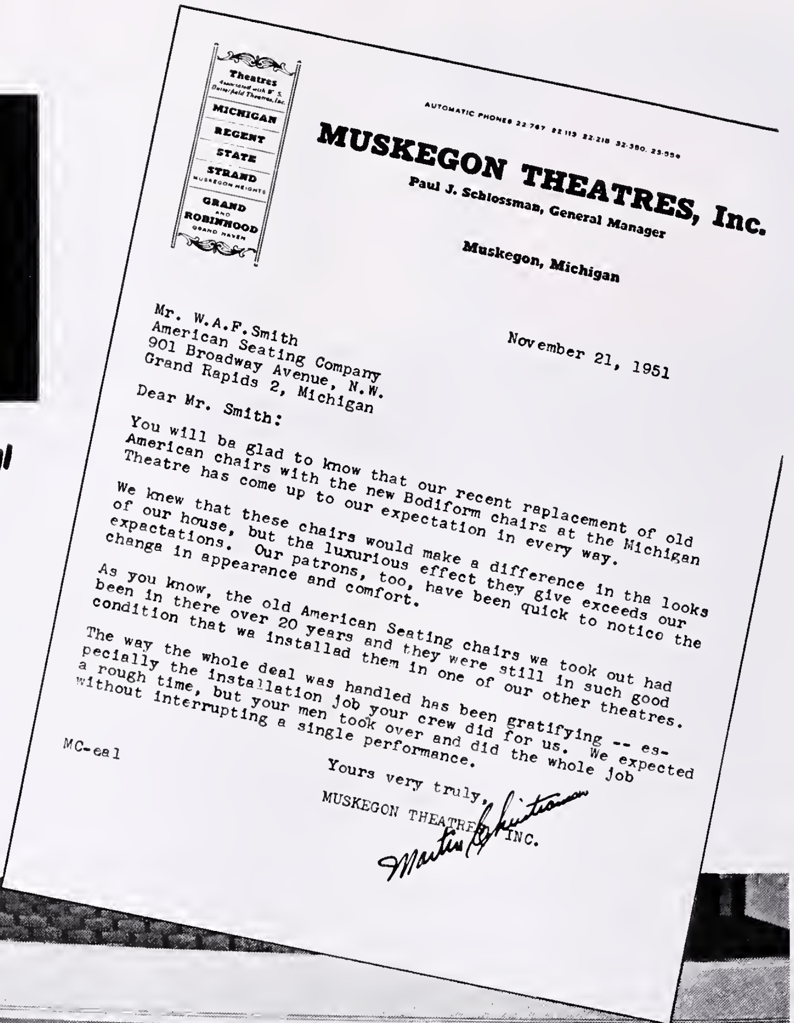
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

Re-seating with

AMERICAN Bodiform® CHAIRS

"exceeds our expectations"

Read Mr. Christiansen's letter, and note his emphasis on comfort, beauty, and durability—and on the fact that American Chairs in use over 20 years—in a downtown theatre—were still "in such good condition that we installed them in one of our other theatres." Hundreds of Bodiform installations, after years of hard use, are still giving excellent service.



Theatres
Associated with W. S. Butterfield Theatres, Inc.
MICHIGAN
REGENT
STATE
STRAND
MUSKEGON HEIGHTS
GRAND
AND
ROBINHOOD
GRAND HAVEN

AUTOMATIC PHONES 22-767 22-119 22-218 32-380, 23-559

MUSKEGON THEATRES, Inc.
Paul J. Schlossman, General Manager
Muskegon, Michigan

Mr. W.A.F.Smith
American Seating Company
901 Broadway Avenue, N.W.
Grand Rapids 2, Michigan

November 21, 1951

Dear Mr. Smith:

You will be glad to know that our recent replacement of old American chairs with the new Bodiform chairs at the Michigan Theatre has come up to our expectation in every way.

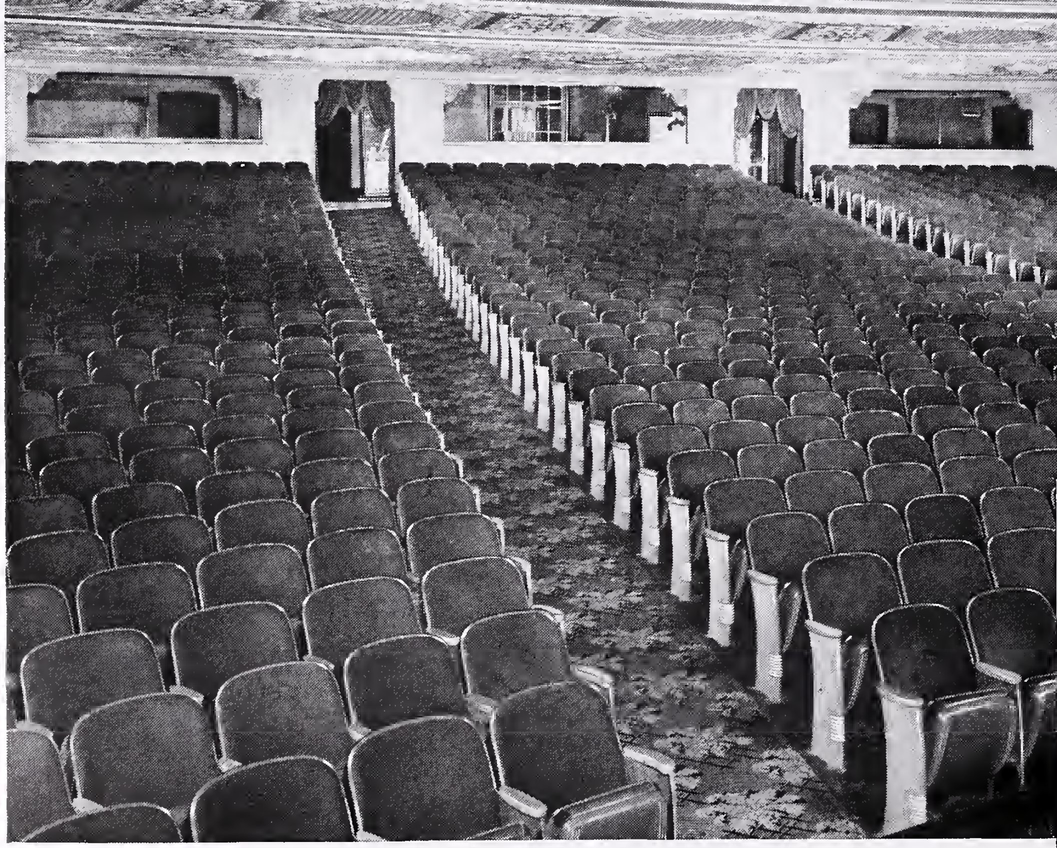
We knew that these chairs would make a difference in the looks of our house, but the luxurious effect they give exceeds our expectations. Our patrons, too, have been quick to notice the change in appearance and comfort.

As you know, the old American Seating chairs we took out had been in there over 20 years and they were still in such good condition that we installed them in one of our other theatres.

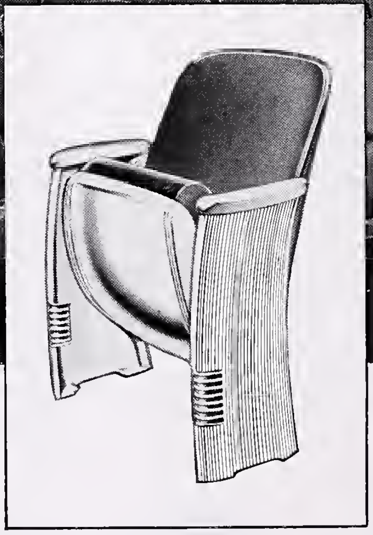
The way the whole deal was handled has been gratifying -- especially the installation job your crew did for us. We expected a rough time, but your men took over and did the whole job without interrupting a single performance.

Yours very truly,
MUSKEGON THEATRES, INC.
Martin Christiansen

MC-eal



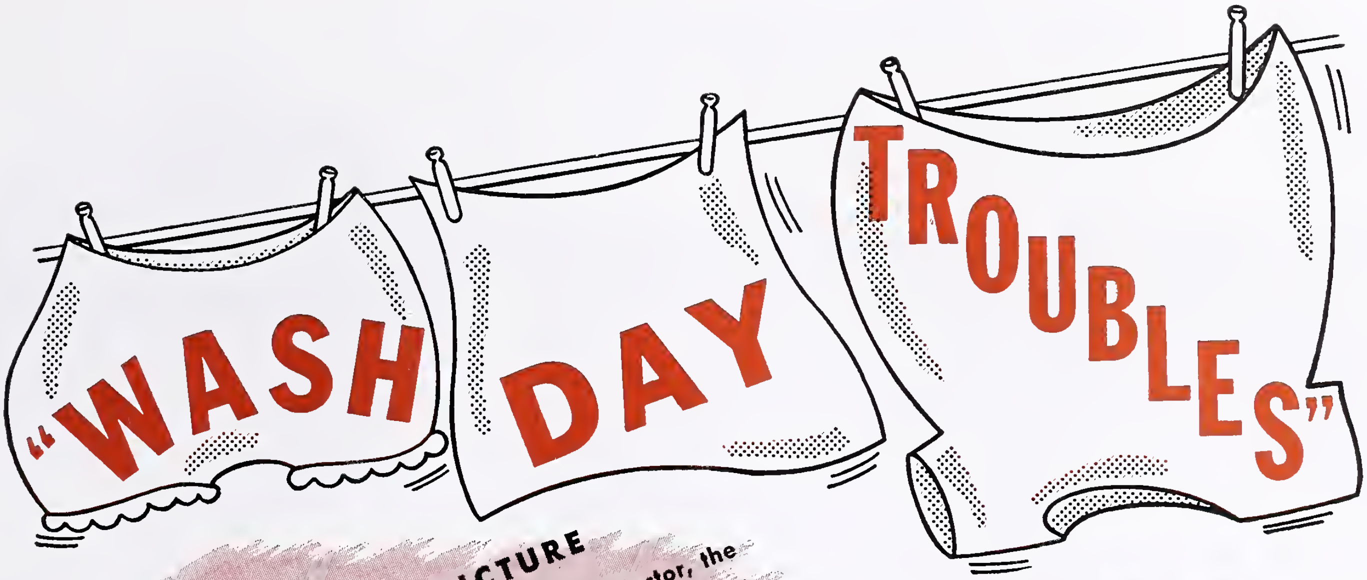
Michigan Theatre, Muskegon, Michigan, recently re-seated with 1,108 American Bodiform Chairs No. 16-001



WORLD'S LEADER IN PUBLIC SEATING **American Seating Company**

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities

Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating, and Folding Chairs

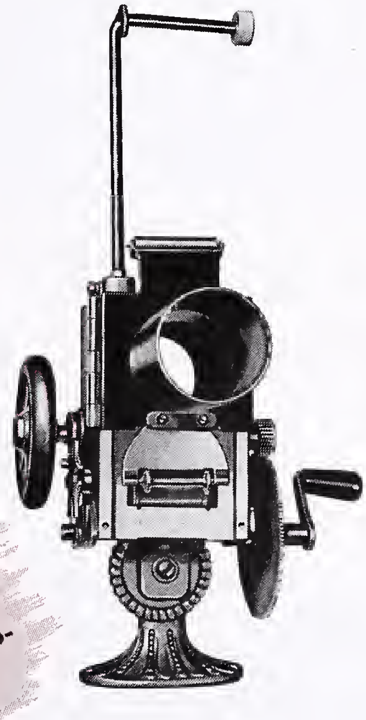


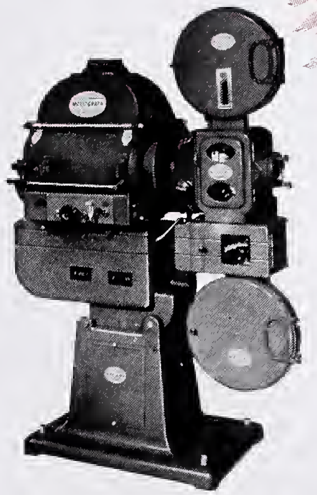
AN EDISON PICTURE

was shown in 1896 on Motiograph's first projector, the Optigraph. In 1908 Motiograph's Model "1A" was used for projecting "Uncle Tom's Cabin". In 1916 the Model "E", first motor-driven projector, was putting Griffith's "Intolerance" on screens. The Model "F" projected Rudolph Valentino's "The Four Horsemen of the Apocalypse"; the Model "H", in 1923, for "The Covered Wagon"; the Model "HU", in 1935, for "The Informer" and, in 1936, the Model "K" for "Mutiny on the Bounty". Motiograph has really grown up with the movies.

Many of these old Motiographs, still running, give promise of even more years of service. It seems you simply can't wear them out!

Now, with 54 years of know-how built in, the Motiograph is still unmatched. That's why theatre men today just naturally turn to Motiograph, the outstanding name in projectors, for the best—the last development in projectors.





THE MOTIOGRAPH MODEL "AA"

Sold through carefully selected dealers.

MOTIOGRAPH Inc.

America's Oldest Manufacturer of Projection Equipment

4431 W. LAKE ST. CHICAGO 24 ILL.

PROJECTORS • SOUND SYSTEMS • PROJECTION LAMPS • IN-CAR SPEAKERS • MOTOR-GENERATORS

EXPORT DIVISION (Except Canada)
FRAZAR & HANSEN, LTD., 301 Clay St., San Francisco 11, California

Three More Theatres Take FULL Advantage of Heywood-Wakefield Comfort

THE THREE THEATRES shown on these pages illustrate an important profit-building trend that is being followed by alert operators from coast to coast. This is to plan both modernization and new construction to assure every possible improvement in *comfort* for their patrons. Like a growing number of theatres, these show careful planning to insure for *all* patrons the extra comfort of Heywood-Wakefield seating. At the same time, they take full advantage of the proved record of "Airflo" chairs for keeping loge sections profitably filled at a worthwhile admission premium.

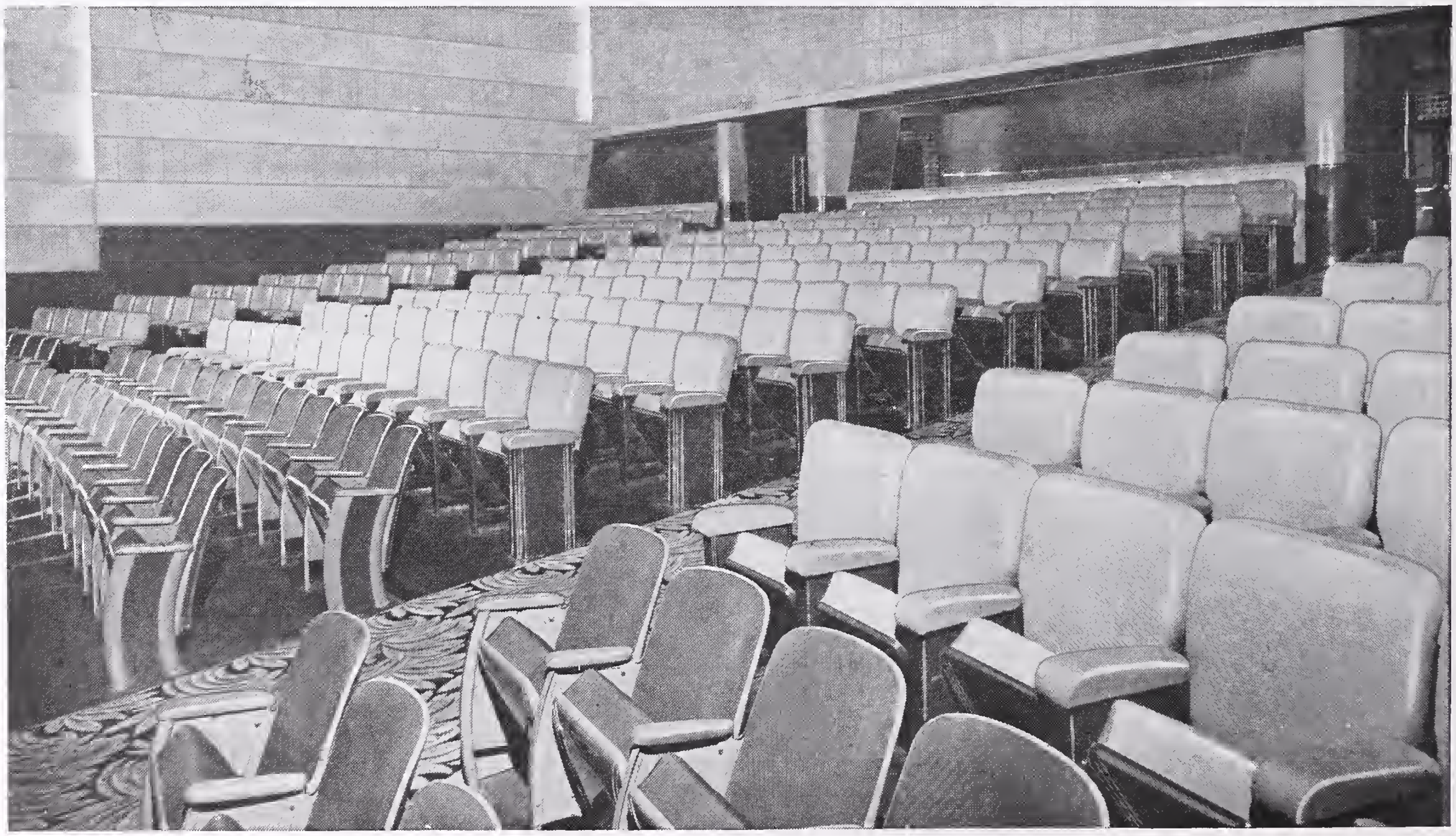
Their operators are finding, as so many others have, that sections seated with "Airflo" Rocking Chair Loges fill first consistently at an increase in admission that soon pays off the cost of these luxurious chairs. They are finding, too, that added comfort throughout the house is reflected in increased repeat patronage as well as in a growing number of new patrons.

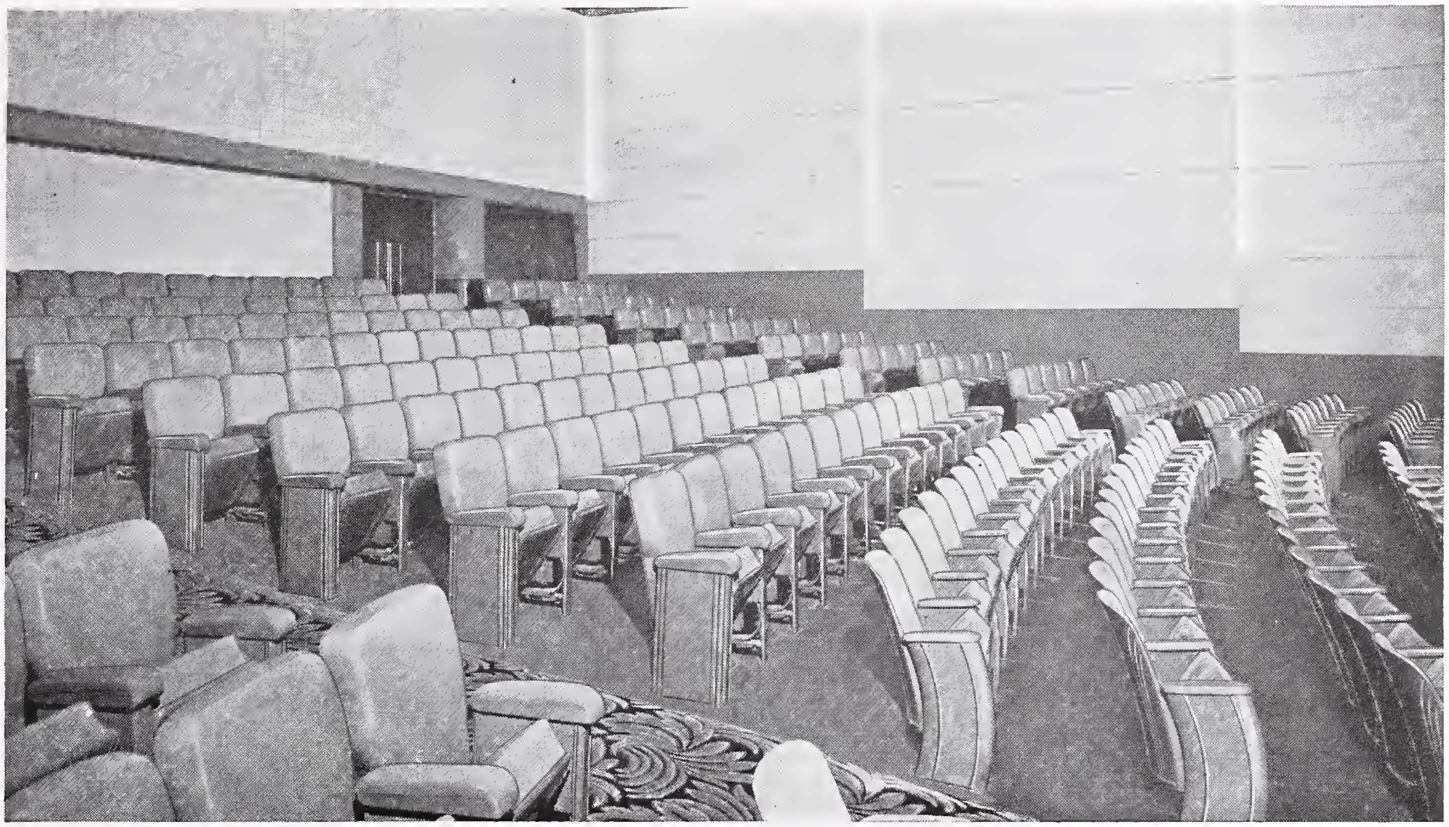
HEYWOOD-WAKEFIELD
EST. 1826

Theatre Seating Division
MENOMINEE, MICHIGAN

★ Write today for the fully illustrated catalogue of Heywood-Wakefield Theatre Chairs.

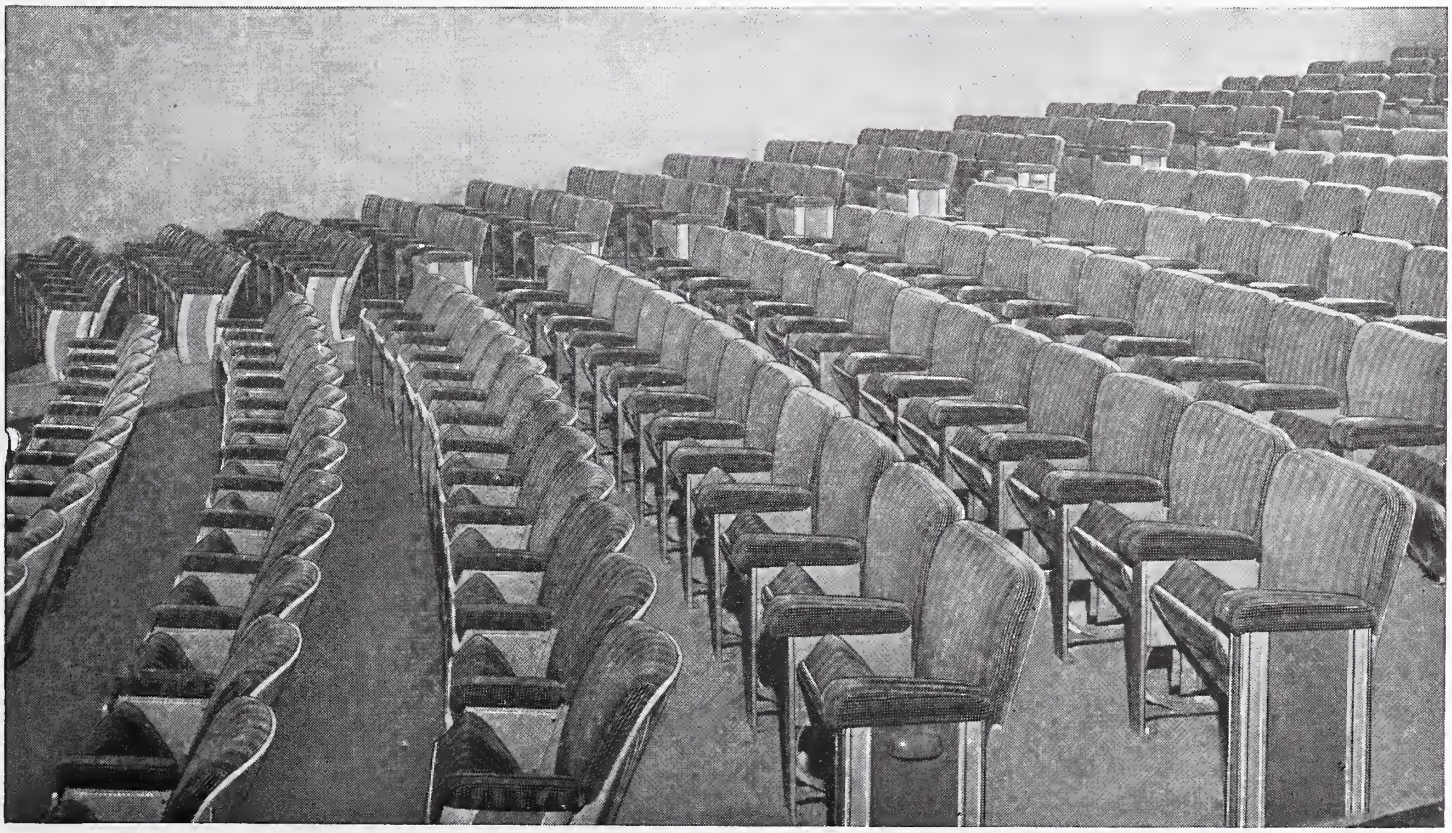
In the recently modernized Bay Theatre, National City, California, Heywood-Wakefield seating was selected by Harry Goldfarb to replace the original installation because of its added comfort. The 276 seats in the loge section shown to the right are Heywood-Wakefield "Airflo" Rocking Chair Loge model TC 706. The remainder of the house is seated with 650 "Encore" TC 700 chairs.

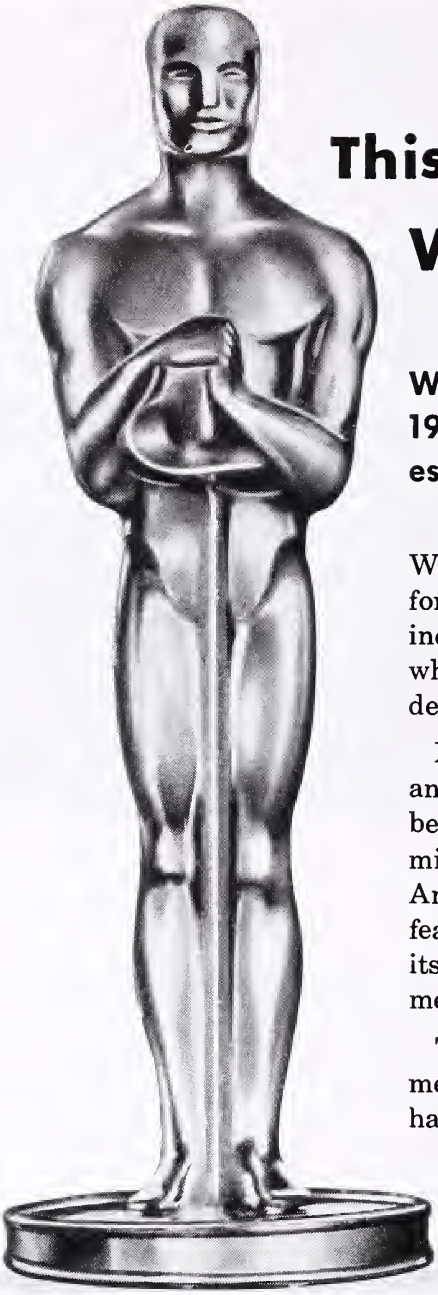




Completely modernized by Jack Berman and Harry Goldfarb, the Linda Theatre, San Diego, was reseated throughout with Heywood-Wakefield chairs. The loge section at the left is seated with 200 TC 706 "Airflo" Rocking Chair units, while the 622 orchestra seats are "Encore" TC 700 chairs.

The Garmar Theatre, Montebello, California, is a brand new house which provides one of the country's most luxurious and comfortable settings for enjoying fine pictures. Operator A. J. Olander reports that the policy of planning extra comfort for all patrons is more than paying its way. The loge section shown to the right provides 300 TC 706 "Airflo" Rocking Chair Loges, while the orchestra is seated with 504 "Encore" TC 701 and 186 "Encore" TC 700 chairs, all of which have foam rubber-cushioned arms.





This is No. 19 for Western Electric Recordings

Western Electric Recordings have won in 19 of the 22 years that the Academy has established an Award for Excellence of Sound.

Westrex has always considered these awards a challenge for the future. As research is the life blood of progress in industry, Westrex maintains laboratories in Hollywood which continue to engineer important improvements and developments in sound recording and reproducing.

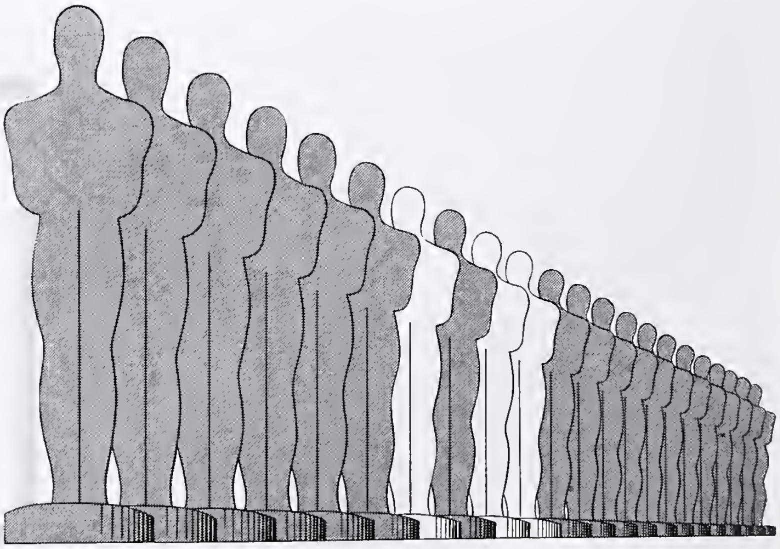
More films are being recorded today on Western Electric and Westrex equipments throughout the world than ever before. The answer is quality in our equipment from the microphone through the complicated re-recording process. An example is the Hydro Flutter Suppressor, an exclusive feature of Western Electric and Westrex systems, which itself won a special Oscar as a notable technical advancement in recording and reproducing equipment.

Top-quality equipment and constant technical improvements are why Western Electric recordings so consistently have won awards for excellence of sound.

1951 OSCAR

For the best achievement in
sound recording by a studio sound department
won by The Sound Department of
Metro-Goldwyn-Mayer
For their Western Electric recorded film
"The Great Caruso"

Producer	Joseph Pasternak
Director	Richard Thorpe
Sound Director	Douglas Shearer
Recording	**Western Electric**



Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

Westrex

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY
WESTERN ELECTRIC
EXPORT
CORPORATION

Better Theatres

for MAY 1952

GEORGE SCHUTZ, Editor

EDITORIAL INDEX:

Page
BETTER FRONTS FOR LITTLE MONEY - - - - - - - - - 10
LANGLEY THEATRE, Langley Park, Md., seating 1200 - - - 14
GETTING INTO THE DRIVE-IN BUSINESS, Part 4; Internal Traffic Plan and the Ramp System - - - - - - - - - 16
ON THE HOUSE department: A Project in Human Service That's Paying Off in Dollars; Wisconsin Drive-In Code - - - 20
METHOD IN MANAGEMENT department: Floor Care with Least Labor and Cost - - - - - - - - - - - - 24
MAY MANAGER OF THE MONTH - - - - - - - - 26
THEATRE SALES department:
- What Theatres Are Doing About the Nickel-or-Dime Bar Problem - - - - - - - - - - - - - - - - 29
- Trend Seen from Bar Goods to Candy Specialty Packs - - - 32
- Popcorn is Far Better - - - - - - - - - - - - - 34
- Popping Broadcaster "It Rang the Bell for Me" - - - - - 34
- The Vender-Vane: Trade News and Comment - - - - - 36
- "Circusing" the Snack Bar - - - - - - - - - - - 39
- Theatre Sales Buyers Index - - - - - - - - - - - 40

THE BUYERS INDEX - - - - - - - - - - - - - - 43
ABOUT PRODUCTS: Market News - - - - - - - - - 64
THE NEEDLE'S EYE, Projection Department: Projection Room Ventilation to Assure Safety and Comfort - - - - - - 67
THEATRE TV EQUIPMENT, Part 9: RCA 16mm. Film System 72
ABOUT PEOPLE OF THE THEATRE - - - - - - - - - 75

Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

* * *

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY, Midwest Representative; HOLLYWOOD: Yucca-Vine Building, Granite 2145.

Updating Outdated Fronts Economically

TO consider the industry's problem of obsolescence within its exhibition establishment as one of questionable risk is only to be realistic. How well founded the fear of further investment may be, no one knows. The pessimist guesses, and the optimist estimates. But apparently both are inclined to suspend action.

This is indicated by the fact that regardless of acknowledged high quality of product, a press more laudatory than in many years, and an upturn in attendance that supplies specific refutations to the threats of television, the bulk of the industry's theatres remain reminiscent of times which other businesses have put behind them.

Look up and down the street of most communities. That old building—the yellow brick up above where the lawyers' offices have been for a generation or more, the little display windows at the street, framed in wood, dimly exhibiting say, rows of shoes—even the older citizens of the town can hardly recall it. It has been refaced—the lawyers' windows themselves look different, somehow modern.

And the shoe store—just what you see nowadays in the big city!

Then down the street a couple of numbers is the movie theatre, still playing day-and-date, architecturally, with the old, discarded shoe store!

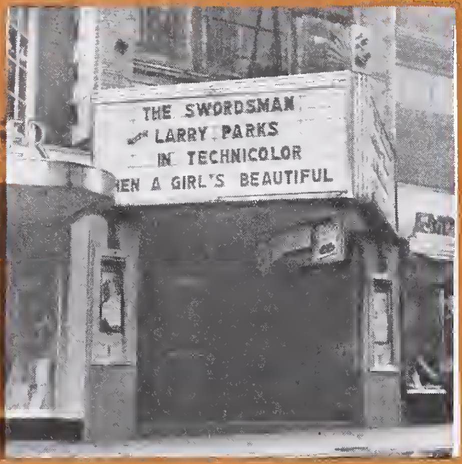
THE front and entrance of a theatre are far from holding all that is critical in the dating of much of the industry's exhibition plant. But what is externally visible comprises the package.

This being so, it may well be that the need for front modernization lacks recognition not so much as it lacks a willingness to spend the money thought necessary to meet it. Well, how much money is warranted? Perhaps more than the job, thoroughly done, would require; on the other hand, less money, quite likely than an effective alteration would take.

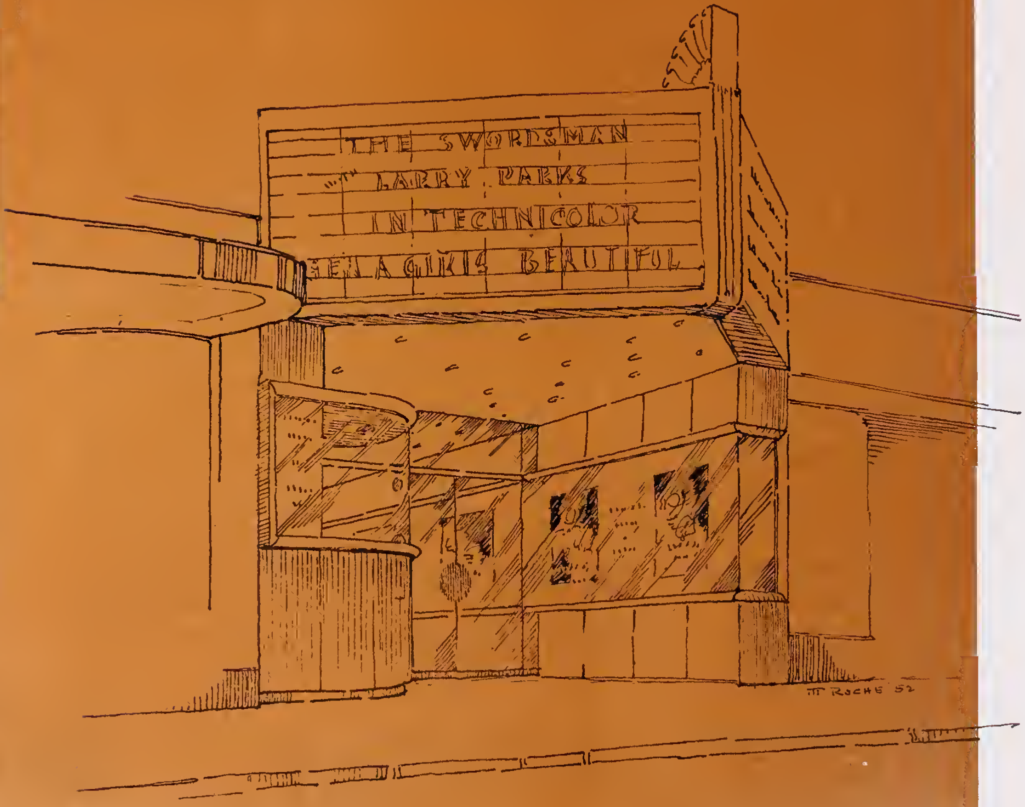
This is the approach taken elsewhere in this issue by Mr. Max Roche, New York architect who has attacked many such problems of careful expenditure. And by arrangement with Mr. Roche, we shall be glad to see what might be done, with similar consideration of financial limitations, with the fronts of actual theatres submitted by readers.

Send a picture or two, with essential facts of the structural conditions, and we'll see what might be accomplished.—G. S.

Better Theatre Fronts for Little Money



The term "little money" of course is relative—but as Max Roche, New York architect, points out in this presentation, many an outmoded front and entrance area can be effectively modernized without the drastic structural changes which sometimes make remodeling financially unfeasible. And he illustrates this appraisal of possibilities with sketches showing how two obsolete fronts might be altered.



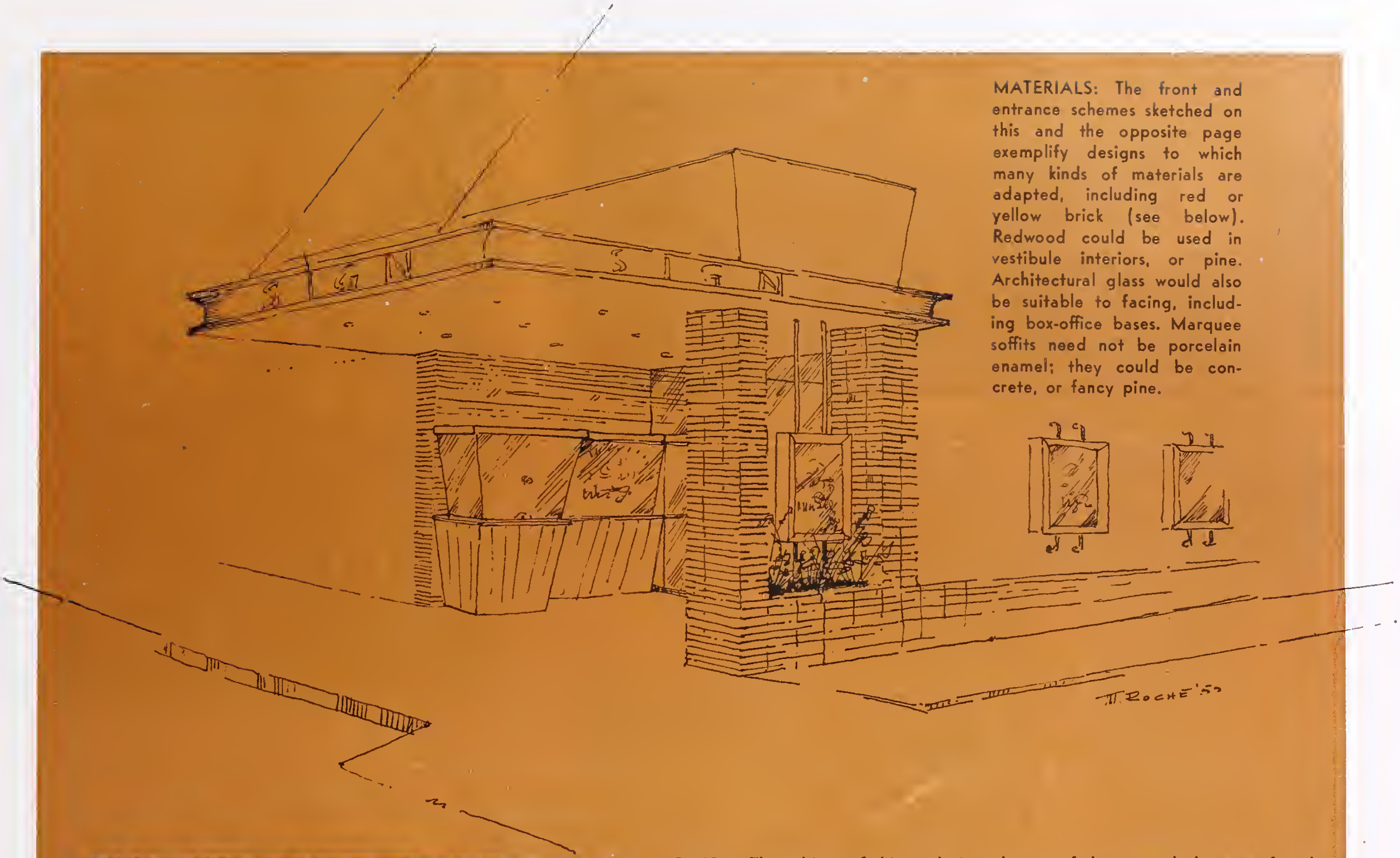
CASE 1: The type of theatre redesigned in the sketch on this page is typical of those with entrances wedged in between relatively modern stores in a business section of a city where space is at a premium. Here also is an instance in which a change has been sought by "modernizing" some appendage—in this case the marquee. Locations of the box-office and displays offer no competition whatever for the brilliantly lighted store window displays on either side of the entrance. The new design in the sketch calls for stripping the entire front and side walls to the supports. The marquee, for practical reasons, is kept; however, its soffit is redesigned and relighted, continuously with the vestibule ceiling. The keynote of the entrance should be "merchandising," hence the box-office is moved to the front and side and integrated with the entrance scheme. The step should be eliminated—milde ramping might do it. Displays on side opposite box-office should be continuous, perhaps penetrating into the lobby. A consideration in some situations suggested by this problem, is a turnstile.

GETTING REAL MODERNIZATION FROM THE REMODELING DOLLAR

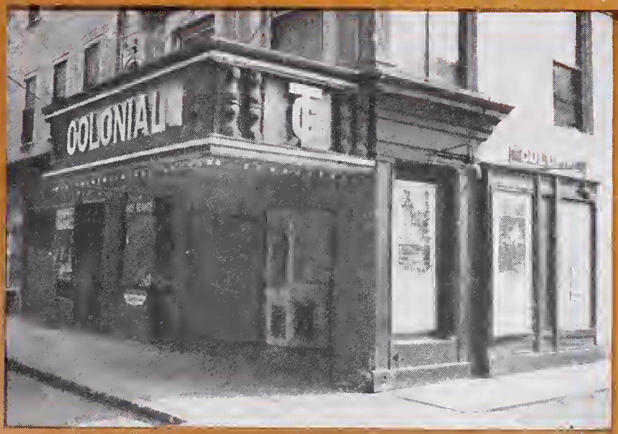
THAT A LARGE number of the nation's motion picture theatres are obsolete in plan and style, and often in facilities as well, must be apparent to the theatre business itself. It is to the public. And to theatre operators, this development probably occasions no great surprise. The facts of obsolescence have been growing larger and larger during the last ten years or so, for by far the bulk of the industry's theatres were built before World War II, a big percentage of them long before—and a great deal has happened since then, not only in theatre design, but in architecture generally.

Under conditions of booming prosperity, and of assurance that business will continue so, the industry would doubtless find the thorough modernization of so large an establishment a considerable financial problem, particularly if the job were to be carried out in a period of time advised by the degree to which thousands of theatres have fallen behind the times.

Under present circumstances of uncertainty, as they have appeared to the



MATERIALS: The front and entrance schemes sketched on this and the opposite page exemplify designs to which many kinds of materials are adapted, including red or yellow brick (see below). Redwood could be used in vestibule interiors, or pine. Architectural glass would also be suitable to facing, including box-office bases. Marquee soffits need not be porcelain enamel; they could be concrete, or fancy pine.



CASE 2: The subject of this study is a theatre of the general character found in outlying business districts of cities, and in downtown areas of small towns, dating back to early days of the motion picture. The marquee is what distinguished practically all such enterprises from the stores. Its value for that or any other purpose, including advertising, is nil. The theatre has a corner location, but the original design made no attempt to exploit it (actually, the theatre has been remodeled; however, its original condition supplies an excellent example of properties widely found among existing theatres). Demolition called for by the restudy shown in the sketch, would consist in stripping the entire front and entrance down to the supports, and stripping the marquee to the supporting steel. The suggested retreatment opens the entrance to the side street without elaborate reconstruction, and interesting poster cases are used to carry the effect farther along this street. The box-office is removed to the opposite side of the vestibule, at the walk. A marquee is kept for purposes of architectural composition, but streamlined and given a soffit, with flush-set light sources, that is continued into the vestibule. Display "windows" integrated with the box-office might carry through beyond glass doors into the lobby.

writer in his contacts with exhibitors facing this very problem of obsolescence, the need for modernization can present quite a dilemma. In many cases, conditions are so bad that nothing short of virtual reconstruction seems to be the answer. Then if attendance and prospects give a dismal picture when compared with operating as well as remodeling costs, the decision too often is to sink or swim with things as they are.

How often, however, might the curse of shabbiness and out-of-date-ness be removed at an expenditure of money well worth risking? Quite a general change, effecting a really new architectural style and a modern atmosphere, can frequently be achieved, even in the oldest properties, for much less, so the writer has found, than the owner thought substantial alterations required.

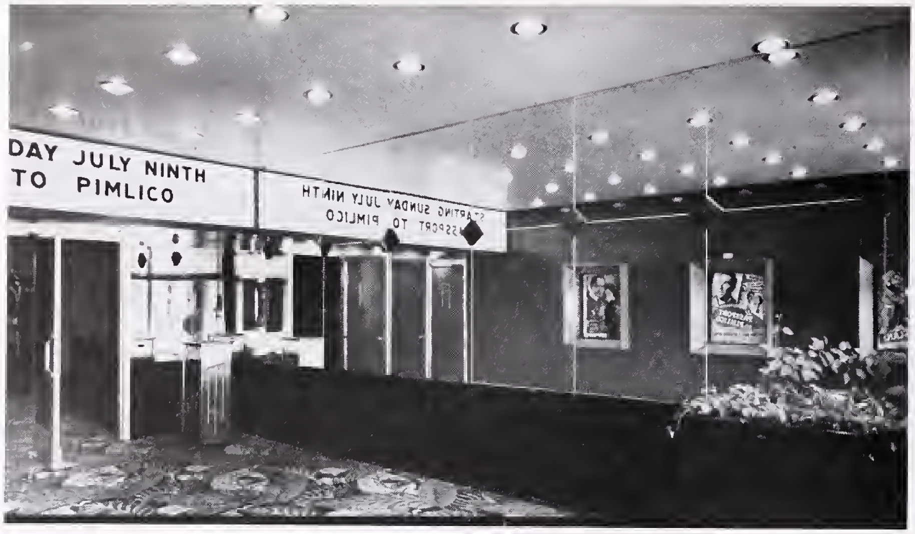
Consider the front, where shabbiness and old-fashioned styling are so immediately noticeable to the public. In accompanying sketches the writer has dealt with two sets of conditions believed to be fairly typical of existing conditions widely encountered. In these the whole problem of the theatre front, as an architectural element of a modern community and in its functions, has been restudied, with the factor of economy fundamentally considered.

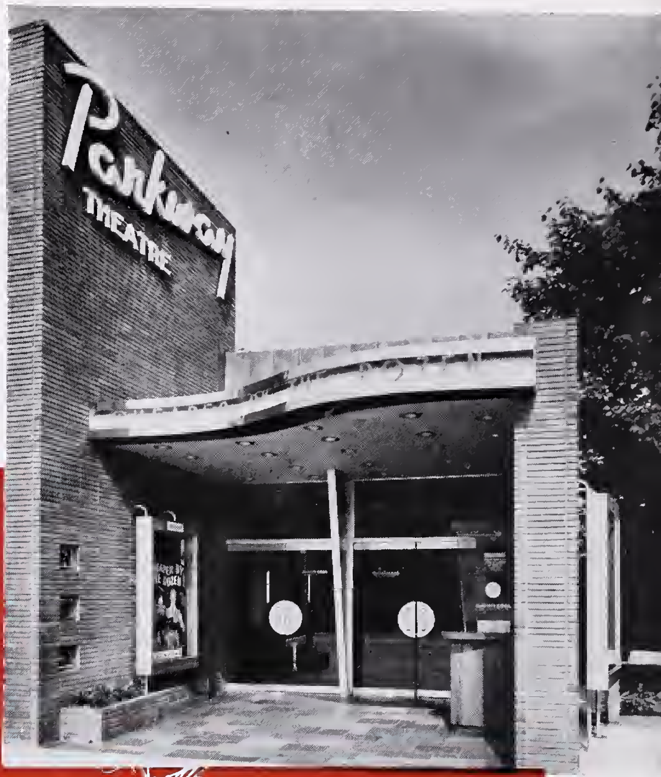
As indicated in this redesigning, there is no need, for the purpose of keeping costs under strict control, merely to rehash the old with some new materials here and there. By applying new ideas that can be carried out effectively with a wide choice of materials, some as inexpensive as common brick, one can put an outmoded theatre on a par with its neighboring business buildings which are new or may have been recently remodeled, doing so at reasonable cost.

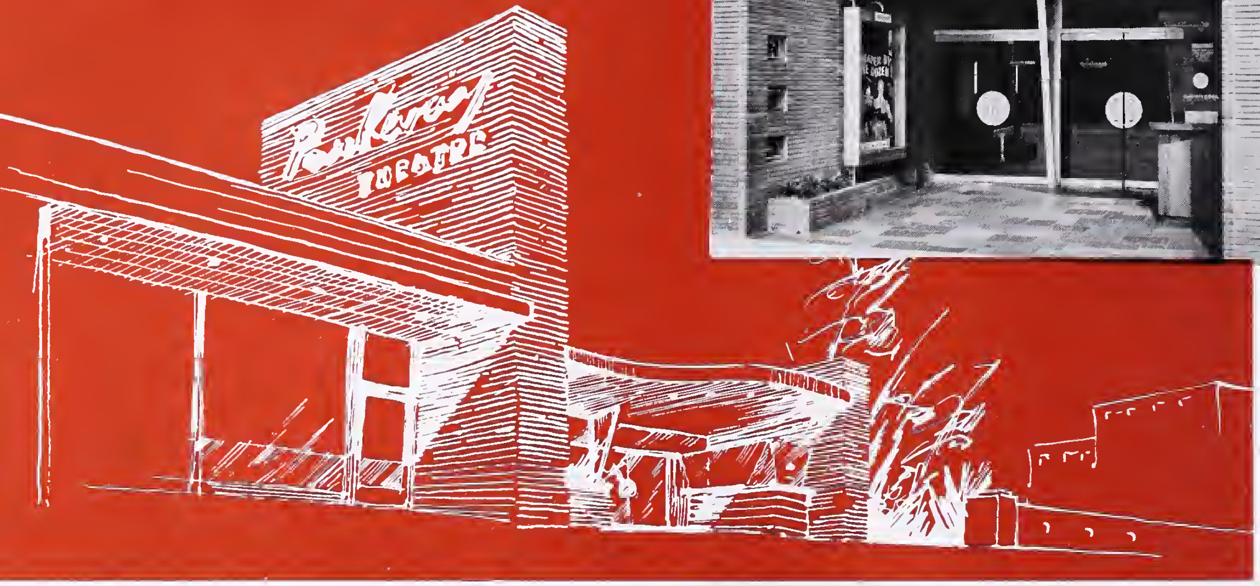
For remodeling to effect *modernization,* it must be along these lines. Most exciting theatres were designed according to concepts long since out-of-date. But some years back there was less need to consider the tastes and conveniences of discriminating sections of the public—the motion picture had no general, consistent competition in the theatrical field.

Today, however, with the advent and growth of television, the industry is using

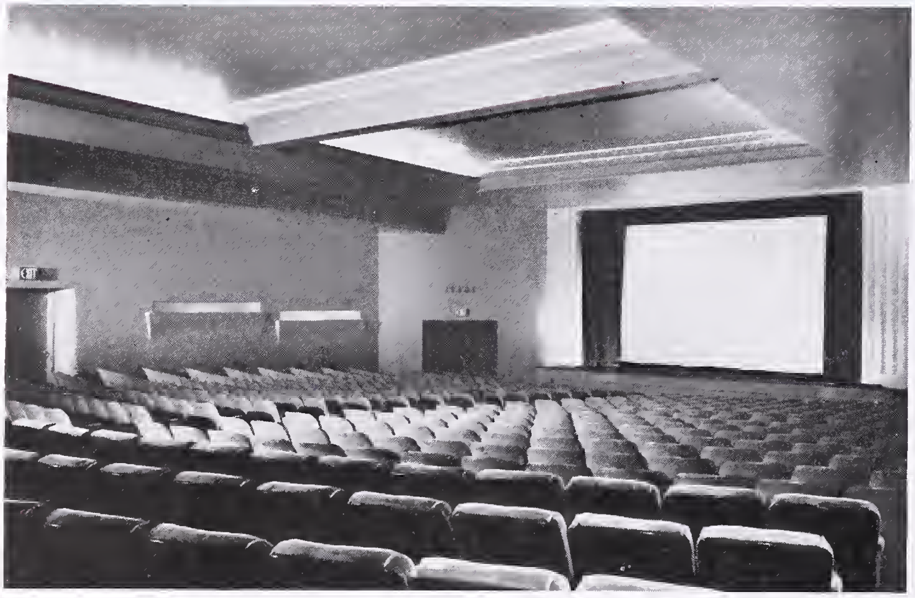
(*Continued on following page*)



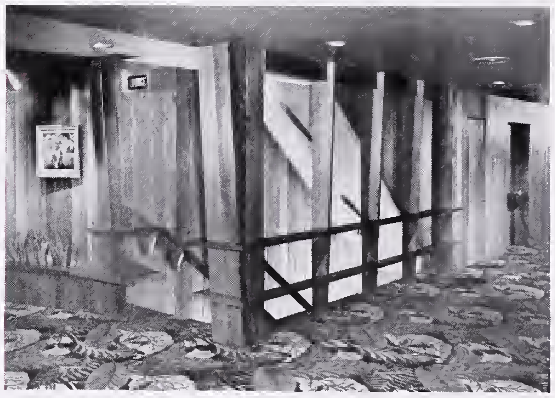




Opening up of an old-style cramped entrance and relating the front treatment to adjoining stores was thus effected by Max Roche, architect of the project, in the remodeling of the Parkway theatre building in Mt. Vernon, New York suburb.



In the modernization of the Parkway, the interior was also restyled, basically to open up the theatre to "light and air," as Mr. Roche urges in his adjoining discussion; and to remove outdated "gingerbread." The stairway from the foyer (below) to sublevel lounge was originally walled in. The original forms of the auditorium were retained, but replastered and painted unobtrusively.



(Continued from preceding page)

its resources in talent to raise the quality of its film product in order to lure the patron from the comfort of his home, and to command the attention of people having many recreational interests and able financially to indulge them. This effort must certainly lose effect unless the industry's aging exhibition establishment is rehabilitated.

The studied use of new materials and new lighting methods, and the rearrangement of dark and delapidated spaces can accomplish a great deal at a modest cost. Every attempt should be made to open up the entrance to light and air. The marquee in many cases should be removed or modified, since the advances in sign design have given the exhibitor a more flexible solution to this part of the problem. A marquee is not used, willy nilly, over the entrance to every other business establishment then certainly the theatre's use of it should be revaluated.—*Max Roche.*

IT'S A "FEATURE ATTRACTION"

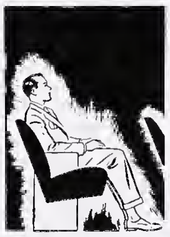
that attracts more patrons to your theatre

Leave it to KROEHLER—the world's largest manufacturer of living room furniture to build seats with luxurious "living room" comfort!

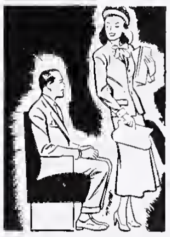
And that's only one reason why it's good business to modernize your seating with new Kroehler Push-Backs. They give your patrons a real *sell* on your house every minute of every show.

Progressive theatre management likes Push-Back* Seats, too. Their durability and low maintenance cost are thoroughly proved by more than 13 years' service. For complete facts, write today!

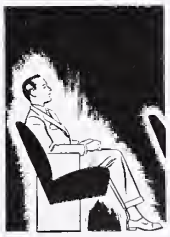
BOOST CONCESSION SALES! Easy-to-leave, easy-to-return to "Push-Back" seats make your concessions easy to reach, easy to buy!



1—Here's the normal comfortable position of the Push-Back Theatre Seat.



2—Seated persons need not stand. A gentle movement of the body slides seat back.



3—Relax—chair slides back to normal sitting position. No standing up. No inconvenience.

KROEHLER *Push-Back* THEATRE SEATS

THE WORLD'S FINEST THEATRE SEATS

*"Push-Back" is a trade-mark owned and registered by Kroehler Mfg. Co., Naperville, Ill.

Chicago 11, Ill.
666 Lake Shore Drive

New York 16, N. Y.
One Park Avenue

Los Angeles 7, Calif.
2028 So. Vermont Avenue

Dallas, Texas
2023 Jackson St.

Canadian Theatre Chair, Ltd.
40 St. Patrick Street
Toronto 2B, Canada

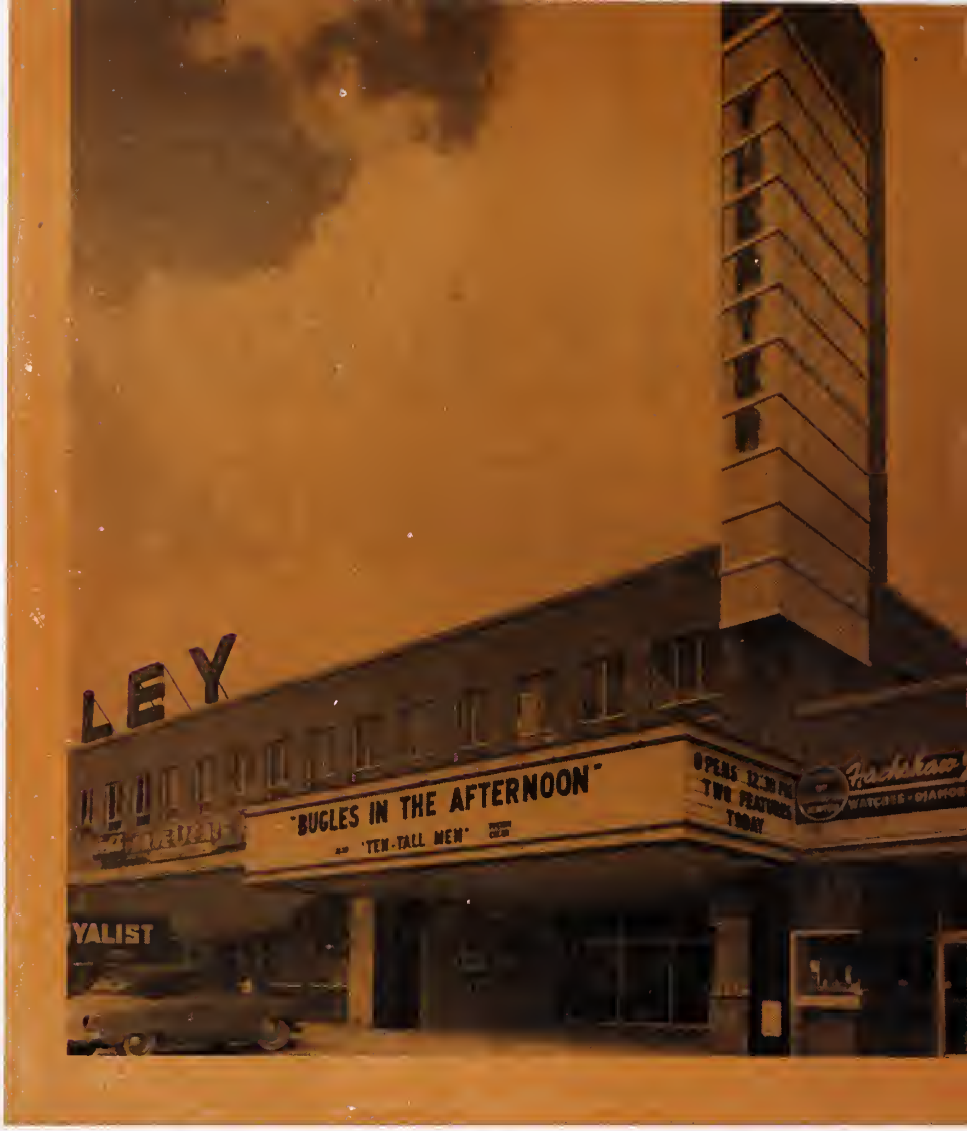
Showplace for Shoppers—*with Checkroom for Food*

Built into a market structure serving a new residential and business development of suburban Washington, the Langley theatre in Langley Park, Md., is another new operation in and around the nation's capital of the K-B Amusement Co. The Langley seats 1200 on one floor.

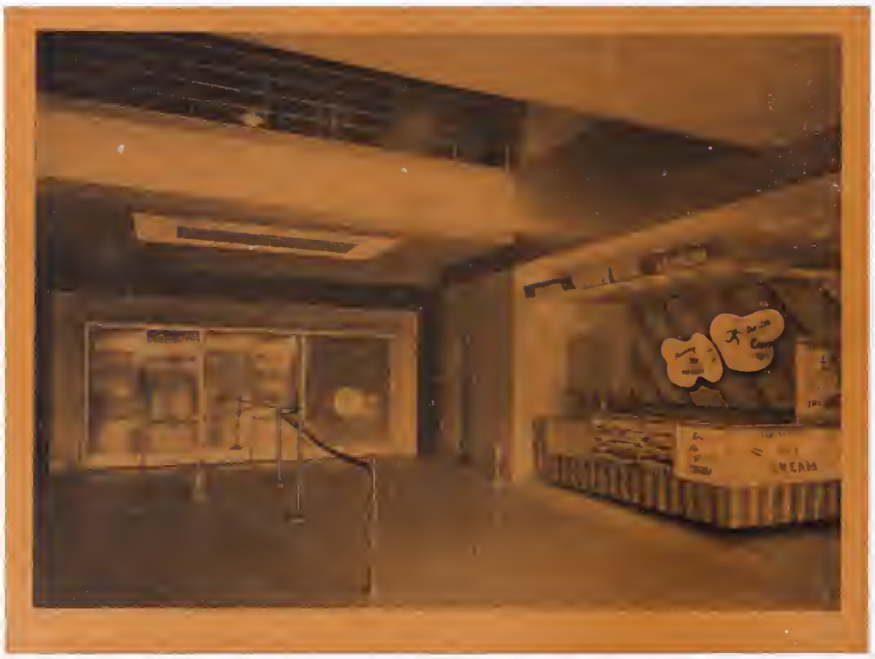
Architects for the Project:
CORNING & MOORE, Washington.

Architects for the Theatre:
JOHN J. ZINK and T. V. CRAYCROFT, Baltimore.

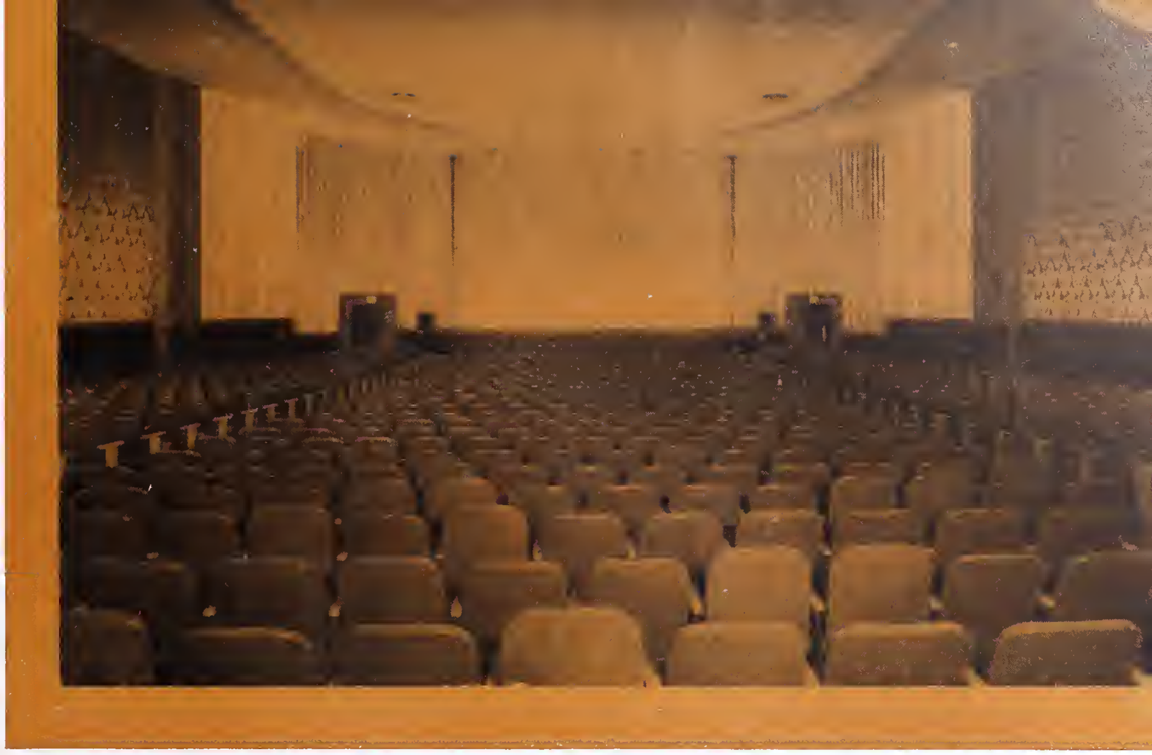
CONSTRUCTION: The 1200-seat Langley theatre is located in the center of a series of modern stores and shops on a prominence overlooking a large triangular parking area formed by the two main highways converging at an apex. Construction is standard steel frame and masonry with the roof of poured-in-place gypsum slab.



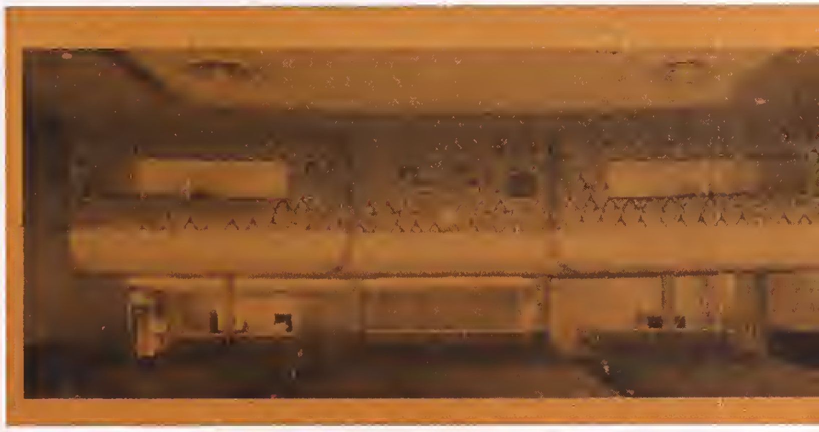
FRONT AND ENTRANCE: Design of the entrance was planned to place emphasis on the theatre against the architectural competition of long stretches of lighted stores on either side. Two pylon-like towers provide locations for vertical signs, making them visible at great distances. The marquee, which has three-line Adler attraction advertising equipment, is trimmed with stainless steel and porcelain enamel. The soffit, which is paneled with porcelain enamel and trimmed with stainless steel, extends back to the entrance doors, giving the effect of a 27-foot projection, providing protection in inclement weather. The actual projection is only 11 feet. The soffit has concealed downlights. Floor of the entrance is laid with terrazzo, divided into diagonal squares of contrasting colors by metal strips. The walls are laid in split-face ashlar local stone and trimmed with Canadian Black marble. Display cases of shadow box type, recessed into the walls, are of aluminited aluminum. To the right of the open entrance is the box-office, which is highlighted by a special arrangement of overhead lights. It is built of coral pink marble base, dado, shelf and top, with plate glass set in extruded aluminited aluminum sash bars, the lower 9 inches of which are of structural glass of beige color to obscure the view of any loose change on the shelf. The interior is trimmed with "rift" oak panels and accommodates two cashiers. Two sets of "Herculite" doors at the entrance have stainless steel frames and trim, with a plate glass transom.



LOBBY: The entrance leads into a lobby, which goes directly into the auditorium beyond a refreshment stand at the right, and up to an open mezzanine lounge (see photo on opposite page) by a stairway along the wall at the left. The stairway thus provides direct access to a private party room on one side of the projection room at the other side of which is a cry room. Walls of the lobby are of American Rift oak plywood, Italian Rose Antique marble and flesh-tinted mirrors. The stairway has alumilited aluminum rail and is paneled with Flexglas set in metal frames. To the right of the refreshment stand is a large storage room for supplies. A feature of the store room is a large refrigerator where patrons who have been shopping may check frozen foods and meat. Doors leading into the auditorium are faced with Formica set in aluminum frames and trimmed with reverse fluted Vermont "Olive" marble and surrounded with Italian Rose Antique marble.

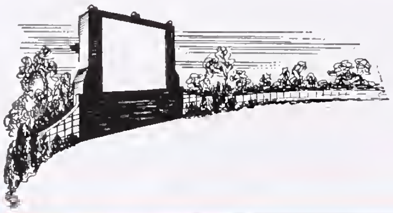


AUDITORIUM: With the entrance area between commercial frontage constituting the shopping center, an L-shaped floor plan extends the auditorium behind shops to the right of the vestibule and lobby, with the latter on an axis with a "promenade" behind the one-floor seating (pictured below). The lobby immediately leads into foyer-like area, marked by an arch, which narrows into a broad cross-aisle, or standee, at the far end of which is a staircase to the mezzanine level, where the toilet facilities, including a women's cosmetic room, are located. In a down-lighted alcove of the "foyer" section are placed drink and candy coin machines for service especially after the refreshment stand is closed. The alcove is faced with gold-tinted Flexglass. Illumination of "promenade" is by a cornice cove across the rear, and a flush-set covered ceiling box fixture. The ceiling of this area, above which is the projection room with party room and cry room on either side (see rear auditorium view), slopes upward from a plaster rear wall, curving into the rear wall of the auditorium, which is finished in figured cotton-rayon damask, as are the side walls, over Fiberglas acoustic bats. Both "promenade" and auditorium ceilings are acoustic plaster left natural. The front of the auditorium is treated in cycloramic fashion, beginning with a series of plaster pylons edged with light coves carrying filament lamps on dimmers, then draped continuously with the screen curtain in damask. Seating, consisting in Kroehler push-back chairs, is in a three-bank, four-aisle plan on a dual-incline floor with rows spaced 36 inches back-to-back. The distance from screen to first row is 29 feet, 120 feet to the last, with a picture $24\frac{1}{2}$ feet wide, giving a maximal viewing factor of 5W. The screen is illuminated by Peerless "Magnarc" lamps with 8mm positive trim operated at 70 amperes. Projectors are Super-Simplex equipped with Kollmorgen F/1.9 lenses. Sound is Simplex.



MEZZANINE: A section of the mezzanine lounge overlooking the balcony is pictured above. Stairs to it from the lobby (see view at left) not only provide access from the street to the party and cry rooms, but reduce auditorium traffic by allowing patrons using the restrooms off the lounge to leave through the lobby. The lounge has walls of hard plaster painted in pastel shades, and an acoustic plaster ceiling. Carpeting, as throughout the theatre, is a large-scale flower and arabesque pattern. It is laid over foam rubber lining. Ceilings of the party and cry rooms are acoustic plaster.

The Drive-in . . .

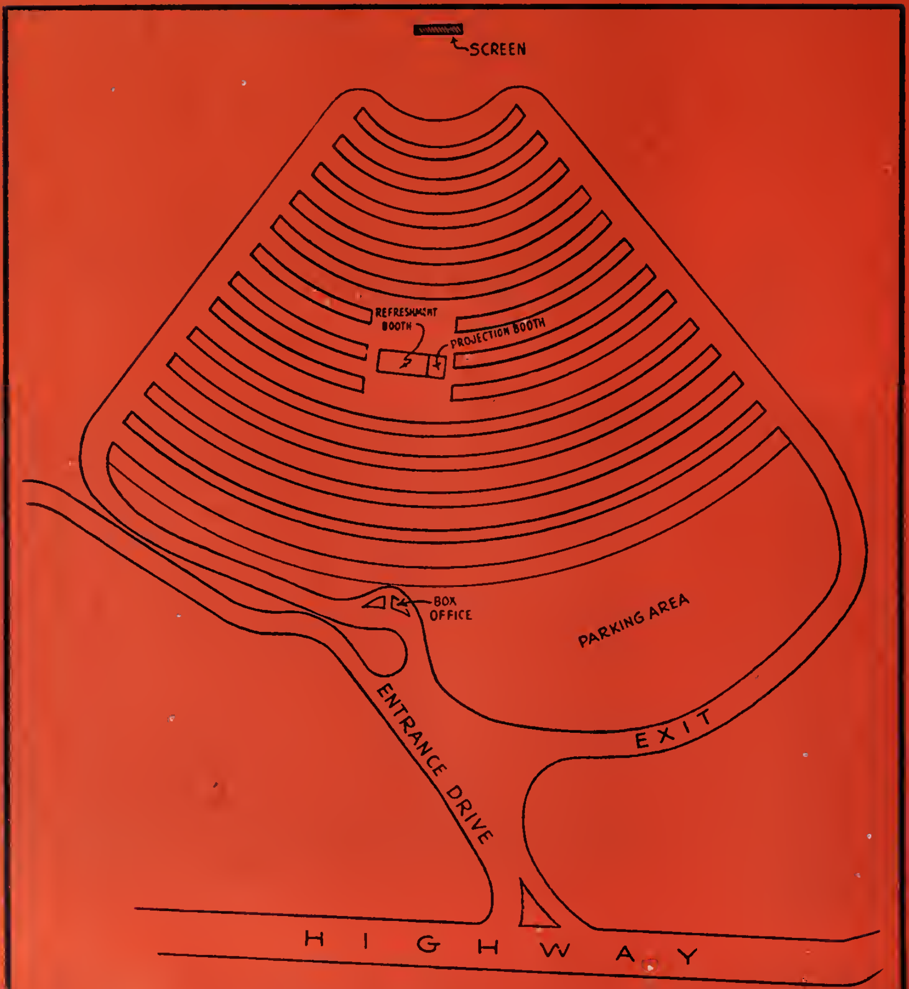


★ A Department Conducted by **WILFRED P. SMITH**

. . . for many years manager of regular theatres, then of drive-ins, later drive-in circuit executive in charge of construction and operation; now operator of his own drive-in at Ledgewood, N. J.

continuing a series on GETTING INTO THE DRIVE-IN BUSINESS

4. Internal Traffic Plan and the Ramp System



Basic principles of the traffic and parking plan are illustrated in this diagram. As pointed out in accompanying text, entrance and exit arrangements are variable according to conditions of each site; effort should be made, however, to effect hold-out parking area near the entrance drive, and special exit from this drive (here shown to left of words "entrance drive"). Between the fifth and ninth ramps is a good location for the main building. The ramp scheme here drawn has arcs on a 125-foot radius, centered at screen; and is confined within a lateral angle of vision of 40 degrees.

In dealing with the internal traffic plan and the ramp system, we come in this series to the earth-moving job of a drive-in project. This is a part of it which always is a big item in the budget, and can grow to be the largest.

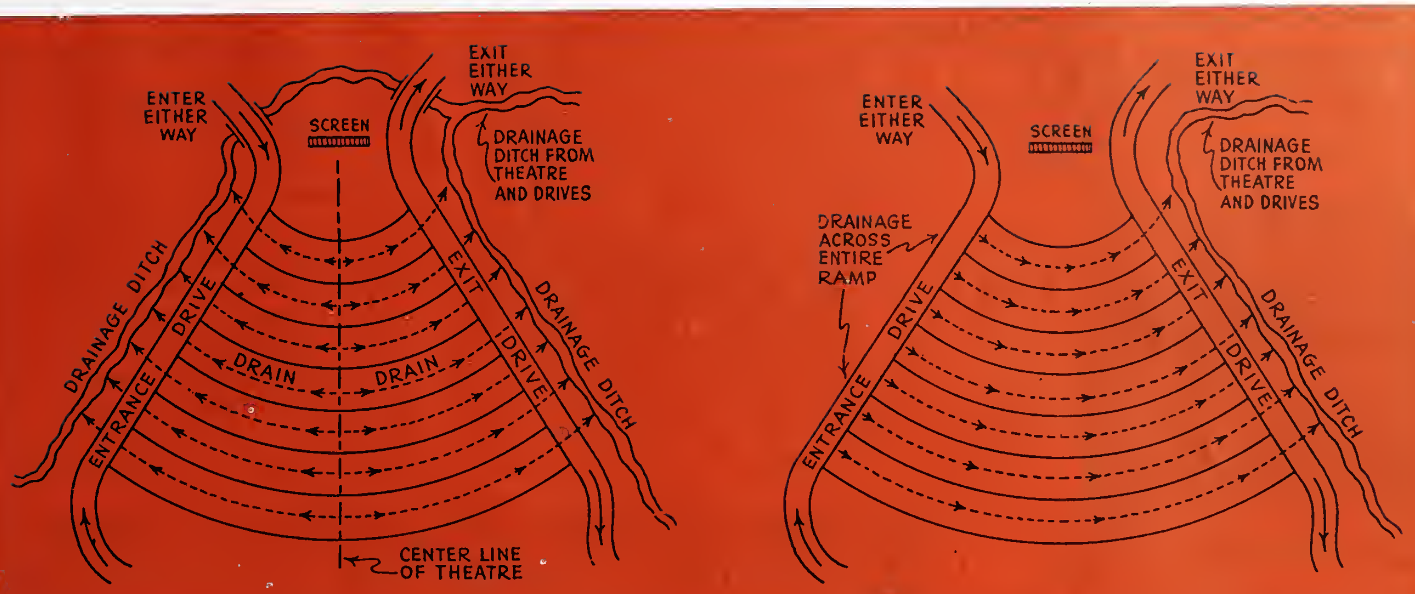
How large a percentage of the total cost it will ultimately represent depends upon some factors which will be fixed by the topography of the land, by the presence or absence of natural or public means of carrying rain water away from the tract, and to some extent by soil conditions.

There is yet the possibility of another cost factor, this the variable one of error. The greatest chance for mistakes that are expensive to correct lies in grading for sightline clearance from cars to screen, and for drainage of the ramp area and adjoining drives. Even if faulty ramp elevations and drainage slopes are discovered early in the grading job, correction can run into handsome figures, for every day added to the time required for crew and equipment hikes the cost substantially.

ENTRANCE PLAN

There can be so many different layouts for the entrance at the highway and the drive leading to the box-office that the writer has chosen to omit illustrative plan drawings of this area rather than to risk confusion of the reader. Relatively few examples could feasibly be given, and quite likely none would show a scheme best adapted to the conditions of a reader's actual project. Just about every piece of land suited to a drive-in has characteristics—in dimensions, shape, relation to the highway, etc.—which will advise, usually compel, location of entrance and disposition of traffic lanes and storage space more or less peculiar to itself.

It should not be difficult to lay out an entrance scheme if one knows what the



RAMP DRAINAGE SCHEMES: The method illustrated in the right-hand diagram drains rain from the middle of the parking area to each side, continuing over the ramp-approach drives and out of the tract to drainage ditches (or equivalent provisions) on two sides of the plot. This method is the preferred one since it reduces the pitch of the lateral slope of the ramps and approach drives to a minimum. The right-hand diagram shows drainage entirely to one side, which, of course, requires a lateral pitch consistently across the whole drive-ramp area. Drainage can be to either side, as topography and the basic tract drainage system advise. For effective flow of rain water out of this area, the lateral pitch should be at least 6 inches for each 100 feet.

objective is. Basic is the necessity to take cars off the highway fast enough at any time to prevent interference with through traffic. Highway authorities require this; moreover, patronage is discouraged by conditions which make it dangerous or even awkward for a driver to turn into the theatre tract so as to get promptly and completely off the highway.

Whether by laying out a winding type, or one that is relatively straight, one should arrange for an entrance drive not less than 1000 feet long and at least 30 feet wide so as to provide for two safe lanes of cars. Thus one actually has 2000 feet for cars approaching the box-office, which means that at a peak period about 80 cars can be cleared through the box-office lanes and into the theatre area in about 5 minutes.

Furthermore, as previously pointed out in this series, it is highly advisable to have an exit lane tap this entrance drive in such manner that a patron who decides not to attend after he has entered, can get back on the highway with a minimum of inconvenience to himself and others within the entrance drive.

CAR "STORAGE" SPACE

Besides a drive capable of moving cars through the box-office lane in a steady flow, parking space is necessary for storage of cars arriving after the ramps are filled (as shortly before the second show starts). Conditions of some sites compel placement of such storage space at some part of the tract well beyond the entrance area; however, it is far better to have the overflow parking immediately adjacent to the entrance drive, so that cars for which there are not yet accommodations can be readily shunted into it as they come in. Then at show break, the stored cars can move in an orderly manner into the entrance drive and through a box-office lane into the theatre.

Here again the value of an exit from the entrance lane comes to notice: with the storage area adjoining the entrance drive, patrons waiting therein who change their minds can leave the tract without unduly disturbing regular traffic.

In general, the objective is to provide for moving traffic off the highway in a steady flow, with as much maneuverability as possible, regardless of the amount of traffic either on the highway or within the theatre tract.

For reasonable safety and convenience, one should figure that each car length needs space of about 23 feet when moving in line toward the box-office, or parked one behind the other, which is the way they should be stored while waiting for a show-break. The storage, or hold-out, area should accommodate not less than 50% of theatre capacity.

In laying out the entrance drive, be sure to have it take a form and direction (possibly adjusting the drive and the axis of the ramp-and-screen area, one to the other) so that headlights of entering cars do not spill into the ramps or on to the screen.

If possible—and particularly should the entrance be on an arterial highway—introduce an auxiliary entrance lane several hundred feet in advance of the main entrance (where the name and attraction sign is located). Such an advance entrance, known to regular patrons, reduces the number of cars turning into the main entrance and therefore facilitates the attainment of a rapid flow of traffic off the highway (*see top illustration, page* 18, *March issue of* BETTER THEATRES).

EXIT FROM THEATRE

It is sometimes thought that the main exit drive for evacuation of the theatre-proper need not be as commodious as the entrance drive. It is true that departing cars can move faster than those entering; however, the exit has to take care of a peak load more often—it is regular for 60% and more of the attendance to leave at the same time.

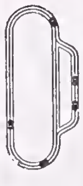
Congestion is irritating to patrons, some of whom can't keep their hands off the horn at the slightest delay; moreover, cars will start out, then if they have to stop, they'll wait on the ramps until able to enter the exit drive, which creates confusion, or a situation requiring extra attendants.

It is therefore wise to be at least as liberal with exit dimensions as with those of the entrance. And the exit drive should be so placed and extended that there can be no interference, even by a reckless driver, with entering traffic. Avoid having traffic turning back on itself—keep it flowing always in one general direction.

RAMP-DRIVE RELATIONSHIP

That entrance and exit drives, and the entire area of the theatre-proper, which includes drives giving immediate access to the ramps, are ultimately phases of the same layout problem, is likely to be so apparent to the reader that this relationship scarcely needs to be mentioned. We do mention it,

KIDDIE RIDES
REFRESHMENT EQUIPMENT



NON-CIRCULAR AUTO RIDE WITH YOUR CHOICE OF LAYOUT

A LOW-COST, LOW-MAINTENANCE RIDE

Jeep ride down the "highway" for the kids. A non-circular auto ride in sturdy jeeps powered by storage batteries. Roadway can be laid out to your specifications. Each jeep will run 4 to 6 hours without re-charge. Equipment furnished to re-charge batteries over-night. Top attraction in any location. Write for details on this and other feature rides. Also a complete line of refreshment stand equipment . . . popcorn machines . . . candy floss . . . grills . . . P. C. boxes . . . oils . . . salt . . . etc. . . . STAR DISTRIBUTOR.

CONCESSION SUPPLY CO.
3916 SECOR ROAD, TOLEDO 13, OHIO

DRAW CROWDS WITH FIREWORKS!

DRIVE-INS Boost Your Attendance with

LIBERTY FIREWORKS

The World's Finest Fireworks
Greater brilliance, color, flash and noise.

Send for our 60-page catalog in three colors containing Displays from $25.00 to $1,000.00.

At Direct From Factory to You Prices!

For inquiry postage-free postcard (Theatre Supply Mart insert) may be used—reference number 00.

Our office is now on our 10-acre factory premises

LIBERTY DISPLAY FIREWORKS CO.
Box 98, Franklin Park, Ill. (A Suburb West of Chicago)
Telephone: Gladstone 5-5050

YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance, the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letters to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

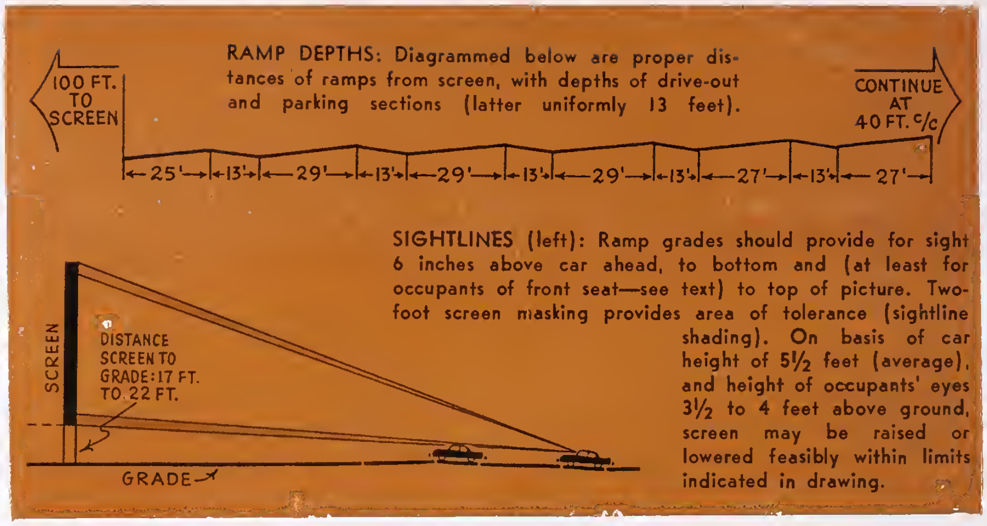
OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

however, to caution against jumping to conclusions concerning first attempts to develop an efficient plan.

Ground conditions may favor a certain location for the ramps; however, before fixing that location, consider the kind of traffic system it may compel. Look for adjustments in the two physical provisions for the two functions—theatre and traffic—that will realize the best conditions for each according to the shape, contours and dimensions of the tract. If to get the best possible layout providing for both theatre and traffic flow, means to move a little more earth than a poorer plan would require, we prefer to spend the extra money on grading. It will pay off in the long run.



RAMP DEPTHS: Diagrammed below are proper distances of ramps from screen, with depths of drive-out and parking sections (latter uniformly 13 feet).

SIGHTLINES (left): Ramp grades should provide for sight 6 inches above car ahead, to bottom and (at least for occupants of front seat—see text) to top of picture. Two-foot screen masking provides area of tolerance (sightline shading). On basis of car height of 5½ feet (average), and height of occupants' eyes 3½ to 4 feet above ground, screen may be raised or lowered feasibly within limits indicated in drawing.

Involved in the location of the ramp area is the screen tower, which introduces considerations of light from the highway, the drives, and from any surrounding buildings of the general area. This is not only a matter of light spilling on to the screen, but shining behind the screen so as to appear along an edge of the structure, or at some point immediately off a side. Such fringes or adjoining spots of light can objectionably invade vision of the picture.

It is also well to avoid having the picture visible from the highway, even at an angle, not because this might enable persons to see the show without paying, but because it might distract motorists and thus cause highway accidents. In fact, the police of some localities forbid setting the screen tower so that the picture can be seen from the highway.

THE RAMP SYSTEM

In the ramp scheme we have a kind of stadium which corresponds in ultimate function to the seating plan and floor slope of an indoor motion picture auditorium. The drive-in designer is also dealing with sightlines—that is, clear vision for each spectator of substantially all of the picture. At the same time he is dealing with vision from inside an automobile, which he must consider to be a permanently enclosed model requiring that the performance be viewed within the frame of a windshield.

Dimensionally, this restriction is not so difficult to deal with as it might seem to be. Most of the ramps are far enough from the screen to bring the entire picture well within comfortable sight of persons in the rear as well as the front seat of the car. It is only from the first three or four ramps that persons in the rear seat cannot be allowed a full view of the picture (from a quarter to a third of it is cut off by the car top) without introducing distances from the picture, or reducing capacity, or increasing forward ramp pitches, to an impracticable degree.

With cars ranged in circular tiers in front of the screen, it is obvious that each tier must be at such elevation relative to the tier in front that occupants of any car in it can see over the car (or cars) in front. The size of the picture, and how high it is above grade (base level of the ground throughout the area of the theatre-proper) are factors in determining what these elevations should be. Consider a sightline as a lever, with the bottom of the picture at one end, the spectator's eyes at the other, and the top of the car in front of the spectators as the fulcrum. In order to maintain clear vision, if you lower one end you must raise the other (lower drawing above).

Applying this "lever system" to the problem of sightlines, one can adapt a scheme of ramp elevations to the natural topography of the land so as to move as little earth as possible. If the land naturally slopes downward toward the location selected for the screen, the ramp system can slope in that direction. If the slope toward the screen is upward, ramp gradients can conform to that natural contour. And quite as in the dual-incline floor slope of an indoor auditorium, drive-in ramp pitches can be bowled (lowest point somewhere near the middle) if flat ground or other topographical conditions so advise.

RAMP DRAINAGE

Grading of the ramp area (and adjoining drives) must also provide for run-off of rain water into the theatre's drainage system, by sloping the surface to one side or the other, according to the location of the drainage ditch or sewer. Flow can extend entirely across the ramps from one side to the other, or to both sides from the middle (*see accompanying diagrams*).

This lateral sloping must carry far enough, and have a pitch great enough, to assure steady flow of rain water out of the area occupied by ramps and drives, without formation of pools except for the reasonable allowance of a little "bird-bath" here and there during a heavy shower. A rate of pitch of about 6 inches to 100 feet should be sufficient in regions of normal rainfall.

It is of course important that rain drained out of the ramp area be carried completely out of the drive-in tract with such efficiency that no pools of water are formed in which mosquitoes can breed and which, becoming stagnant, might produce disagreeable odor.

Of the methods of draining the ramps shown in accompanying diagrams (*page* 17), that of sloping each ramp along its lowest level from the middle toward each side, has two advantages over the side-to-side system—it reduces the lateral pitch to a minimum and it minimizes erosion.

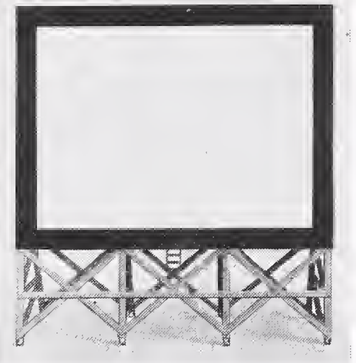
RADIAL PLAN

The ramps form arcs of uniform distance apart with the first one on a radius of 125 feet from a point at the middle of the screen tower. This distance of the first ramp—its crest—from the screen is adjustable to conditions; however, its approximation is recommended because it has been found a practicable compromise of traffic and projection (including visual) factors.

Recommendations for this distance, the depth of the first drive-out lane (25 feet), and the depths of each succeeding parking and drive-out section, are shown in an accompanying schematic diagram (*top drawing, page* 18). It will be noted that the second, third and fourth drive-out sections are 2 feet deeper than those behind; the reason is that cars should enter the ramp feeder drives from a point toward the rear of the ramp area, and the turning radius for entering the forward ramps is relatively short.

The distances between ramps here recommended are a few feet greater than will be found in many drive-ins, particularly those built in earlier years of the innova-

(*Continued on page* 26)



BALLANTYNE'S
Completely Prefabricated Screen Tower...

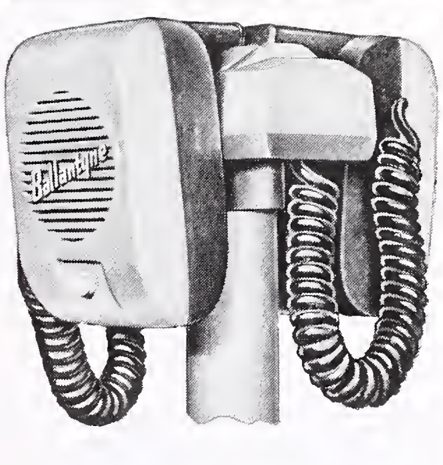
LOW-COST ERECTION—Through complete assembly on ground . . . face up. Raised into position with tractor. No scaffolds needed.

To meet all the requirements of government limitation order M-4 Ballantyne offers a skillfully engineered, completely prefabricated screen tower for drive-in theatres. All timber used in the Boyer prefabricated screen tower, distributed exclusively by Ballantyne, is Douglas Fir, select structural, as graded by the West Coast Bureau of Lumber, Grades and Inspection, or equal. The entire structure is anchored by 8 concrete footings, cross braced for maximum strength, and designed to withstand a 35-pound-per-square-foot wind load. The entire screen area and screen border is covered with shiplap for added strength and protection to the picture screen. A transite screen facing over shiplap insures flat picture surface. All members are pre-cut and drilled for quick and easy assembly. Complete plans for erection are furnished. Shipped complete to your drive-in site on company truck. For low cost rigidity, durability, and easy erection you can't beat the Ballantyne Prefabricated screen tower.

COMPLETE PACKAGED EQUIPMENT FOR DRIVE-IN THEATRES

As the originator of "packaged" equipment for drive-in theatres, Ballantyne still offers the only complete package unit for any size theatre. Included are: In-a-car Speakers, Soundheads, Amplifiers (Single or dual channel). Ramp control panel. Projectors, Hi-Tilt Projector Bases, 18" Magazines, Projector Change-overs, Arc Lamps, Rectifiers, Tungar Tubes, Lenses, Electric Rewind, Hand Rewind, Rewind Table, Film Cabinet, Aluminum Reels, Film Splicer, Reel End Alarms. And a completely prefabricated screen tower. Added to this is Ballantyne's offer of a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details, catalogs, pictures, blueprints, and the name of your nearest Ballantyne Dealer.

BALLANTYNE'S
Dub'l-Cone* IN-A-CAR SPEAKER



Ballantyne's Dub'l-Cone Speaker is a revolutionary new development in drive-in theatre in-a-car speakers. It offers features never before found in any speaker, regardless of cost. In fact, Ballantyne brings you all of these features at a cost no greater than you pay for run-of-the-mill speakers on the market today. And the Dub'l-Cone Speaker will outlast 3-to-1 any other speaker available.

Again Ballantyne engineering brings to the drive-in theatre a product years ahead of the field in design, construction, and quality of reproduction. The Ballantyne Dub'l-Cone offers all of the desirable features of a top quality speaker, plus advanced improvements which overcome practically all of the disadvantages of ordinary speakers.

HOW YOU CAN BUILD A DRIVE-IN TODAY UNDER GOVERNMENT RESTRICTIONS

Under N.P.A. order M-4 you cannot build a drive-in theatre if you use more than a specified amount of steel, copper, or aluminum. Write to the Ballantyne Company for a complete breakdown on the use of these metals in building your drive-in. We can give you the exact answers including steel requirements, wire sizes, weights and quantities, etc., so you can conform to government restrictions.

WRITE TODAY . . . IT'S FREE!

THE BALLANTYNE COMPANY
1707-17 DAVENPORT ST., OMAHA, NEBRASKA, U.S.A.

K-HILL "Drive-In Theatre" Traffic Counter

INEXPENSIVE • ACCURATE
QUICKLY INSTALLED

To count is to control
To control is to profit

KNOW FOR SURE
How many cars are inside.
How much space is available.
How many sandwiches to make.
How much corn to pop.
How many tickets are sold.
How each day's total compare.

BE SURE
Note tubes on each side of ticket office. Counter inside

REGISTERS EVERY CAR

Send for complete information or contact your jobber

K-HILL SIGNAL CO., INC. — UHRICHSVILLE, OHIO

On the House

★ editorial reports and comment on events, trends, people and opinion

A Project in Human Service That's Paying Off in Dollars

MOTION PICTURE HERALD

Personalities behind the project: A. C. Schuyler, who conceived it, and Mrs. Roy H. Metcalfe, who created the decor.

SHOULD YOU be driving your car near Dumont, Ia.—sorry, our maps don't show it, but the U. S. Census Bureau says it had 718 inhabitants in 1950—turn down the dirt road that leads to it from the highway, and look for a building with a home-made marquee on which is inscribed the name of the town. That's the town's theatre, and how it came by it is the burden of this report.

If you are an exhibitor buying film and supplies out of Des Moines, you probably know Al Schuyler, manager of the National Theatre Supply branch in the Iowa metropolis. A. C. Schuyler has been traveling the Iowa territory for many years, consequently he is pretty well equipped to understand the problems of the small town exhibitor. In recent years they have hardly been such as to encourage the establishment of a theatre in an out-of-the-way town of 718 inhabitants. Nevertheless, the little playhouse of which Dumont, Ia., now boasts was Mr. Schuyler's idea.

In telling about it, he said he occasionally met men who believed in the potentialities of the smaller towns, but they didn't want to take the risks. Of course, one wouldn't want to risk much money in a very small town; however, Mr. Schuyler felt sure that benefits of local shows could be enjoyed with only a very modest outlay.

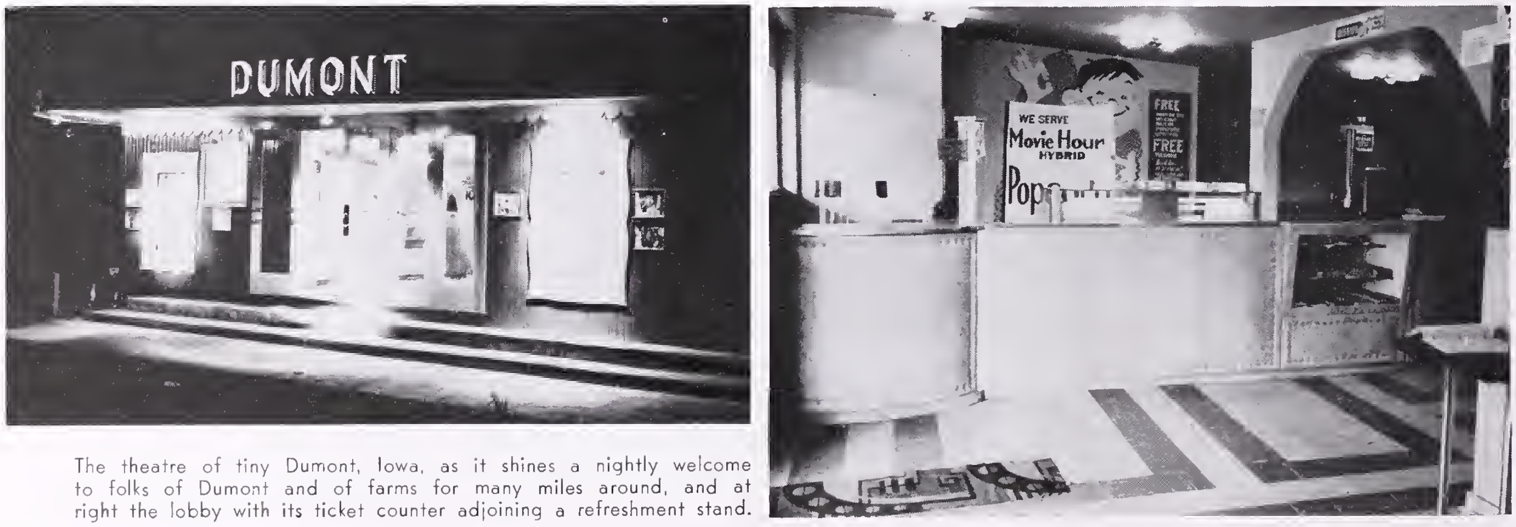
Finding support for this idea from Mrs. Roy H. Metcalfe, wife of the manager of the Times theatre in Cedar Rapids, herself a former theatre manager and a person talented in interior decorating and mural painting, Mr. Schuyler began to look for a town suitable to his experiment. In the meantime he was joined in the project by George Howard, a young man who could serve as carpenter, mechanic, seat repairer and what-have-you-to-do.

BUSINESSMEN ENTHUSIASTIC

The town of Dumont was finally elected precisely, insists Mr. Schuyler, because it was a tiny community off the main highway, 20 miles from the nearest theatre, and never had had a theatre before. "It was," says Mr. Schuyler, "the least likely place in which anyone would want to put a theatre."

However, the enthusiasm of the local business men made up for the deficiency in numbers. They were willing to contribute $50 each to have a local theatre, that sum to be paid back if the project was a success. And the Lions Club agreed to give the theatre $25 a week for a year, calling this contribution "Merchants Silver Dollar Nite."

So the Schuyler-Metcalfe-Howard combination was in business. Mr. Schuyler laid out the general plan. Mrs. Metcalfe devised the decor. She wanted the interior, so far as funds would permit, to reflect the landscape and the life of the region. She also wanted to give the townspeople and



The theatre of tiny Dumont, Iowa, as it shines a nightly welcome to folks of Dumont and of farms for many miles around, and at right the lobby with its ticket counter adjoining a refreshment stand.

surrounding farm families a bright, colorful place to go to.

An inside box-office was built, joining a refreshment stand, which starts a rural theme carried throughout the interior. The refreshment stand is in a rustic style. The auditorium, with a ceiling in forest green, has murals by Mrs. Metcalfe depicting scenes of farm life. The screen curtain is elegant in its bronze crushed velvet, side wings are in green and red plush velvet; and Mrs. Metcalfe painted a heavy gold leaf arch around the screen opening, on both sides of which are flower boxes of luminescent paint, banked with native plants. The theatre is carpeted in sand-color, green and burgundy; auditorium chairs are upholstered in burgundy and wheat color.

A section of murals along auditorium sidewalls, in which Mrs. Metcalfe celebrated the local scene.

Then at the rear of the auditorium is installed a private party balcony seating 50. It is painted canyon rose with gold leaf stripes a foot wide. Here chairs have moss green velvet backs and green leatherette cushions. Also at the rear is a cry room, seating six. Its walls are done in bark and have Walt Disney characters painted on them by Mrs. Metcalfe.

Boyd Bremner, who manages the Dumont.

Operation of the Dumont is in charge of Boyd Bremner, a local man. Mrs. Metcalfe does the booking. And the project has a year of success under its home-made marquee.

"The motion picture theatre in a small town can be as important," observes Mr. Schuyler, reflecting on all the effort, "as the home, church or the school in the life of an individual. His family, his religion, his education and his pleasure make up the community scheme. It is up to us in show-business to make possible the pleasure brought by the motion picture, providing the proper environment so that it is in our theatres that people will want to spend their leisure time."

Dumont and its neighboring farms seems

PAINT BILL
CLEANING
PAINT
PAINT
FORGET

HIGH MAINTENANCE COSTS!

Marlite prefinished wallpanels eliminate costly painting, periodic redecorating

Here's a simple formula for slashing high maintenance costs. Modernize with Marlite for beautiful walls and ceilings *without* annual redecorating expense. Only time-tested Marlite *offers so many advantages.*

Installed quickly and easily with ordinary carpenters' tools. Large panels cover big areas fast. No interruption of business.

Exclusive high-heat-baked Marlite finish seals out dirt, grease, moisture . . . seals in lustrous colors. Resistant to heat, acids, alkalis, and stains. Wipes clean with a damp cloth.

More than 60 striking color and pattern combinations. Plain, Horizontaline, Tile, Woodpanel and Marble for every room in every building.

Job-proven for more than 22 years by leading architects and builders, Marlite installations soon pay for themselves through maintenance savings.

Remodel with Marlite for beautiful theater interiors . . . foyers, entrances, lobbies, lounges, rest rooms, offices, candy cases, counters, doors and fixtures. See genuine Marlite at your building materials dealer or write MARSH WALL PRODUCTS, INC., Dept. 569, Dover, Ohio. Subsidiary of Masonite Corporation.

Marlite
PREFINISHED
WALL and CEILING PANELS

for creating beautiful interiors

READ THE ADS—*they're news!*

F&Y

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street **Columbus 15, Ohio**

"The Buildings We Build Build Our Business"

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS AND TRACKS

Vallen

Vallen introduced and only Vallen can provide All-Steel Noiseless

- **Round-the-Corner Tracks**
- **Rear-Fold Ball-Bearing Tracks**
- **Super Curtain Controls**

BRING YOUR CURTAIN OPERATING PROBLEM TO HEADQUARTERS

Write

VALLEN, INC., AKRON 4, OHIO

MORE BEAUTY in GRIGGS CHAIRS

Their Beauty sparkles!

Comfort — the minute they're occupied!

Superior construction gives years of service.

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.

Belton, Texas

THANK YOU Mr. Drive-in Exhibitor

North, South, East and West for your many orders.

Your recognition of wonderful S.O.S. values has our shop working overtime keeping pace with demands.

Complete Projection & Sound Equipment from $1595

Underground Cable, 2-cond., per 1,000 ft. $70

Tempered Masonite Marquee Letters
4-inch 35¢; 8-inch 50¢; 10-inch 60¢

S. O. S. CINEMA SUPPLY CORP.

Dept. A, 602 W. 52nd St., N. Y. 19—*Cable:* SOSOUND

to be responding to that idea. "Full houses nearly every night," reports Mrs. Metcalfe. And the Lions Club bought the lot next door to the theatre for the farmers to park their cars in.

•

Wisconsin Has New Regulations For Drive-Ins

WISCONSIN has given any future builders of drive-ins in that state pretty specific instructions as to what they can and cannot do, in a code prepared by the State Industrial Commission and submitted to exhibitors prior to final approval on April 1st. Following are principal provisions of the new code:

ENTRANCES AND EXITS:

Regulations of the State Highway Commission for driveways from property abutting state highways must be met, along with these additional requirements:

Not more than one entrance shall be provided for each access road, but each entrance may be divided into two roadways and channelized to properly provide for turning right or left from highway.

Not more than one exit shall be provided for each access highway but such exit may be suitably channelized to provide for right and left turns to the highway, and not more than one traffic lane shall be permitted for each traffic lane on the highway available to vehicles leaving.

Sufficient area shall be provided between the highway and ticket booth to provide storage space for vehicles equal to not less than 10% of the theatre capacity. In all cases, sufficient storage space shall be provided so the vehicles will not back up on the traveled way of the highway. Storage area shall be calculated on the basis of 162 square feet per vehicle.

Furthermore, a hold-over storage area having sufficient capacity to accommodate not less than 15% of the capacity shall be provided between the ticket booth and the ramp area.

SCREEN TOWERS:

The tower supporting the screen shall be designed to resist a horizontal wind pressure of not less than 30 pounds for every square foot of exposed surface. Location of the screen shall be so oriented that the picture is not visible from any major highway. (This does not apply to those erected prior to January 1, 1952.)

SANITARY EQUIPMENT:

In determining the number of fixtures required for toilet rooms, the capacity of the theatre is established by allowing two and one-quarter persons for each vehicle accommodated, exclusive of vehicles parked in the waiting or hold-over area. Where the public toilet rooms are so located that the patrons must cross the ramp area in order to reach them, a properly lighted and obstruction-free approach shall be maintained.

RAMPS AND SPEAKERS:

Ramps shall be spaced not less than 38 feet apart and so designed that any vehicle can move from its parked position to the exit driveway without being required to back up. [Double system thus outlawed. —Ed.]

All ramps, parking areas, entrance and exit driveways shall be properly surfaced with a gravel surfacing or better.

There shall be not less than 18 feet distance between speaker posts, measured parallel to the ramps. Each speaker post shall be wired with wire approved for underground use laid in trenches not less than 12 inches in depth.

Where additional seating space is provided for patrons using public transportation facilities, the speaker arrangement shall be such that the sound will be confined to the immediate seating area and not broadcast beyond the theatre enclosure.

LIGHTING

All entrance and exit highways shall be adequately lighted and properly marked to avoid congestion and confusion and shall remain lighted throughout the performance and until the audience has left the area of the drive-in.

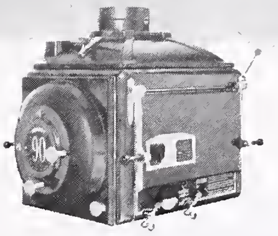
SPEED LIMIT:

Notices of a permanent character shall be prominently displayed designating the maximum speed limit permitted for cars within the area. Parking lights shall be used when cars are moving in the theatre enclosure.

RUNNING OF ENGINES:

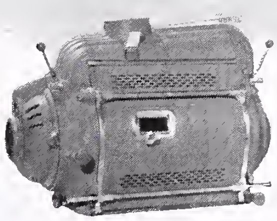
At each performance an instructive trailer shall be shown on the screen informing the patrons of the danger of carbon monoxide poisoning when the engine is running, and stating that when it becomes necessary to run the engine, the windows of the vehicle should be opened at last one inch.

The Wisconsin authorities define an outdoor theatre as "a place of outdoor assembly used for the showing of plays, operas, motion pictures and similar forms of entertainment in which the audience views the performance from self-propelled vehicles parked within the theatre enclosure." The requirements of the order apply to outdoor theatres *now in existence* as well as those constructed in the future.



MIGHTY "90"

75-130 Ampere
High Intensity
for screen widths more than 24 feet.



MOGUL

45-70 Ampere
High Intensity
for screen widths up to 24 feet.

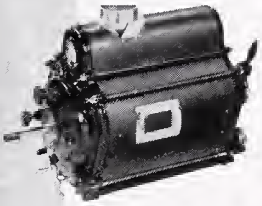
NOW CELEBRATING THE 30TH ANNIVERSARY OF THE Strong ELECTRIC CORPORATION

TOLEDO 2, OHIO

THE WORLD'S LARGEST MANUFACTURER OF PROJECTION ARC LAMPS

More dealers sell, and more theatres buy Strong-made lamps than any other kind.

As the only lamps produced complete within one factory, Strong lamps can be engineered to obtain the highest efficiencies ever attained.

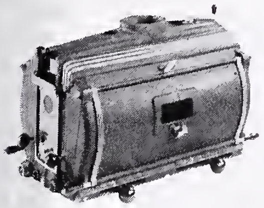


PORTABLE

18 Ampere
Low Intensity
for screen widths up to 12 feet.

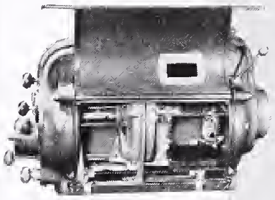
UTILITY

46 Ampere
High Intensity
for screen widths up to 20 feet.



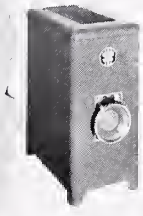
JUNIOR HIGH

30 Ampere
High Intensity
for 16-mm projection on screens up to 16 feet wide.



UTILITY

One-Kilowatt 40 Ampere
High Intensity
for screen widths up to 18 feet.



RECTIFIERS

Strong also produces a line of dependable rectifiers which includes one designed especially for use with each lamp. All assure smooth output current, long tube life, low operating temperatures, and flexibility in control.

PRECISION REFLECTORS

for all makes and models of projection arc lamps.

TROUPER

High Intensity
Arc Spotlight.

TROUPERETTE

Incandescent Spotlight.

THE STRONG ELECTRIC CORP.

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Floor Care with Least Labor and Cost

Beginning a group of articles on correct methods of maintaining hard floorings and floor coverings.

FLOORS IN theatre buildings represent a big investment that requires protection. There are three essential conditions to be looked after consistently: *wearing ability, appearance* and *safe footing*.

All of these are important in a theatre. Floors are subject to wear, and they often have to be repaired, or even replaced, long before it would be necessary if not given proper treatment.

Secondly, floors will always be cleaner and more attractive when prescribed methods are followed. These, in turn, make them easier to keep sanitary and thus routine maintenance becomes less hard.

It is also vital to keep floors safe to walk and work upon. Correct methods will assure this. In this article, based on recommendations of various authorities, the care and maintenance of two different types of flooring are considered—asphalt tile and terrazzo.

ASPHALT TILE

In the original installation of asphalt tile, it is recommended that the floor be given a thorough cleaning after four or five days. Use a cleaning solution and floor machine with a scrub brush or steel wool disc to remove any oil-like film or other foreign matter from the surface, then rinse with clear water.

When the floor is dry, two thin coats of non-slip wax should be applied. Then after a curing period of four to six months, all old wax should be stripped off and one thin coat of tile preserver applied. If desired, the floor can then also be rewaxed.

Asphalt tile floors so protected in the beginning will thereafter require only dust mopping or vacuuming, and occasional buffing with a machine to keep them clean and attractive—under normal use. When conditions warrant, they may be damp mopped with clean water, or washed periodically with water and mild soap and rinsed. Be sure moisture is promptly removed afterwards.

Excessive use of water should be avoided at all times. If it remains too long, it may seep between the joints separating the individual tiles and work underneath, loosening the tile from the sub floor. Use only cool or lukewarm water—*never* hot.

Buffing with a No. 1 steel wool disc or polishing brush will help in restoring luster to the floor and reduce frequency of applications. Preserver or wax should be used as required, with care taken to insure that the floor surface is clean and dry first.

Occasionally, where there is heavy traffic, dirt may become so deeply imbedded that the preserver, or wax film, does not respond to the buffing treatment. When this condition exists, it is best to remove all the accumulated material and start with the bare tile. Procedure should be the same as that described above for new tile, using a floor machine with a No. 2 steel wool disc and cleaning solution.

If asphalt tile has deteriorated, or faded in color badly, and replacement is impracticable, the same initial cleaning methods can be used. After drying, however, apply tile preserver before waxing. This will restore color and beauty to the floor. Its porosity is also reduced, and minute scratches will be made smooth.

Never use varnish, wood floor seals or spirit waxes on asphalt tile. Solvents in these finishes soften and ultimately break it down. Also, avoid the use of alkaline or caustic cleaners; in a short time they may cause damage beyond repair.

TERRAZZO

As with asphalt tile, it is important that terrazzo be given proper treatment in the beginning to keep maintenance to a mimimum. After final grinding, the floor should be thoroughly cleaned with solution and machine. It should then be rinsed and a vacuum used to pick up the water.

When dry, terrazzo should be sealed; one coat usually being sufficient. Sealing will prevent the absorption of water and other foreign matter which might cause staining as well as provide protection against "dusting" of the surface. Then two thin coats of wax can be applied, if desired. Use an applicator or short-stringed mop, and be sure the first coat is dry before the second is applied.

A terrazzo floor treated in this manner will have excellent "anti-slip" qualities, even after it is polished. It will also leave a protective coating needing little upkeep.

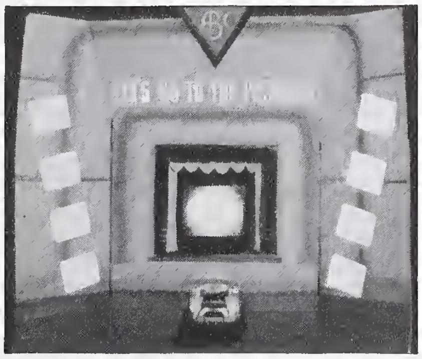
The terrazzo then will require only dust mopping or vacuuming, or an occasional polishing to keep it clean. Water will be required for stubborn stains, however.

Under heavy traffic, dirt may become so deeply imbedded that the finish does not respond to buffing. When this happens, remove the accumulated wax and prepare the surface as for new terrazzo.

Terrazzo that has become scarred and pitted from caustic cleaners, or for other reasons, and dirt and grease have penetrated deeply, discoloring the surface and making effective cleaning impossible, can be restored by this method:

Use a floor machine with a carborundum stone grinding disc to grind the floor to a new, clean surface. Grind the floor by sections, taking two to four sections at a time. While grinding, keep the floor wet with clear water. After this operation, clean the floor and refinish as above.

Miniature "Theatre in Action" for Promotion



AS HIS contribution to the British film industry's "Better Business Campaign," Manager Leonard G. Webster, of the Savoy cinema, Northampton, built a large reproduction of his theatre's proscenium arch and stage in the foyer, complete with floats and batten lighting, a small screen, curtains, and hand-painted clocks on the sides. By means of a clever mechanical arrangement behind the model, slides advertising coming attractions appear on the screen in a realistic manner.

On each side of the proscenium front are other slides illustrating forthcoming films, and these light up alternately as an additional "eye-catcher." Overhead is a large sign reading "Let's Go to the Pictures"—the industry's slogan for its campaign.

Due credit for erection of his brain child is given by Mr. Webster to his projectionists, Freddie Allen and G. Baker, who improvised the mechanics with old materials and spare parts, including a cycle gearwheel, an old flood lens, a powder barrel and a gramaphone motor. A further development planned is to wire a speaker to the projection room so that a suitable soundtrack can be relayed to the model.

Public response to the miniature theatre has been "amazing," says Mr. Webster. "There is always a large and interested audience watching." Furthermore, the interest of a number of firms in the model as an advertising medium has prompted the manager to make a 16mm film showing the replica in action.

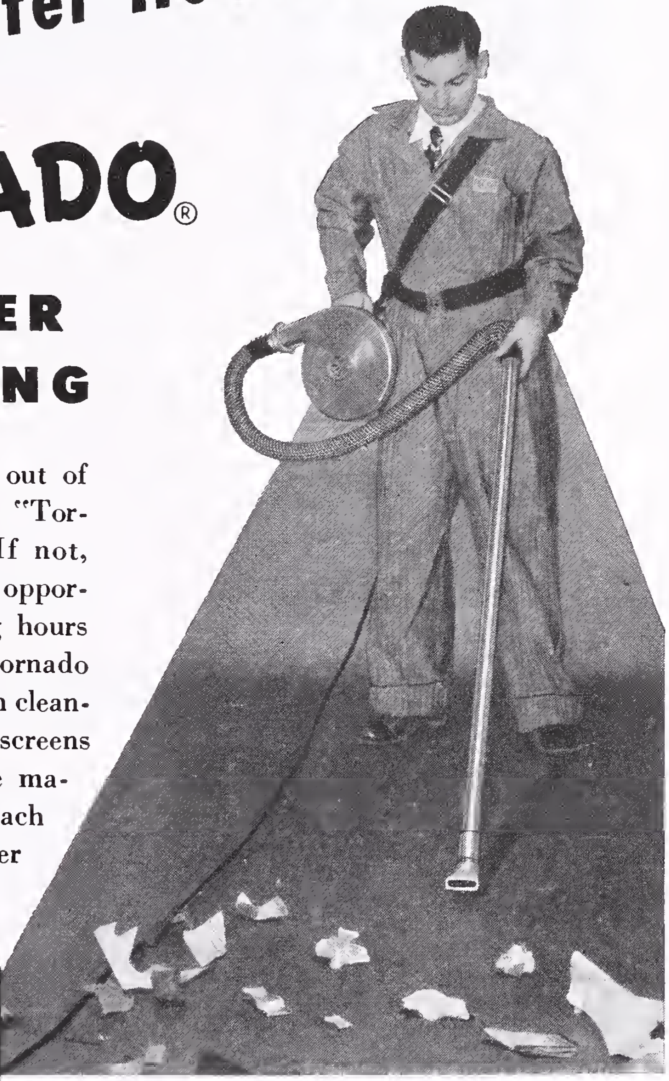
Cut Hours of Time!
Have Better Housekeeping!

WITH

TORNADO®

THEATER CLEANING

Is yours the one out of every four theaters being "Tornado cleaned" today? If not, you're missing your big opportunity to reduce cleaning hours with plenty of savings. Tornado offers faster, more thorough cleaning of seats, floors, stairs, screens and other areas. It's the machine designed to answer each difficult problem of theater cleaning.



As a Blower Sweeper

Tornado moves boxes, rubbish and debris four times faster than any other method—cleans where nothing else will.

As Shoulder-Type Vacuum

Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

Learn the whole story about Tornado Theater Cleaning

Write for Bulletin 597

BREUER ELECTRIC MFG. CO
5102 NORTH RAVENSWOOD AVENUE CHICAGO 40, ILLINOIS

Here's Your Big DOUBLE FEATURE in Safety!

Theatre men everywhere rely on Dayton Safety Ladders for maximum safety and convenience. Ideal for your marquees—perfect for those odd jobs.

Daytons are constructed of tested airplane spruce and reinforced with rigid steel supports to give great strength and lightness of weight. Sizes 3 feet to 16 feet in height (measured from ground to platform) with Standard Rubber Safety Shoes at no extra cost.

Write Today for Bulletin No. 99

Dayton Safety Ladder Company

DAYTON SAFETY LADDERS
QUEEN FIRE EXTINGUISHER
SAFETY SUPPLIES

2337 GILBERT AVE., CINCINNATI 6, OHIO
In Canada—Safety Supply Company—Toronto

MANAGER OF THE MONTH *for MAY*

ALFRED LOWENTHAL

Manager of the Fulton Theatre,
Skouras Circuit operation in Jersey City

PLACED IN charge of the 25-year-old theatre in a Jersey City neighborhood a little over a year ago, Alfred Lowenthal set out to make it a prominent instrument of community service. The originality and success of his efforts in public relations, plus a "repair-at-once" policy of maintenance that has made the most of the physical conditions provided him, have won him the BETTER THEATRES *Manager of the Month Award* for May.

Beginning in the theatre business as an usher, Mr. Lowenthal ultimately became the operator of five theatres in Berlin, Germany. He came to the United States in 1939, making a new start as a doorman at a theatre in New York. With his experience, he soon obtained a managerial position. He managed various Skouras theatres in Jersey City over a period of six years before going to the Fulton.

One of his public relations ventures to earn the Fulton immense good-will was an arrangement with civil defense radio operators of the area and the Army, by which patrons could send messages from the lobby to soldiers in Korea.

To children of the community, the Fulton has become a center of interest through special shows on holidays, some with gifts for all, as at Christmas; others with prizes for best costumes, etc., as at Hallowe'en, the give-aways being promoted through merchant tieups.

DRIVE-IN TRAFFIC AND RAMP PLAN

(*Continued from page* 19)

tion—greater, in fact, than those required by some state codes even today. Thirty-eight feet have been thought sufficient, and some codes allow 36 feet.

Greater ramp depth became advisable, however, with the trend toward longer automobiles after the second World War. A distance of 42 feet is therefore recommended for the first three damps, and of 40 feet for the others, with 13 feet a uniform depth for the parking incline, as indicated in the diagram (*page* 19). These distances are measured as horizontal, not parallel to the ramp slopes).

This whole system of ramps, regardless of the total capacity of the drive-in, should form a segment whose sides are along lines extending from the sides of the screen at an angle not greater than 40°. To lengthen arcs much beyond those extremes is to invite complaints because of distortion of the picture.

Capacity thus is properly expandable only by increasing the number of ramps. This, however, reduces visual acuity from the rear ramps, since the viewing distance is greater from them. It may be pointed out, of course, that technical factors of projection, sound and vision have not been thought to be as critical in the case of a drive-in as in that of an enclosed theatre.

Viewing distances at drive-ins are regularly—probably inevitably—greater than those of enclosed theatres, where those six times the picture width are regarded as high. For a drive-in it is practicable for the greatest viewing distance to be ten times the width of the picture, and it is seldom, if ever, less.

Today, with projection lamps of relatively high output, and faster optical systems, it is possible to project a picture in the neighborhood of 55 feet wide with acceptable definition of image. With this size, an eleventh, even a twelfth ramp, would be within practicable viewing range of the screen, making this size an effectual "standard" for a drive-in of average capacity—500 to 600 cars.

The number of cars which can safely enter, park on, and leave each ramp determines its capacity, except for those at which the main building (usually housing projection, refreshment and toilet rooms) is located. Ramp capacities are as follows:

First, 24; second, 28; third, 34; fourth, 40; fifth, 48; (next three allow for building) sixth, 40; seventh, 44; eighth, 48; ninth, 66; tenth, 70; eleventh, 78; twelfth, 82—giving a total car capacity of 604.

Location of "the main building" between the fifth and ninth ramps (it used to be common practice to place it farther ahead) is recommended because a building combining refreshment-toilet facilities with projection (which is the most economical scheme) should be as close to the middle of the audience area as possible, and advances in projection technique allow it now to be placed at this distance from the screen.

In the next article further specifications of the ramp area will be presented.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-is (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	72
2—American Mat Corp. Rubber mats and runners. Direct.	57
3—American Seating Co. Auditorium chairs (3A), drive-in stadium seating (3A). NTS and direct.	4
4—Automatic Devices Co. Curtain controls. Unaffiliated dealers and direct.	49
5—Ballantyne Co., The Prefabricated screen towers (5A), in-car speakers (5B), drive-in package plan (5C). Dealers: 1, 4, 7, 21, 22, 23, 34, 37, 44, 66, 69, 76, 79, 91, 101, 112, 122, 129.	19
6—Bausch & Lomb Optical Co. Projection lenses. NTS, dealers marked * and unaffiliated dealers.	68
7—Breuer Electric Mfg. Co. Vacuum cleaners. Direct.	25
8—Canada Dry Ginger Ale, Inc. Soft drinks. Direct.	33
9—Century Projector Corp. Projectors (9A), sound systems (9B). Dealers: 1, 2, 7, 10, 19, 24, 28, 34, 37, 40, 41, 45, 52, 57, 59, 63, 66, 69, 71, 82, 85, 87, 92, 95, 96, 102, 108, 112.	59
10—Coca-Cola Co., The Soft drinks. Direct.	2nd Cover
11—Concession Supply Co. Drive-in playground equipment (11A), refreshment equipment (11B). Direct.	18
12—Cretors & Co., C. Popcorn machines. Direct.	41
13—Dawo Corp. In-car speakers. Unaffiliated dealers.	50
14—Dayton Safety Ladder Co. Ladders. Direct.	26
15—Drincolator-Icecreamolator Corp., The Beverage dispensers (15A), ice cream machines (15B). Direct.	30
16—F & Y Building Service, The Architectural design and building service.	21
17—Garver Electric Co. Rectifiers. Direct.	71
18—Goldberg Bros. Sand urns (18A), projection room tables (18B), rewinders (18C). All dealers.	59, 70
19—GoldE Manufacturing Co. Portable color spotlight. All dealers.	72
20—Griggs Equipment Co. Auditorium chairs. Direct.	22
21—Griswold Machine Works Film splicers. Distributor: Neumade Products Corp.	61
22—Helmco, Inc. Barbecue sandwich equipment (22A), hot chocolate dispensers (22B), fountainettes (22C). Direct.	37
23—Hertner Electric Co. Motor-generators. NTS.	69
24—Heyer-Shultz, Inc. Metal projector arc reflectors. Dealers marked * and NTS.	69
25—Heywood-Wakefield Co. Auditorium chairs. Unaffiliated dealers and direct.	6-7
26—Ideal Seating Co. Auditorium chairs (26A), drive-in stadium seating (26B). Unaffiliated dealers.	47
27—International Projector Corp. Sound systems (27A), projectors (27B). NTS.	4th Cover
28—K-Hill Signal Co. Automatic car counter for drive-ins. Direct.	19
29—Kliegl Bros. Stage lighting equipment. Direct.	61
30—Kollmorgen Optical Co. Projection lenses. NTS and all dealers.	55
31—Kroehler Mfg. Co. Auditorium chairs. Unaffiliated dealers.	13
32—LaVezzi Machine Works Projector parts. All dealers.	56
33—Liberty Fireworks Co. Fireworks. Direct.	18
34—Lorraine-Carbons, Inc. Projection carbons. Franchise dealers.	67
35—Magic, Fog, Inc. Insecticide and fogging equipment for drive-ins. Direct.	52
36—Manko Fabrics, Inc. Upholstering fabrics. Direct.	61
37—Manley, Inc. Popcorn machines and supplies. Offices in principal cities.	31
38—Marsh Wall Products, Inc. Architectural materials. Direct.	21
39—Miniature Train Co. Playground equipment for drive-ins. Direct.	51
40—Motiograph, Inc. Projectors (40A), sound systems (40B), projection arc lamps (40C), in-car speakers (40D), motor-generators (40E). Unaffiliated dealers.	5
41—National Carbon Co., Inc. Projection carbons. All dealers.	3rd Cover
42—National Seating Co. Auditorium chairs. Direct.	72
43—National Studios, Inc. Slides. Direct.	56
44—National Super Service Co. Vacuum cleaners. All dealers.	49
45—National Theatre Supply Distributors.	45
46—Norpat Sales, Inc. Hanover carbon savers.	46
47—Poblocki & Sons Drive-in screens (47A), portable debris cart (47B), drive-in traffic sign (47C). Direct.	51
48—Radio Corp. of America International Seat chairs. Dealers marked *.	3
49—Raytone Screen Corp. Screen paint (49A), projection screens (49B). All dealers.	71
50—RCA Service Co. Parts and repair plan for projectors and sound equipment.	70
51—Robin, Inc., J. E. Motor-generators. Direct.	70
52—S. O. S. Cinema Supply Corp. Distributors.	22
53—Simonin's Sons, Inc., C. F. Popping oils. Direct.	41
54—Sportservice, Inc. Concession service.	18
55—Streuber & LaChicotte, Inc. Vocalite projection screens.	72
56—Strong Electric Corp., The Projection arc lamps (56A), metal arc reflectors (56B), rectifiers (56C), spotlights (56D). All dealers.	23, 58
57—Switzer's Licorice Co. Candy. Direct.	30
58—Telesonic Theatrephone Corp. Group hearing aids. Direct.	53
59—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	65
60—Vallen, Inc. Curtain controls and tracks. Direct.	22
61—Wagner Sign Service, Inc. Attraction panels (61A), plastic letters (61B). Dealers: 8, 11, 42, 56, 66, 68, 74, 98, 100, 104, 110, 114, 115, 125.	56
62—Wenzel Projector Co. Projectors (62A), soundheads (62B). Unaffiliated dealers.	71
63—Westrex Corp. Foreign distributors.	8
64—Wheeler Insulated Wire Co., Inc., The Intercommunicating telephone systems. Direct.	65
65—Williams Screen Co. Projection systems. Direct.	59
66—Wrigley, Jr. Co., Wm. Chewing gum. Direct.	35

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the May 1952 issue—

....
....
....
....

NAME ____________________
THEATRE or CIRCUIT ____________________
STREET ADDRESS ____________________
CITY ____________________ STATE ____________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 320 W. Washington St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1098 Main St., Little Rock.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.
Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.
San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
10—Preddey Theatre Supplies, 187 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
17—Brient & Sons, 925 New Jersey Ave., N. W.
18—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 239 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.
Atlanta:
24—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
26—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.
Indianapolis:
32—Ger-Bar, Inc., 4412 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
35—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

KENTUCKY
Louisville
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1300 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.
39—Southeastern Theatre Equipment, 214 S. Liberty St.*
Shreveport:
40—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
41—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
42—Capital Theatre Supply, 28 Piedmont St.*
43—Joe Cifre, 44 Winchester St.
44—Independent Theatre Supply, 28 Winchester St.
45—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
46—Standard Theatre Supply, 78 Broadway.

MICHIGAN
Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 106 Michigan St., N. W.
Grand Rapids:
51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.
St. Louis:
59—Joe Hornstein, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA
61—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
62—Ballantyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 443 N. Pearl
National Theatre Supply, 962 Broadway.
Auburn:
67—Auburn Theatre Equipment, 5 Court St.
Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.

[*Canadian dealers and Foreign Distributors are listed on page 63*]

New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—S.O.S. Cinema Supply, 602 W. 52nd St.
76—Star Cinema Supply, 441 W. 50th St.
Syracuse:
77—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 116 S. Poplar.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.
Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Equipment Co., 111 Edwards Pl.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.
Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.
Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, 1701 E. 23rd St.*
Columbus:
91—American Theatre Equipment, 165 N. High St.
Dayton:
92—Dayton Theatre Supply, 111 Volkenand St.
93—Sheldon Theatre Supply, 627 Salem Ave.
Toledo:
94—American Theatre Supply, 439 Dorr St.
95—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.

OREGON
Portland:
99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Theatre Utilities Supply, 1987 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
Pittsburgh:
104—Alexander Theatre Supply, 84 Van Braam St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Braam St.
Wilkes Barre:
107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
109—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St.*
Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*
San Antonio:
117—Alamo Theatre Supply, 1303 Alamoto St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 142 E. First South St.
119—Service Theatre Supply, 250 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave. at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 1009 N. Seventh St.

FIRST CLASS
(Sec. 34.9, P. L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

THEATRE SALES

A department devoted to refreshment service

What Theatres Are Doing About the Nickel-or-Dime Bar Problem

SEEN brewing in the candy industry is a "revolution" which will soon end the reign of the 5-cent bar. But is its natural successor a ten-cen bar—or are more pack specialties the answer? (see page 32). Here is how theatre merchandisers are seeking a solution in their field.

TODAY ONE can note in the candy industry a clamor for replacement of the nickel bar with a dime bar. Further, and more recently, this repudiation of the time-honored nickel merchandise is being carried to the extreme of experimenting with low-priced specialty packs as a possible substitute for bar candy, at least to a substantial degree.

The problem is the familiar and very valid one of *profit.*

In comparing these developments within the industry, with what is actually happening in the theatre business, which has become a major outlet for the candy industry, one finds practices which tend to back up the proponents of change. On the other hand, several interesting contradictions are revealed.

For instance, the 1952 Theatre Sales Survey shows that the nickel bar is still the outstanding seller among theatre patrons, outnumbering the dime bar by a ratio of almost two to one. In many cases, however, five-cent bars have been raised to six and seven cents; 38% of the theatres report this. (Incidentally, this does not mean that *all* of those charging the extra penny or two do not still sell some bars for a nickel. They generally report at least two or three of the latter among a predominantly six-cent stock.)

While more nickel than dime bars are being sold, the latter are holding their own as far as the number of theatres handling them is concerned. A total of 85% sell the former; 74% the latter.

Throwing some further doubt on the dime bar as a solution for the profit problem, is the fact that many theatres apparently deem it necessary to charge more than 10 cents. Of those reporting in the survey, 8% have raised their price to 11 cents,

SELLING CANDY AS A WHOLESOME FOOD

■ Candy has long been recognized as a source of quick energy. People have been eating it just for fun far longer than that. As a delicious, quick-acting food, conveniently available in wide variety, candy in the amount of a bar or a small pack is a perfect snack. When energy flags, spirits sag. Candy promptly restores both. To make the public more conscious of this dual function—and thereby to answer those who think the eating of such "sweets" should be discouraged—the candy industry this month begins a campaign in newspapers and magazines, on radio and television, both nationally and locally, to sell the idea of candy as a "fun food." Introduced by "Candy Carnival Week" on May 18th, the program is to include distribution of advertisement preprints, streamers and other merchandising material to retail outlets. As an example of copy that might be used at theatres to express the idea, the accompanying suggestion for a counter poster is submitted. It is an idea that needs consistent exploitation.

Treat yourself to

GOOD CHEER

NEW ENERGY

with *Candy* . .

the *delicious* pick-me-up!

ICE CREAM
Crush
Coca-Cola
Old Colony Root Beer

The Answer To Your Fountain Problems!

Two Sure-Fire Money-Makers

Sell Soft Drinks and Ice Cream at a Sweet Profit!

The DRINCOLATOR

Dispenses 2 carbonated drinks and one non-carbonated drink . . . has a 12-gallon syrup capacity, equal to 1500 6-ounce drinks . . . has a constant flow valve, enabling the operator to sell any size drink.

The ICECREAMOLATOR

Stops them — tells them — sells them, puts the ice cream and pops in the spotlight where they're seen, wanted, bought! Takes only 5½ square feet of floor space.

Both Units are compact, attractive, durable. Get the complete profit story from—

THE DRINCOLATOR-ICECREAMOLATOR CORPORATION

A Division Of

THE YOUNGSTOWN WELDING & ENGINEERING COMPANY

3700 Oakwood Avenue
Youngstown 9, Ohio

Here's What We Tell 'Em

In Saturday Evening Post, Ladies' Home Journal, Look and American Magazines.

THE Nation's FAVORITE
Switzer's Old Fashioned LICORICE
SWITZER'S LICORICE COMPANY ST. LOUIS, MO.
LOW CALORIE Candy
ALSO IN BITE-SIZE BAGS
SWITZER'S
ST. LOUIS

5¢ Bars; 10¢ Packs; Bite-Size in Bags; 6-Bar Take-Home Pkg.

TO HELP YOU Sell 'EM

SWITZER'S ST. LOUIS

and 12% are selling these bare at 12 cents.

This wide range of prices at which both nickel and dime bars are being sold is shown in the following list of 1952 *Theatre Sales Champions* and their runners-up (the list also indicates the current predominance of the nickel over the dime bar):

Almond Joy: 10c, 76%; 11c, 11%; 12c, 13%. . . . *Baby Ruth*: 5c, 37%; 6c, 18%; 10c, 29%; 11c, 6%; 12c, 10%. . . . *Bit-O-Honey*: 5c, 61%; 6c, 27%, 10c, 11%; 12c, 1%. . . . *Butterfinger*: 5c, 52%; 6c, 27%; 10c, 13%; 12c, 8%. . . . *Clark Bar*: 5c, 55%; 6c, 17%; 10c, 19%; 11c, 5%; 12c, 4%. . . . *Good & Plenty*: 5c, 72%; 6c, 20%; 10c, 4%; 12c, 4%. . . . *Hershey*: 5c, 39%; 6c, 17%; 10c, 28%; 11c, 7%; 12c, 9%; 25c, 6%; 30c, 4%. . . . *Mars*: 5c, 6%; 6c, 2%; 10c, 71%; 11c, 12%; 12c, 9%.

Milk Shake: 5c, 70%; 6c, 25%; 10c, 5%. . . . *Milky Way*: 5c, 65%; 6c, 26%; 10c, 9%. . . . *Mounds*: 5c, 3%; 6c, 1%; 10c, 74%; 11c, 9%; 12c, 13%. . . . *Nestles*: 5c, 50%; 6c, 20%; 10c, 19%; 12c, 4%; 25c, 4%; 30c, 3%. . . . *Oh Henry*: 5c, 56%; 6c, 27%; 10c, 17%, . . . *Old Nick*: 5c, 55% 6c, 34%; 10c, 11%. . . . *Sky Bar*: 5c, 86%; 6c, 14%. . . . *3 Musketeers*: 5c, 82%; 6c, 18%. . . . *Tootsie Roll*: 5c, 76%; 6c, 22%; 10c, 2%. . . . *Welch's Coconut*: 5c, 69%; 6c, 14%; 10c, 13%; 11c, 2%; 12c, 2%.

SPECIALTY PACK SALE

Advocates of the lower-priced specialty will find support for their cause in the large market which already exists in theatres. Fully one-half of the 1952 *Theatre Sales Champions* and runners-up are in this category. Following are the brands and prices at which they are sold:

NICKEL SPECIALTIES:

Dots: 5c, 71%; 6c, 29%. . . . *Jujubes*: 5c, 62%; 6c, 38%. . . . *Kraft Caramels*: 5c, 62%; 6c, 38%. . . . *Life Savers*: 5c, 84%; 6c, 16%. . . . *Root Beer Drops*: 5c, 76%; 6c, 24%. . . . *Suckers*: 5c, 86%; 6c, 14%.

MIXED PRICES:

Black Crow: 5c, 72%; 6c, 27%; 25c, 1%. . . . *Boston Baked Beans*: 5c, 66%; 6c, 14%; 10c, 16%; 11c, 2%; 20c, 2%. . . . *Chuckles*: 5c, 55%; 6c, 32%; 10c, 13%. . . . *Goobers*: 5c, 54%; 6c, 27%; 10c, 12%; 11c, 7%. . . . *Junior Mints*: 5c, 62%; 6c, 17%; 10c, 17%; 12c, 2%; 30c, 2%. . . . *Jujyfruits*: 5c, 74%; 6c, 20%; 10c, 3%; 11c, 3%. . . . *Licorice*: 5c, 66%; 6c, 28%; 10c, 6%. . . . *M & M's*: 5c, 62%; 6c, 28%; 10c, 7%; 25c, 3%. . . . *Milk Duds*: 5c, 27%; 6c, 10%; 10c, 53%; 11c, 2%; 12c, 7%;

(*Continued on page* 38)

Mission Orange Drink
Fresh Hot
Pop Corn
Pop Corn 10¢
Pepsi-Cola 10¢
Orange 10¢
Ice Cream Bars 10¢
Ice Cream Sandwich 10¢
Candy Bars 5¢10¢

OUT IN FRONT WITH Manley

Here's a sure-fire recipe for popcorn profits: Buy a Manley Aristocrat popcorn machine and then display it right out in front where everyone can see it . . . just the way it's done in Theater No. 2, Lowry Air Base, Denver, Colo. (photo above). When people can see the rich beauty of a Manley machine and can watch and smell that luscious popcorn being made before their very eyes, they dig down in a hurry for the price of a bag or box. Manley machines have eye-appeal. They draw people to them and then clinch the sale for you. All you have to do is put 'em where they can be seen. Write today for more information on how to make *more* money out of popcorn with a Manley.

MY MANLEY MACHINE EARNED 32% MORE!

We think the investment in a new Aristocrat is definitely profitable. We were getting $121.60 average per 100 lb. bag with our old machine. We are getting $161.00 per 100 lb. bag on the Manley.

DAVE BOGER, *Concession Manager,*
Skyview Cruise-In Theater
Lancaster, O.

A *Manley* KETTLE IS YOUR PROFIT SPOT

Manley, Inc.
The BIGGEST NAME IN POPCORN

SALES AND SERVICE REPRESENTATIVES IN 29 CITIES
SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH 5-10-52
1920 Wyandotte St., Kansas City 8, Mo.

I am very interested in the big-yield Manley Machine. Please have a Manley man call and bring your new booklet, "How To Make Big Profits from Popcorn."

Name ____________________

Address ____________________

City ____________________ State ____________

Best Time to Call ____________________

Trend Seen from Bar Goods To Candy Specialty Packs

¶ Failure to convert from "profitless" nickel bars to "meritorious" dime bars found to be one reason for "revolution" in candy merchandising.

NICKEL AND dime bars of candy are being replaced with mass selling editions of bar type items in a "marketing revolution" within the candy industry, according to a survey of the publication *Candy Industry*. The investigation revealed an increasing number of varieties of cello window boxes and bag items, ranging from 4 to 16 ounces in weight, with a range of 8 to 12 ounces the most common.

Many of the new assortments are variations, or "editions," of bar goods originally sold at a nickel, it is reported, and they are priced from 19 to 49 cents retail.

For one instance, chocolate refiners are promoting 12-ounce and other large sizes of chocolate blocks. These manufacturers claim that the sale of nickel bars in the face of high cocoa bean quotations is profitless from an operational point of view, and they still find it difficult to move dime bars.

Also, package good firms are now beginning to offer the trade a "home type," lower-priced more functionally packaged box. These are being placed in direct competition with manufacturers' own retail products. Some of the former are showing excellent results, the report asserted.

Fading interest of jobbers in selling nickel and dime bars is another reason given for the "revolutionary" changes. In order to make a profit, some jobbers are obtaining franchised lines (largely of mass selling goods); while others are repacking bulk items under private labels. Still others are buying the production of small, local plants.

"GOOD" DIME BARS URGED

..In an editorial in the same issue, the paper sympathizes with the plight of jobbers who "want to remain in business . . . and cannot make a profit on one ounce (or less) nickel goods, some of inferior quality at 80 cents a box." Calling for *immediate* conversion from nickel to "dime bars of merit," the publication warns that manufacturers who delay "will no longer be with us (certainly not in the bar business)."

"What is worse," it adds, "the bar goods market (from consumer acceptance to the interest of the distributor) will be so sick and fatigued that complete revival may well be an impossibility."

The editorial concludes: "Can we afford to take that chance? Can we wait any longer (for conversion)? While so many manufacturers and jobbers are bleeding to death?"

Nestle's Stars "Jumbo" In Animated Display

NESTLÉ'S CHOCOLATE
NESTLÉ'S CHOCOLATE
NESTLÉ'S CHOCOLATE
NESTLÉ'S JUMBO BLOCKS

SCARCITY of advertising material to boost candy sales at theatre snack bars was decried some months ago in Better Theatres by a theatre service executive. He pointed out that confection manufacturers spend large sums of money on radio advertising and yet have no displays especially suited to theatre stands.

Now Nestle's Chocolate Company has come up with Jumbo, "the elephant who moves," which has proved a hit in theatre lobbies, the company reports. Standing 16 inches high, Jumbo is battery-operated to swing his head back and forth, as indicated in the accompanying photo taken with the head at three positions. The display was created for Nestle's by Einson-Freeman, lithographers, of Long Island City, N. Y.

Further support for the dime bar was expressed by a panel of candy buyers at the Western Candy Conference in San Francisco recently. Production of a "better quality and greater value" dime bar headed an extensive list of their needs in marketing and selling confectionery outlined by the buyers.

Opposition was strongly expressed to any attempt to sell nickel value bars at a dime. The panelists felt that customers rarely check the weight of a bar, but judge it by its taste appeal. *Repeat business depends on quality,* they agreed.

Regarding packaging, the buyers asked for multiple units "so that bars can be sold in the same manner as cigarettes are sold, by the cartons." They also stressed a preference for packaged candy over bulk.

Criticizing salesmen, the buyers said that too many of them do not know their products. Said one buyer, "I will venture to say that some manufacturers' salesmen have not been in the factory for five years. Salesmen should be trained so that they will know what they are talking about when they call on buyers."

Other special helps asked by the panel include the following:

(1) Signs that tell the story to the customer, instead of fancy "works of art."

(2) Merchandising assistance in the sale of box goods.

(3) Advice to dealers on how to keep candy fresh and in the best salable condition.

(4) Attendance by manufacturers' sales managers at retailers' sales meetings.

(5) Selling plans.

(6) Merchandising promotions.

Increases in the sales of packaged goods made to retail for less than $1.00 a pound during the first two months of 1952 have been reported by candy companies. These gains included a rise of 14% for packages selling at less than 50 cents, and 24% for packages selling from 50 to 99 cents a pound.

ANADA
DRY
uality
Syrups

PROFIT

from Vending Machines
Dispensers—Fountains . . .

CANADA
DRY
Quality
Syrups

RIGHT
DOWN
THE
LINE

CANADA
DRY
Quality
Syrups

Syrup Line:

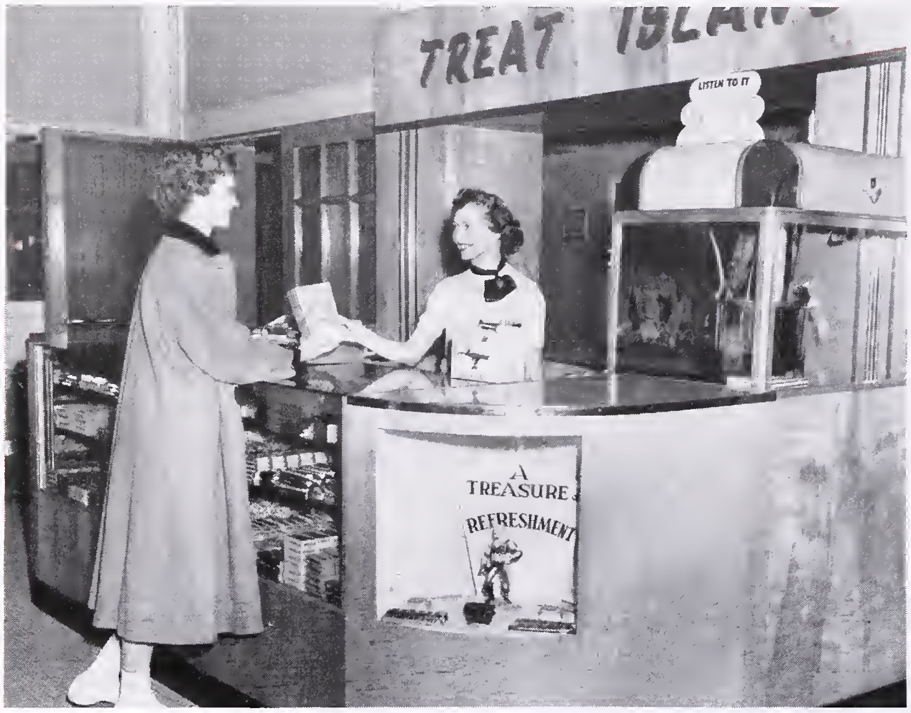
- Ginger Ale
- Orange
- Root Beer
- Cherry
- Grape
- Spur Cola
- Vanilla
- Lemon Lime
- Hi-Spot (lemon)

CANADA
DRY
Quality
Syrups

For syrup information call
your local Canada Dry Ginger Ale, Inc., office

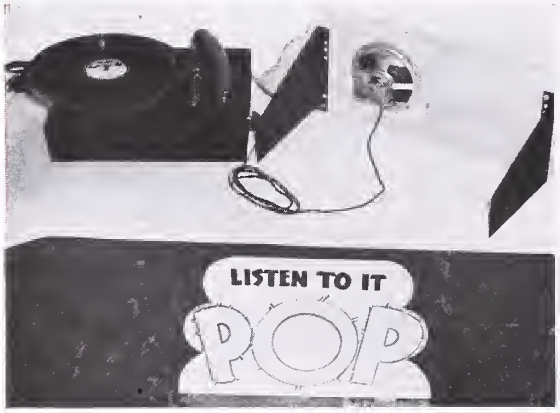
Popping Broadcaster

Amplification of the popping sound to stimulate popcorn purchases—a Theatre Sales Bell-Ringer by W. R. COLLIER, manager of the Fox Gladstone theatre, Kansas City, Mo.



■ As you can see from the attached photographs, we have designed a device to sell more popcorn. We were prompted by the fact that even though concession gross was up, popcorn (our long profit item) was down. Our other items, as I believe is true in almost all situations today, came to the fore with the modernization of our concession stands with their large illuminated candy cases, "Pic-a-Bar" ice cream freezers, etc., with the result that the poor old popcorn machine was no longer the center of attraction! Yes, we all glamorized candy, ice cream and soft drinks, forgetting about our most profitable item! I call it a "Sound Suggestion" popcorn merchandiser since, as the legend on the panel indicates, the patron's attention is attracted to popcorn by the sound of robust popping which emanates from a loudspeaker behind the letter "O" of POP. I made recordings which play back at 33$\frac{1}{3}$ r.p.m., providing ten minutes playing time. One side is recorded with continuous popping sound. The other side starts with the popping sound introduction, then is interspersed with a musical popcorn "commercial" suggesting the purchase of popcorn in its lyrics, while the popcorn popping supplies a background accompaniment! It is especially effective in a theatre where, because of the large initial influx of patrons, it is not possible to "pop as you sell"; then, too, with the amplifier, the volume can be adjusted to a point where it is definitely heard. It increased our per-person popcorn sales considerably, making for a larger concession net profit!

—W. R. COLLIER.



Popcorn Is Far Better

You can tell your patrons that Science says so.

POPCORN IS better than ever! That's not just a take-off on the movie slogan makers for popular consumption. It is a statement of scientific fact, the evidence of which, as recently brought out by scientists, may well supply material for theatre popcorn sales promotion.

Popcorn has been eaten for hundreds of years, yet it was only a decade or so ago that it began a phenomenal growth in popularity. And there is a reason for that, says Science.

"Even twenty years ago the popcorn consumer had to put up with a distinctly inferior product, measured by modern standards," reports Dr. John C. Eldredge of Iowa State College, in an analysis of research that has gone into the development of today's popcorn.

"The popped kernel was coarse and lacking in flavor. It had a thick, rough hull which discouraged many people from eating it. It was indeed a decidedly different product from the modern tender, fluffy flakes which the theatre patron now munches while he enjoys a good movie."

Research at the college has resulted in the release of ten different commercial popcorn hybrids, three of which were not given official release numbers.

COMPARISON OF TYPES

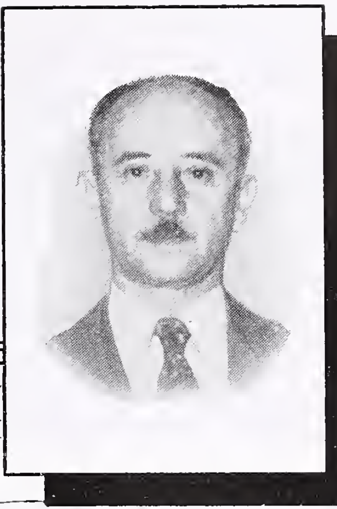
"Of the last three to be released," said Dr. Eldredge, "Iopop five and seven are white or Jap Hulless type, and Iopop six is yellow. All three stand better and are more resistant to insects and diseases than the open-pollinated varieties of similar type.

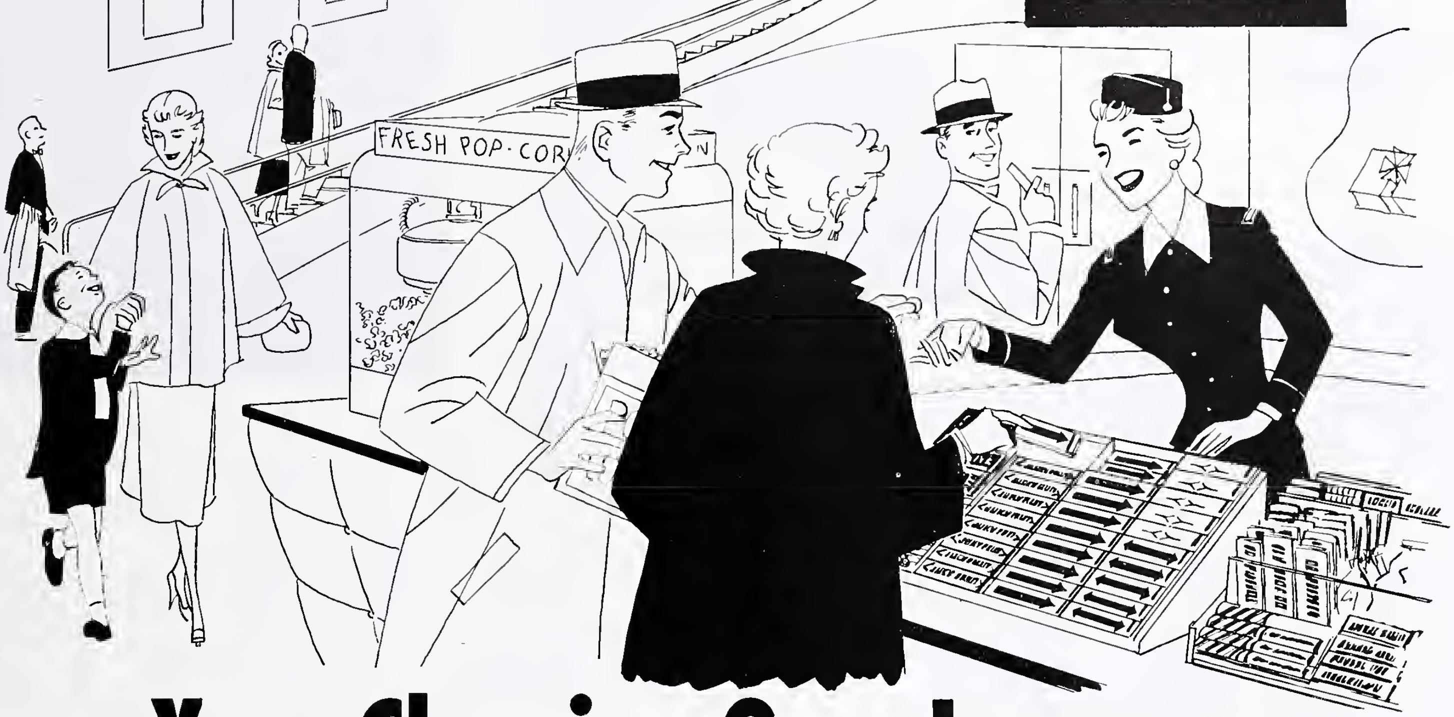
"But in the characteristic of most interest to the commercial popper, popping expansion, they are decidedly better than their open-pollinated ancestors. The two white hybrids have a popping expansion of 31.7 for Iopop five, and 33.0 for Iopop seven, as an average for a three-year period. These volumes are much higher than the old Jap Hulless variety. In addition, both of these hybrids are high in eating quality, having a very tender flake, free from coarse hull and of delicate flavor."

(*Continued on page* 39)

Jack Krass, Owner of five Krass Theaters in Detroit and Royal Oak, Michigan,

says: ***"I certainly believe confection displays should include popular brands of chewing gum."***




FRESH POP-CORN

Yes...Chewing Gum Improves Your Profit Picture!

It Pays to Display and Sell Your Patrons' Favorite Brands

● You can make steady extra profits—build valuable goodwill for your theater—by making it easy for patrons to enjoy their favorite brands of chewing gum. That's because chewing gum is a "natural" for theater crowds. People like to chew gum—especially to freshen their taste and sweeten their breath after eating a snack or treat from the refreshment counter.

Hundreds of theaters are finding that Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other popular brands of chewing gum sell fast when displayed in good position. They're easy to handle—get lots of action at the refreshment counter. And you'll be pleased at how much regular revenue chewing gum brings in—week after week!

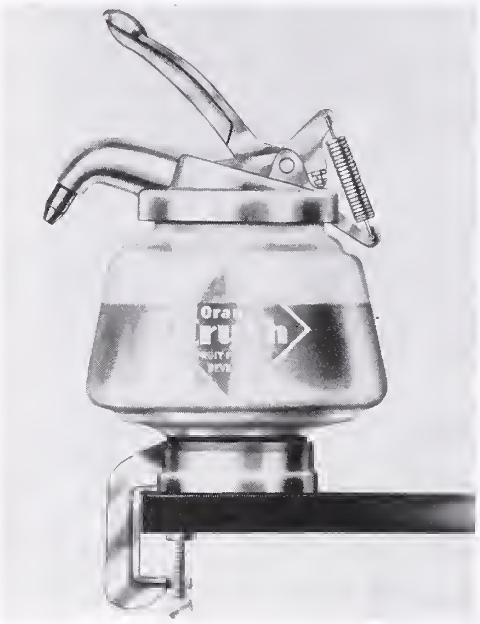
WRIGLEY'S
SPEARMINT
CHEWING GUM
WRIGLEY'S
DOUBLEMINT
CHEWING GUM
WRIGLEY'S
JUICY FRUIT
BRAND
CHEWING GUM

THE VENDER-VANE

News and Comment about
Merchandise sold in the Theatre

Clamp-On Dispenser For Beverage Service

Adoption of a new type beverage dispenser, one which can be clamped directly on to the counter, has been announced by the Orange-Crush Company, Chicago. Called the "Profitmaker," it has been especally designed to save refreshment stand counter space.



Capacity of the new unit is 1½ gallons, and it has an adjustable syrup throw to dispense the desired amount of syrup for finished drinks or snow cones. It is constructed of polished aluminum, heat-treated shock-resistant glass, and Neoprene synthetic rubber, which does not impart odor to the beverage.

•

Dispenser for Coffee— With Cream and Sugar

AN AUTOMATIC dispenser of hot coffee in a cup has been marketed by Rudd-Melikian, Inc., Philadelphia. According to the announcement, the equipment, outwardly a streamlined compact case, employs a liquid concentrate that is quick-frozen, called "Kwik-Kafe." Sugar and cream can be added in the course of dispensing, in the amounts desired, by the turn of a dial.

•

Sales Drive Arranged For Dad's Root Beer

IN LINE with its announced goal for a 52% sales increase this year, the Dad's Root Beer Company, Chicago, has signed franchise contracts granting exclusive rights to a number of distributors. New territories in which this has been done include Rollo, Mo., Lincoln, Neb., Long View, Tex.; Hood River, Ore.; Iowa Falls, Ia.; and in Bellingham, Centralia and Everett, Wash.

Many of the new franchise bottlers and distributors have entered into Dad's early season promotions by offering coupons, free balloons and radio commercials to boost sales. Established bottlers are also helping the company's campaign by stepping up their plant volume.

Recent additions to Dad's sales staff include Ed Dwyer, who will cover the New England states; Ed Jacob, southeastern states; Carl Kicher, northwestern states; and Frank Connor, who will oversee parts of New York, Pennsylvania, New Jersey, Delaware, District of Columbia, Maryland and West Virginia.

•

Kit To Make Signs For Refreshment Stands

AN ADVERTISING display kit with materials for making brilliantly colored signs quickly for refreshment stands, or other purposes, has been introduced by the Glo-Ad Company, Milwaukee, Wis. Marketed as the "ADisplay Kit," the unit contains sheets of die cut letters, numerals and art spots with an adhesive coating on the back. Letters have a protective coating which is readily peeled off the adhesive. There are over 800 pieces of copy composing material in the ten sheets of neon red and saturne yellow stock, rated as enough for 35 to 40 signs.

Signs can be placed on any hard, dry surface; and a special plastic coated easel and other background material are provided with the kit. Letters, numerals, etc., may be removed, stored on sheets of furnished waxed paper for reuse.

FOR YOUR PLEASURE
CHOCOLATE
BON BONS
CHOICE CANDIES

Black-light is said to increase the effectiveness of the signs, particularly at night.

•

Nestle Firms Merge Into One Corporation

ALL FOOD products sold under the Nestle trademark have been brought together into one company by the corporate merger of Nestle's Chocolate Company, Inc., New York, and the Nestle Company, Inc., of Colorado Springs. The new organization is The Nestle Company, Inc. Headquarters of the new concern will be in White Plains, N. Y., and two buildings leased there will be ready for occupancy in June. A New York sales office will be maintained at 155 East 44th Street, but the offices at 60 Hudson Street will be disdiscontinued.

Officers of the merged company are D. F. Norton, chairman of the board; W. K. Wallbridge, honorary chairman; C. C. Day, vice-chairman of the board and chairman of the executive committee; H. J. Wolflisberg, president; G. M. Loeffler, vice-president, operations; H. K. Philips, vice-president, sales; L. A. De Bow, vice-president, administration; J. C. Sluder, vice-president, manufacturing. General advertising and merchandising manager is

Donald Cady. John Fairgrieve is sales manager; and T. F. Corrigan, chocolate bulk sales manager.

The Colorado Springs Company was the manufacturer of such products as Nescafe, Nesta, Nestle's Evaporated Milk, Bouillon Cubes, and other food specialties. Nestle's Chocolate Company Inc., manufactured and sold all Nestle's chocolate products.

•

APPOINTED SALES MANAGER

Garnett S. Trotter

Appointment of Garnett S. Trotter as manager of the Orange-Crush Company's Western Division in Los Angeles, has been announced by R. M. Horsey, executive vice-president. In his new post Mr. Trotter will represent the bottling and fountain divisions in connection with both "Orange-Crush" and "Old Colony" operations. Mr. Trotter has an extensive background in beverage activities. He was associated with the Bird-Potts Company, manufacturers of machinery for the bottling industry and beverage truck bottlers, for fifteen years. He then joined Coca-Cola, working in France and later in Germany and eventually setting up and operating a plant at Mannheim to serve the Army of Occupation. He was also manager of the Sendai, Japan, plant and opened up the Okinawan civilian market, which was only a military outpost on his arrival.

•

Machine to Produce Ice in Curved Fragments

AN AUTOMATIC ice maker, designed to produce up to 300 pounds of ice fragments per day without the use of an auxiliary crusher, has been announced by the York Corporation, York, Pa. Tradenamed the York-FlakIce Automatic Ice Maker (Model DEP-2), the machine provides ice for cooling carbonated beverages and preserving perishables.

The product of the machine is in a slightly curved form. The greater exposed surface thus created is intended to expedite cooling of liquids; meltage is also said to be retarded because of the "shingling action" of the curved pieces of ice.

The refrigerant-freezing circuits operate as a unit, hermetically sealed. Through a unique freezing process air is freed from the ice, and the chemical salts precipitated in the freezing process are carried off to the drain, resulting in de-aerated (clear) fragments of ice.

outstanding equipment!

H-L Fountainette

converts your "dry-stop" to a "wet-stop"—simply fit the fountainette into your standard freezer cabinet.

H-L Hot Chocolate Dispenser

now—serve delicious hot chocolate—at perfect temperature—fast and easy to use—serve as much as two gallons in a few minutes!

Minut-Bun Bar-BQ-Bar

Serve delicious, hot Minut-Bun Bar-BQ—won't drip, spill or leak—just roll on the unsliced bun—take it off and fill it—a sandwich kitchen at the end of a cord!

Outstanding equipment—my boss says that's a Helmco-Lacy habit, and he's been taking advantage of it for over twenty-five years! I sure agree with him, too, that H-L equipment does a job of merchandising on our counter.

It's like putting an extra counterman on the job when we plug in one of our H-L units—volume and profits go up . . . rush hour traffic is handled easily and smoothly . . . and customers smile at the increased menu variety and quick service.

Helmco-Lacy equipment is easy to clean . . . easy to use . . . and a real profit and volume builder. Better look into it today—it's outstanding equipment.

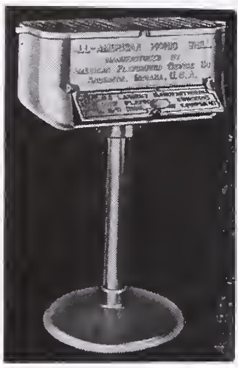
Helmco-Lacy

1215 Fullerton Avenue, Chicago 14, Illinois

make the Theatre
BETTER THAN EVER
for movies

. . . with *highest* possible *standards* of PRESENTATION SERVICE COMFORT

Portable Picnic Grill With Draft Control



A NEW portable picnic grill equipped with a six-day adjustable draft door designed to produce evenly distributed heat at the exact temperature desired, has been announced by the American Playground Device Company, Anderson, Ind. The draft also gives fast kindling since it is not necessary to waste heat in getting the grid hot enough to use in cooking steaks, chops and barbecues.

Known as the "All-American Picnic Grill," the unit has been built on the same principle as large commercial grills used by professional chefs. It is a small but complete cooking range with two waffle-type top grids giving a 25½x24-inch grilling and warming area, and a one-piece oven for baking or warming. The one-piece grate is removable and is designed to burn wood, coal or charcoal.

The grill revolves on a steel pipe support, which may be turned in any direction to permit cooking to windward. Thus the cook does not have to stand in smoke, whether he likes it or not.

The compact unit is readily removed from its support for storage. A folder describing the equipment is available from the company.

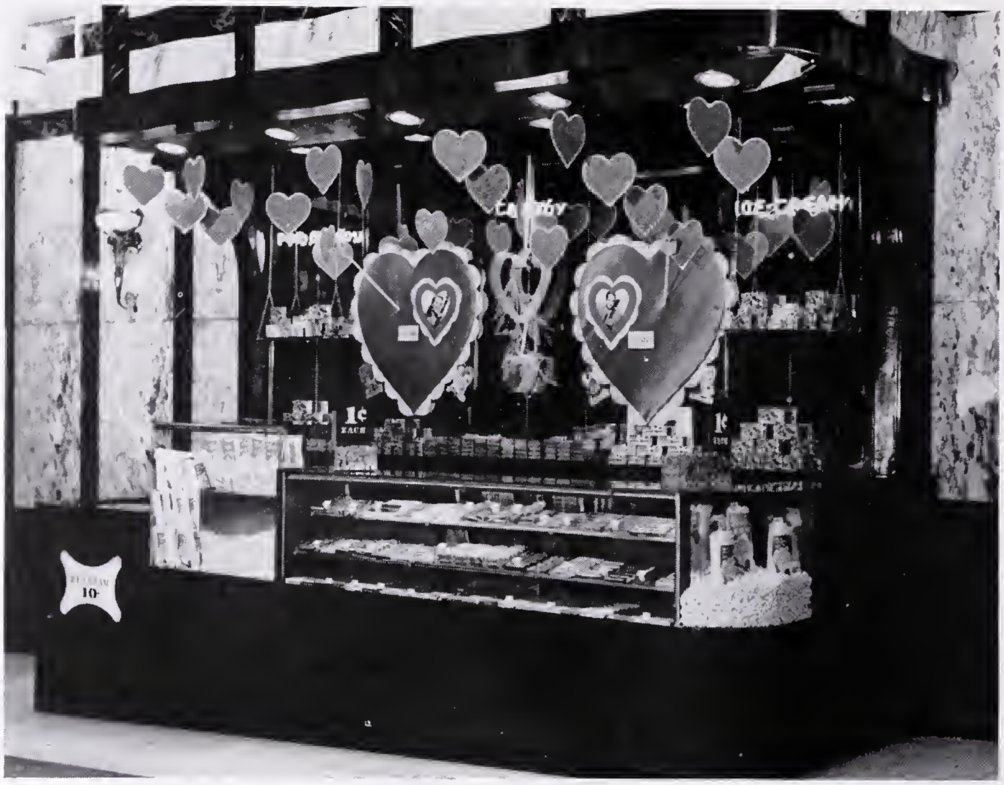
•

FOR THE THIRSTY ONLY . . .

Pepsi-Cola
Crush

Patrons of New York's famed Roxy theatre who are thirsty rather than hungry, can get liquid service unencumbered by those who seek solid refreshments. The bar pictured above is dedicated exclusively to soft drinks, offered in variety. This stand is located directly across the foyer from the main refreshment bar.

TIEING-IN ATTRACTION WITH HOLIDAY STAND DECORATION



The special Valentine display shown above was arranged for the refreshment stand at Loew's Rochester, Rochester, N. Y. Two large hearts placed on the backdrop contain photographs of Les Paul and Mary Ford, advertising their "in-person" appearance on the theatre's stage.

CHASE BAG TAB CHANGED

The "Chase Candy Cook," a jaunty little fellow who has appeared occasionally on printed matter and packages of the Chase Candy Company, St. Louis, has been added to all bag tabs in the company's line of "Cello-Fresh" bagged candies. Perched in the left-hand "ear" of the tab, he points to the name of the item printed in the center panel. The white price spot continues in the other "ear," and there is no other change in the company's cellophane bag.

•

NAMED ADVERTISING MANAGER

APPOINTMENT of John E. Emerson as advertising manager has been announced by the Dad's Root Beer Company, Chicago. Mr. Emerson formerly handled merchandising and new product promotion for a national appliance manufacturer. In his new post he will coordinate the advertising activities of the company's bottlers and distributors, and oversee the development and production of all promotional material handled through the firm's agency, Ross Roy, Inc., Chicago.

•

NEW LITERATURE

Counter Freezers: A new bulletin (No. 752) illustrating and describing their 1952 line of counter freezers has been released by Mills Industries, 4100 Fullerton Avenue, Chicago 39, Ill.

The Bar Problem

(*Continued from page* 30)

30c, 1%. . . . *Necco Wafers*: 5c, 78%; 6c, 19%; 10c, 3%. . . . *Pom Poms*: 5c, 75%; 6c, 17%; 10c, 4%; 12c, 2%; 30c, 2%. . . . *Raisinets*: 5c, 55%; 6c, 20%; 10c, 18%; 11c, 7%. . . . *Snickers*: 5c, 69%; 6c, 25%; 10c, 6%.

A total of 8% of the theatres provide boxed candy for their patrons. Selling at 25c are *Pom Poms, Chocolate Stars, Miniature Mix, Necco Assorted Chocolates, Dairy Maid Chocolate Raisins, Dairy Maid Chocolate Peanuts, Chocolate Covered Cherries, Raisinets,* and *Welch's Economy Assorted.*

Very few reported handling boxes selling at as much as $3, $5 and $10. The latter are stocked primarily at holidays.

Recent candy industry percentages as listed by the U. S. Census Bureau show an increase in both poundage and dollar value for specialties. In February 1952, as compared to a year ago, they were up 1% in the former, and 3% in the latter. For the same period bar goods were down 3% in poundage; up 1% in dollar value.

If the opinions of many observers within the candy industry are followed, the number of specialty items will unquestionably grow. Another group believes the dime bar should be more thoroughly developed. All are seeking an answer to the nickel bar from which they claim they can no longer make a profit.

Popcorn Is Far Better

(*Continued from page* 34)

The yellow hybrid, Iopop six, has shown even greater superiority, he added. On an average for the last four years, this hybrid has popped 35.1 volumes, or 15 volumes better than the average for five of the old varieties. In addition, it has, according to Dr. Eldredge, an extremely tender flake, thin hulls, an attractive color, and excellent flavor.

Dr. Eldredge offered comparative figures to show the dollars-and-cents importance of popping volume.

"By taking an average of the standard size popcorn bags used by three large popcorn stands," he explained, "it was found that a 100-pound bag of 26 volume corn would give a return of $115; 100 pounds of 30 volumes corn returned $133, and 34 volume corn $154. In other words, each volume increase meant an increase of about $4.50 from a 100-pound bag."

Even a good hybrid, however, must be processed and delivered to the commercial popper, he pointed out, with the proper moisture and quality to give its full potential for high volume.

POPPING VOLUME UP

As to the volume that should be produced, Dr. Oliver E. Nelson of Purdue University, recently asserted that in a 1951 test of commercial hybrids at Purdue, the best hybrid had an expansion of 35.8; and average expansion for all the hybrids in the test was 33.6. This compared, he said, with a statement in 1913 by the United States Department of Agriculture that "if the popcorn is in first-class condition, and the heat properly applied, one pint of unpopped corn should give 15 to 20 pints of popped corn."

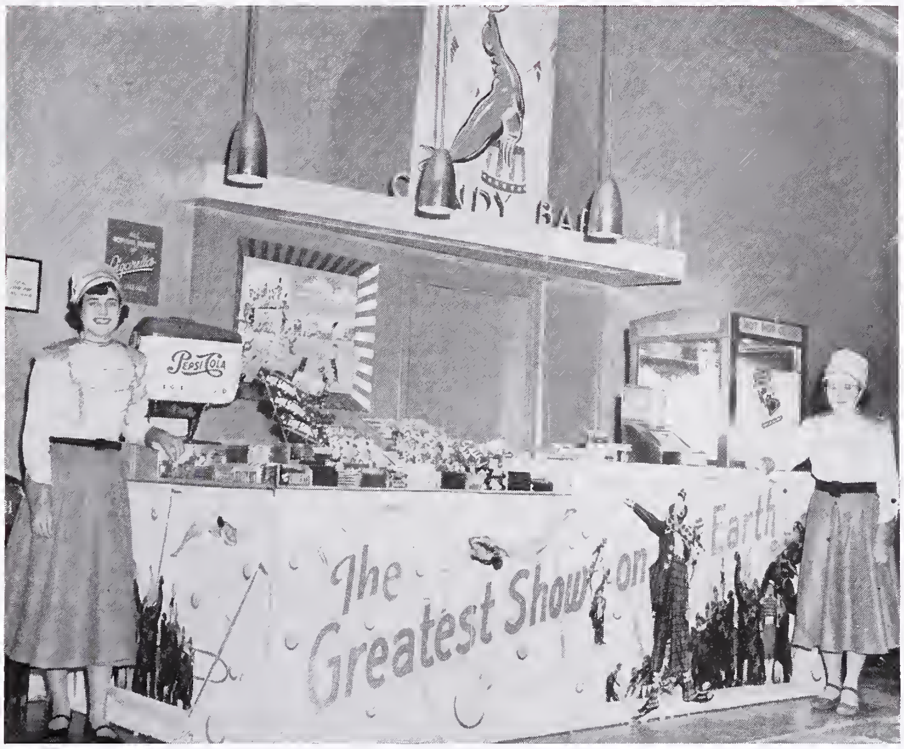
In 1909 there were 11,340 acres of popcorn grown, while 143,000 acres were grown in 1950, he pointed out.

Results at Purdue, said Dr. Nelson, indicate the possibility of breeding hybrids that will be somewhat more resistant to mishandling in processing and storage.

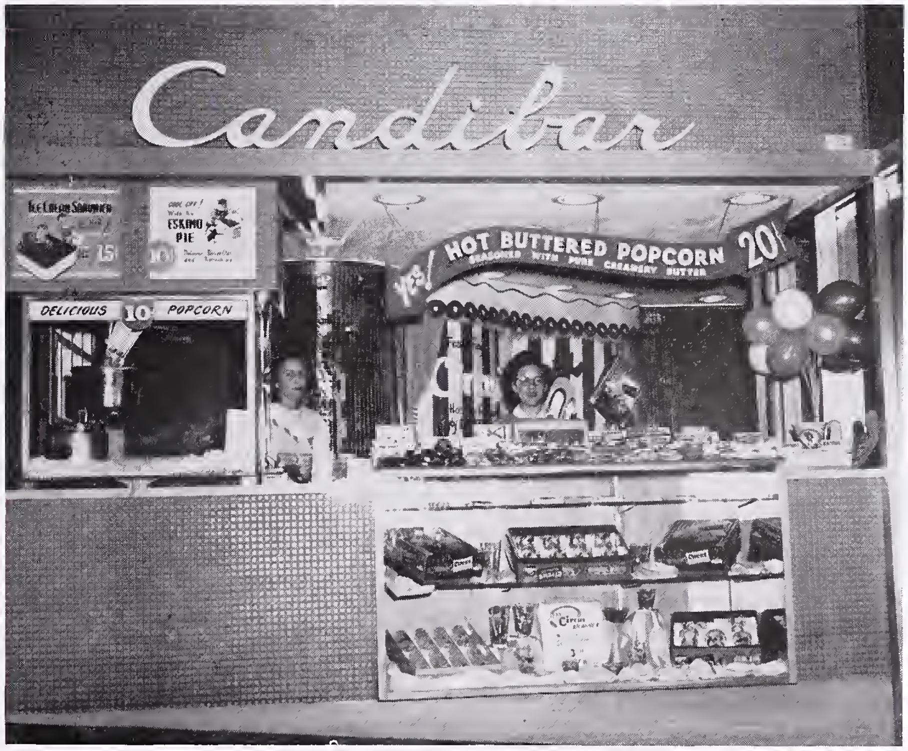
"Hybrids of this type might be able to pop very well at moisture contents well below those now considered optimum," he explained. "There is no substitute for good processing, but such a corn would be a great addition indeed to the commercial field."

In that case, he added, it would be entirely feasible to breed popcorn for specific uses, such as making carmelcorn, or for a central popping operation.

"Circusing" the Snack Bar



■ Here's how two theatre managers developed a circus atmosphere at their refreshment stands to tie in with the film, "The Greatest Show on Earth." Shown above is the scheme arranged for the Capitol theatre snack bar in Brantford, Ont., by Bill Burke, manager. A complete circus in miniature was placed in the lobby, and recorded music was played during peak hours. Attendants wore circusy costumes to contribute to the "big top" spirit. . . . In the tieup at the Florida theatre in Miami (pictured below) James Barnett, the manager, took advantage of the attraction theme to add two items of merchandise to his line. One of these was Libby "Circus Glasses," which he displayed in the case regularly used for candy. The other item was balloons.


Candibar
Ice Cream Sandwich
Eskimo Pie
DELICIOUS 10¢ POPCORN
Yes! HOT BUTTERED POPCORN 20¢
SEASONED WITH PURE CREAMERY BUTTER

THEATRE SALES Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gums widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 42.

BEVERAGES

Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INCORPORATED, 100 Park Avenue, New York, N. Y. See page 33.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
Delaware Punch Company of America, San Antonio 6, Tex.
Doctor Pepper Company, 429 Second Avenue, Dallas 2, Texas.
Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
General Foods Corporation, 250 Park Avenue, New York 17, N. Y.
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Green & Green, Inc., 2000 Providence, Houston, Tex.
Green Spot, Inc., 1501 Beverly Boulevard, Las Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
Mission Dry Corporation, 5001 S. Soto Street, Los Angeles, Calif.
National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
Nesbitt Fruit Products, Inc., 2946 East 11th, Los Angeles 23, Calif.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
Pacific Citrus Products Company, P. O. Box 392, Fullerton, Calif.
Pepsi-Cola Company, 3 W. 57th Street. New York.
Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
Seven-Up Company, 1316 Delmar, St. Louis, Mo.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
James Vernor Company, 239 Woodward Avenue, Detroit, Mich.
The Welch Grape Juice Company, Westfield, N. Y.
Wonder Orange Company, 223 W. Erie, Chicago, Ill.

BEVERAGE DISPENSERS

Anderson & Wagner, Incorporated, 8701 S. Mettler Street, Los Angeles 3, Calif.
Automatic Products Company, 250 West 57th Street, New York 19, N. Y.
Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Calif.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover.
Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
DRINCOLATOR CORPORATION, 3700 Oakwood Avenue, Youngstown, Ohio. See page 30.
The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
Charles E. Hires Company, 206 S. 24th Street, Philadelphia 3, Pa.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Knickerbocker Beverage Dispenser, Incorporated, 453 6th Avenue, New York, N. Y.
Lyons Industries, 342 Madison Avenue, New York City.
Majestic Enterprises, Inc., Ltd., 959 Crenshaw Boulevard, Los Angeles, Calif.
Mighty Miget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Soto Street, Los Angeles 54, Calif.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
Orange Crush Company, 318 W. Superior Street, Chicago 10, Ill.
Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
Selmix Dispensers, Inc., Stewart Avenue, Garden City, N. Y.
Spacarb, Inc., 375 Fairfield Avenue, Stamford, Conn.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.
Uniflow Manufacturing Company, Erie, Pa.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles 15, Calif.

CANDY BARS AND SPECIALTIES

Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Banner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4656 W. Kenzie. Chicago, Ill.
Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
Blum's, Inc., Polk & California Streets, San Francisco, Calif.
Brock Candy Company, 11 Chestnut street, Chattanooga, Tenn.
Bunte Brothers, 3301 Franklin Boulevard, Chicago 24, Ill.
Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
Chase Candy Company, 4230 Gravois Avenue, St. Louis 16, Mo.
Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
The D. L. Clark Company, 503 Martindale, Pittsburgh 12, Pa.
Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
Cox Confection Company, East Boston, Mass.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
F & F Laboratories, Inc., 3501 West 48th Place, Chicago. Ill.
Ferrara Candy Company, 2200-10 W. Taylor, Chicago, Ill.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
Henry Heide, Incorporated, 313 Hudson Street, New York, N. Y.
Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
Hollywood Candy Company, Chestnut & Calumet, Centralia, Ill.
A. S. Jaffe Company, 946 East Pico Street, San Francisco. Calif.
Walter H. Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 41, Ill.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, Pa.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Newark, N. J., Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Leaf Brands, Inc., 1155 North Cicero Avenue, Chicago 51, Ill.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
M & M, Ltd., 200 N. 12th Street, Philadelphia 6, Pa.
Marlon Confections Company, 321 West 54th Street, New York 19, N. Y.
Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
National Licorice Company, 106 John Street, Brooklyn, N. Y.
Nestle's Chocolate Compnay, Main and William Street, White Plains, N. Y.
New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.
Pearson Candy Company, 108-114 Glenwood Avenue, Minneapolis 3, Minn.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Planters Nut & Chocolate Company, Suffolk, Va.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Thomas D. Richardson Company, Atlantic and I, Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Shotwell Manufacturing Company, 3501 W. Potomac Avenue, Chicago, Ill.
Sperry Candy Company, Milwaukee, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
SWITZER LICORICE COMPANY, 612 N. First Street, St. Louis, Mo. See page 30.
James O. Welch Company, 810 Main, Cambridge. Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

CANDY MACHINES

Automatic Canteen Co. of America, Merchandise Mart, Chicago. Ill.
Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 44-01 11th Street, Long Island City, N. Y.

The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

●

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
The Rowe Corporation, 31 East 17th Street, New York City.

DISPLAY CASES

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Supurdisplay Corporation, Wisconsin Lower Bldg., Milwaukee, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

●

FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
American Playground Devices Company, Anderson, Ind. (outdoor grills).
Anderson & Wagner, Inc., 8701 South Mettler Street, Los Angeles 3, Calif. (luncheonette equipment).
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
HELMCO, INC., 1215 Fullerton Avenue, Chicago, Ill. (barbecue sandwich equipment). See page 37.
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and dispenser).
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Steel Products Company, Cedar Rapids, Ia. (coffee dispenser).

●

FOOD SPECIALTIES

Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
Meadors Manufacturing Company, Greenville, S. C. (biscuits).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (French fried potato sticks).
So-Good Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

●

GUM, CHEWING

American Chicle Company, Thompson Avenue & Manly, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.
Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
WILLIAM WRIGLEY, JR. COMPANY, 410 N. Michigan Avenue, Chicago, Ill. See page 35.

●

ICE CREAM AND FROZEN CUSTARD EQUIPMENT

Anderson & Wagner, Inc., 8701 South Mettler Street, Los Angeles 3, Calif. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue Chicago 18, Ill.

with a CRETORS You get Greater Popcorn Profits

"Original" self-seasoning Popper; life-time welded steel construction. Illuminated Plexiglas dome. 10-oz. capacity popping units. 30" wide, 20" deep, 66" high. No special feed wire needed.

Here's CRETORS' new Economy Floor Model Popper . . . the brilliant

Hollywood Jr.

THEATRE MEN, for fast selling, top volume performance day-in, day-out, select Cretors economical HOLLYWOOD JR. 55 popper. This compact easy-to-operate machine assures you a high margin of profit and years of trouble-free operation. Write for complete information. Other Cretors models also available.

"The Oldest Name in Popcorn--Since 1885"

C. CRETORS & CO. 606 W. Cermak Road Chicago 16, Ill.

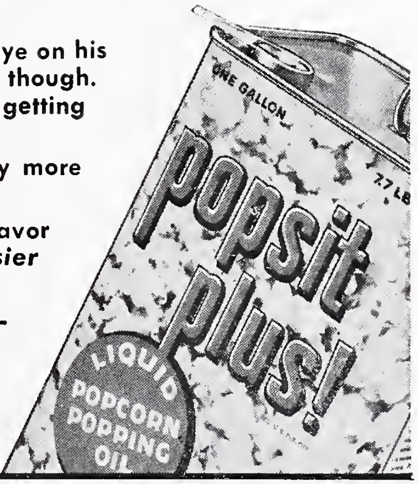
One exhib we know is really smiling!

Like everybody else, he's kept an anxious eye on his boxoffice. No time lost on tears for him, though. He's found a way to make up for it — by getting more profit from his popcorn sales!

He's learned Popsit-Plus gives him many more boxes per batch; fewer duds, less waste.

He's found that Popsit-Plus' butterlike flavor and aroma stops 'em, sells 'em . . . *easier* and *faster*.

More, better, and more *profitable* popcorn doesn't answer all his problems . . . but it sure does put a "silver lining" in those clouds!



Made Only of PURE PEANUT OIL

popsit plus!

Made by C. F. Simonin's Sons, Inc. Phila. 34, Pa.

General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream)
ICECREAMOLATOR CORPORATION, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream). See page 30.
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York 17, N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.

POPCORN BAGS AND BOXES

MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Rex Specialty Bag Corporation, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.
Supurdisplay Corporation, Wisconsin Lower Bldg., Milwaukee, Wis.

POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill. See opposite page.
MANLEY, Incorporated, 1920 Wyandotte Street, Kansas City, Mo. See page 31.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, New York.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.
Viking Popcorn Machines, Incorporated, 1481 W. Washington Boulevard, Los Angeles 1, Calif.

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W. North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, 1243 S. Wabash Avenue, Chicago, Ill.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y.
J. A. McCarty Seed Company, Evansville, Ind.
Supurdisplay Corporation, Wisconsin Lower Bldg., Milwaukee, Wis.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

POPCORN SEASONING AND DISPENSERS

Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Automatic Products Company, 250 West 57th Street, New York 19, N. Y. (butter dispenser).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (butter dispenser).
E. F. Drew & Company, 5 East 26th Street, New York City (seasoning).
HELMCO, INC., 1215 Fullerton Avenue, Chicago, Ill. (butter dispenser).
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 38, N. Y. (seasoning).
C. F. SIMONIN SONS, INCORPORATED, Tioga, and Belgrade Street, Philadelphia, Pa. (seasoning). See opposite page.
Supurdisplay Corporation, Wisconsin Lower Bldg., Milwaukee, Wis. (butter dispenser).

POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road, Chicago, Ill. (warmer).
C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Ill. (warmer). See opposite page.
Hollywood Servmaster, Incorporated, 1908 S. Vermont Avenue, Los Angeles 7, Calif. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo. See page 31.
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
Supurdisplay Corporation, Wisconsin Lower Bldg., Milwaukee, Wis. (warmer).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

POPPING OILS

The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
C. F. SIMONIN'S & SONS, INCORPORATED, Tioga & Belgrade Street, Philadelphia, Pa. See opposite page.

SODA FOUNTAINS

Anderson & Wagner, Incorporated, 8701 S. Mettler Street, Los Angeles 3, Calif.
HELMCO, INC., 1215 Fullerton Avenue, Chicago, Ill. See page 37.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.

VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wisc.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer): Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: Tru-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CARDINAL BAR: Euclid Candy Company.
CHARMS: Charms Candy Company.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DOTS: Mason, Au & Magenheimer Confectionery.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HERSHEY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
M & M'S: M & M Ltd.
MALT BALLS: Leaf Brands, Inc.
MARS: Mars, Inc.
MILK DUDS: M. J. Holloway Company.
MILK PODS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NIBS: National Licorice Company.
NECCO WAFERS: New England Confectionery Co.
NESTLE'S: Nestle Chocolate Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Schutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT CHEWS: D. Goldenberg, Inc.
PECAN ROLL: Sperry Candy Company.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chase Candy Corp.
7-11: Mason, Au & Magenheimer Conf. Co.
SHERBITS: F & F Laboratories, Inc.
SOFTEES: Mason, Au & Magenheimer Conf. Co.
TEENS: Marlon Confections Corporation.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARAT: Charms, Inc.
WELCH'S COCOANUT: James O. Welch Co.

CHEWING GUM

BEEMAN'S: American Chicle Company.
BLACK JACK: American Chicle Company.
CLARK'S TEABERRY: Clark Bros.
DENTYNE: American Chicle Company.
DOUBLEMINT: William Wrigley, Jr. Company.
FLEER: Frank H. Fleer Corporation.
JUICY FRUIT: William Wrigley, Jr. Company.
P-K'S: William Wrigley, Jr. Company.
PEPPERMINT: Beechnut Packing Company.
RED HOT: Leaf Brands, Inc.
SPEARMINT: William Wrigley, Jr. Company

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For classes of products related to refreshment service, see **THEATRES SALES BUYERS INDEX** *beginning on page 40]*

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.).

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

PRODUCT NEWS . . Pages 36 and 64

The department "About Products" on general equipment and supplies is on page 64. "The Vender Vane" on refreshment service products is on page 36.

DEALERS . . . . Page 28

Dealers in the United States are listed in the Theatre Supply Mart; those in Canada on page 63.

ADVERTISERS INDEX . . . Page 27

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation. 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1998 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 East 42nd Street, New York 17, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Baker Refrigeration Corporation, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1998 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

•

AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups—pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves,or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Cabinets are usually available in either single- or dual-channel type, while panels may include provisions for non-sync and radio equipment with related switching means.

Supplementary amplifiers in small wattage are available for cry-room as well as monitor speakers, group hearing aids, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers. There are integrated systems of this kind designed specifically for drive-ins.

AMPLIFIERS

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
J. E. ROBIN, INC., Robin-Weber Division, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

•

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

•

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[See also *Fabrics and Wallpapers*]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern,. and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics* and *Wall Paper*.

Adelhardt Construction Company, 53-15 74th Street, Maspeth, N. Y. (structural engineering).
Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction). See page 21.
The Formica Insulation Company, 4654 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
Hollobilt, 2081 Laura Avenue, Huntington Park, Calif. (doors).
The Kawneer Company, 3203 Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio (architectural glass, glass doors).
MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal mouldings). See page 21.
Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).
Parkwood Corporation, Wakefield, Mass. (wood veneer).
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).
Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).
United States Plywood Company, 55 West 44th Street, New York City (wood and plastic veneers).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

BASES—See Projectors and Accessories.

•

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which this energy causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

Another application of "black light" is to identify paid patrons when they leave the theatre temporarily; the hand is stamped with ink visible only under near-ultraviolet light.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).

GOLDE MANUFACTURING COMPANY, 1214-22 W Madison Street, Chicago, Ill. (lamp fixtures).

KLIEGL BROS., 321 W. 50th Street, New York City (light sources).

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).

RCS Studios, 123 North Wacker Drive, Chicago 6, Ill.

The Stroblite Company, 35 West 52nd Street, New York City (paints, lamps).

Switzer Brothers, 4732 St. Clair Avenue, Cleveland 3, Ohio.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

•

BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials.*)

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

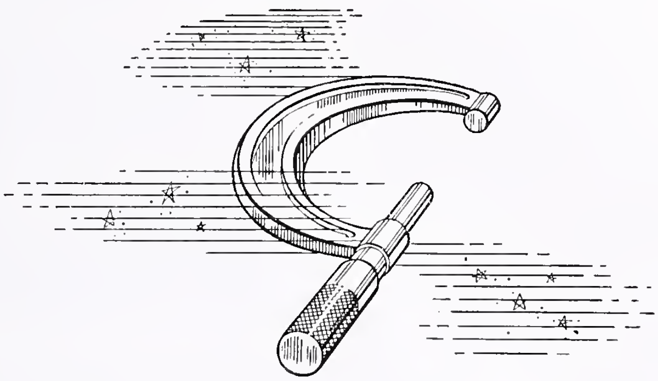
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).

The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (Speaking tube).

Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.

MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).



GOOD MEASURE

Man in business has many ways to measure his services, and it is through these "measures" that the full worth of his service is determined.

There are some things, however, that no man can measure. Among these is *confidence* . . . Confidence in the quality of his product . . . confidence in the skill of his personnel . . . confidence in the wisdom of his counsel.

In 25 years of service to the industry, the skill, quality and dependability of National Theatre Supply has gained the *complete confidence* of motion picture exhibitors. This confidence is an integral part of the service you receive from National. There can be no price tag attached for it is a priceless commodity . . . a commodity National can offer only because of its unmatched experience in meeting the needs of theatres throughout the land.

Why don't you, too, put your confidence in National?

29 Branches...

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

from Coast to Coast

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).
Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

•

CABINETS FOR FILM AND CARBONS

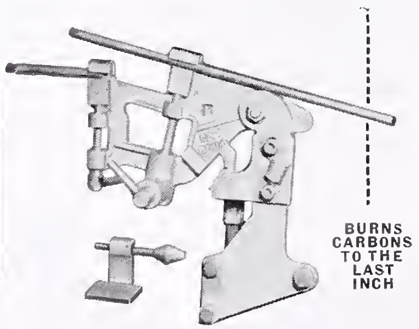
REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.
GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. See page 70.
Mosler Safe Company, 320 Fifth Avenue, New York. N. Y.

THE BIGGEST
CIRCUITS
BUY HANOVER
CONTINUOUS
CARBON SAVERS



U-2 CAN SAVE 25%
on POSITIVE CARBON BILLS

NEW 1 Kw Model NOW
Only $49.50

Also All Standard Models
All NTS & INDEPENDENT DEALERS
or WRITE "DOC" FAIGE
NORPAT Sales, Inc.
45 West 45th St., New York 19, N. Y.

Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

•

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

Helios Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.
LORRAINE-CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 67.
NATIONAL CARBON COMPANY, INC., 30 East 52nd Street, New York 7, N. Y. Third cover.

•

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

G. C. Anders Company, 317 Sangamon Street, Chicago 7, Ill.
Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.
Cali Products Company, 3721 Marjorie Way, Sacramento 20, Calif.
"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.
THE GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
NORPAT SALES, 45 West 45th Street, New York 19, N. Y. See page 46.
Payne Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash Avenue, Chicago. Ill

•

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City. See page 5.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York, N. Y.

•

CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchnadise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Alexander Smith Inc., 295 Fifth Avenue, New York City.
Southbridge Plastics, Inc., 470 Fourth Avenue, New York 16, N. Y.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

•

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

•

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS FOR auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Mark Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Restfoam Division, Buffalo 5, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

•

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
Mystik Adhesive Products, 2635 North Kildare Avenue, Chicago 39, Ill.
NATIONAL SEATING COMPANY, 138-13 Springfield Boulevard, Springfield Gardens, N. Y. See page 72.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 65.

●

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person. so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 4.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 22.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See pages 6-7.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See this page.
INTERNATIONAL SEAT CORPORATION, Union City, Ind. See RCA Theatre Equipment Div., page 3.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
KROEHLER MANUFACTURING COMPANY, Napefville, Ill. See page 13.
NATIONAL SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y. See page 72.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (aisle lights.)
Southern Desk Company, Hickory, N. C.

●

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y. (chute).
Brandt Automatic Cashier Company, Watertown, Wis.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (chute).
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Ticketmaster, Inc., 30 East Adams Street, Chicago, Ill.

●

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, 303 West 42nd Street, New York City (changeover).
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
Fontaine Manufacturing Corporation, 545 Fifth Avenue, New York City.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (reel end alarm).
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

●

FILM CEMENT — See Splicers and Film Cement.

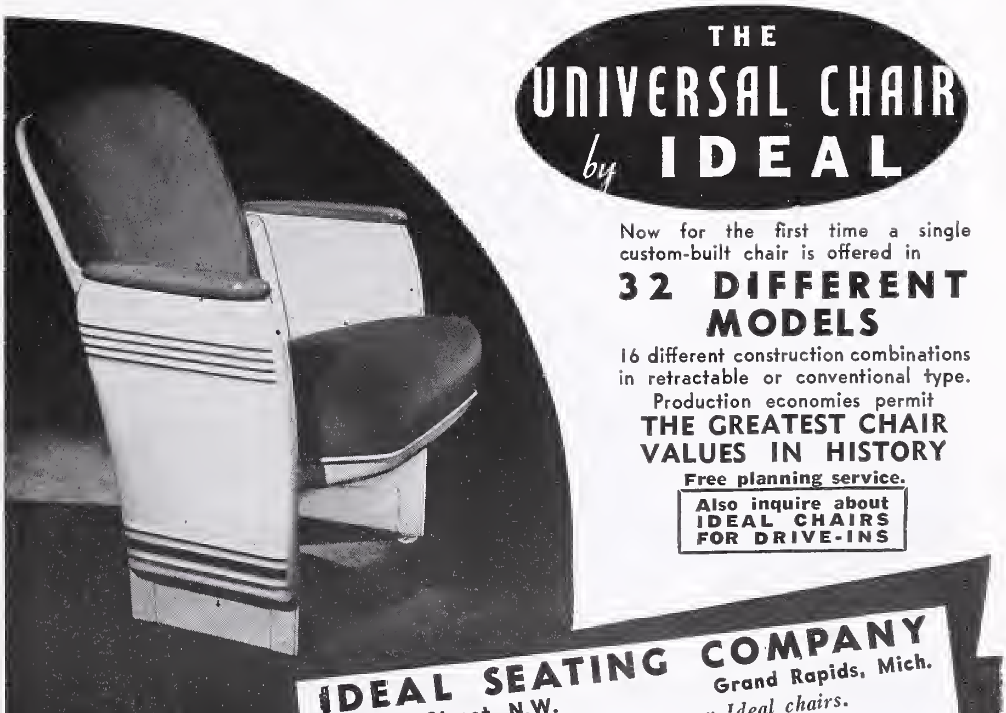
●

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20

A PERMANENT ATTRACTION



THE
UNIVERSAL CHAIR
by IDEAL

Now for the first time a single custom-built chair is offered in

32 DIFFERENT MODELS

16 different construction combinations in retractable or conventional type.

Production economies permit
THE GREATEST CHAIR VALUES IN HISTORY

Free planning service.

Also inquire about IDEAL CHAIRS FOR DRIVE-INS

IDEAL SEATING COMPANY
513 Ann Street, N.W.
Grand Rapids, Mich.
Please send free literature on Ideal chairs.

NAME ....
THEATRE ....
STREET ....
CITY and STATE...............................

feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials. in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

BREUER ELECTRIC MANUFACTURING COMPANY, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines). See page 25.
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See opposite page.
Spencer Turbine Company, Hartford, Conn.

•

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Lawrence Metal Products, Inc., 79 Walker Street, New York City.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

•

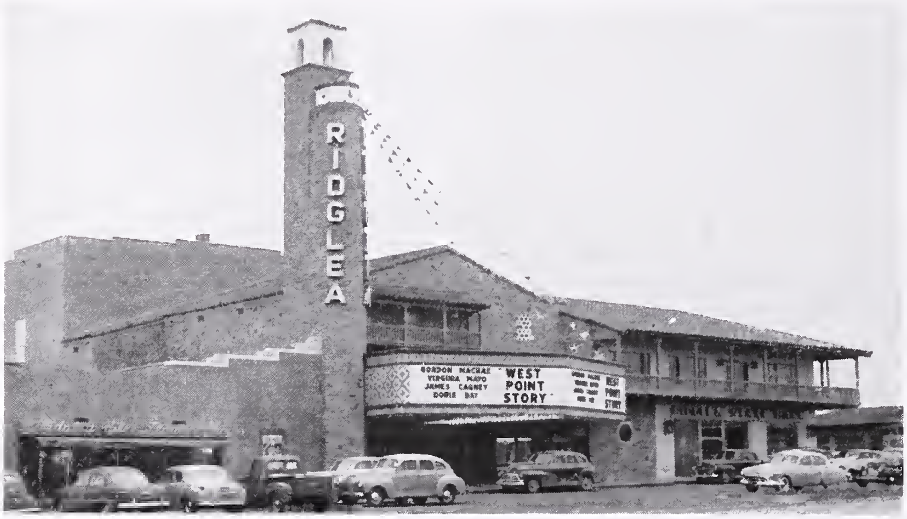
CUE MARKERS — See Changeovers and Cueing Devices.

•

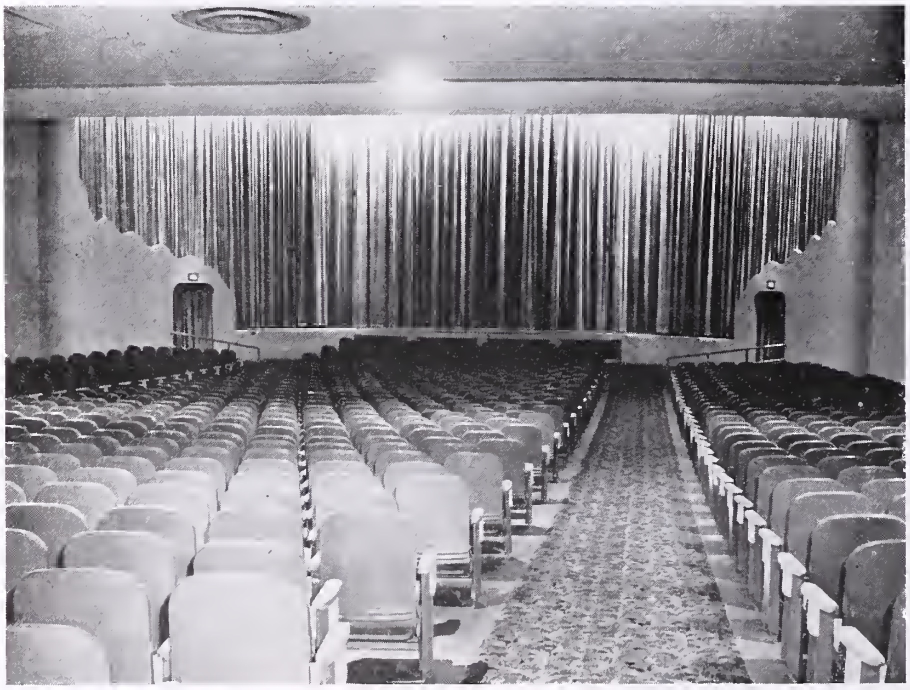
CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage,

Serving a New Community



■ Serving a rapidly growing community within Fort Worth, Tex., the Ridglea theatre is a newer operation of the Interstate Circuit. Some ten years back the Ridglea area was mere pasture land; today it is a modern residential district containing an estimated 25,000 people. Living in or near the development are many employes of Consolidated Vultee's B-36 plant, as well as personnel from Carswell Air Base, home of the 8th Air Force and base of the B-36. Aside from the theatre, there are about 25 other establishments in the Ridglea shopping center. Included is a $1,500,000 motel complete with swimming pool, cabanas and accommodations for 200 guests. Architectural design of the theatre is a combination of Spanish and "New Orleans." The same motif is carried through on the murals which decorate the lobby. Architects were Pettigrew, Worley & Associates. Erection and equipping of the theatre were handled by J. H. (Jake) Elder, purchasing agent and maintenance supervisor of Interstate. Among the installations were Chrysler Air Temp air-conditioning, Century projectors, Simplex sound system, Altec speakers, and a Walker plastic screen. The 1400 Kroehler "push-back" chairs in the auditorium and balcony are upholstered in tan Kinkiglow mohair on the backs with matching coated fabric on the seats. Chairs in the middle bank are staggered.



or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See this page.

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

VALLEN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour types as well as straight track). See page 22.

•

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.

Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Manhoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.

Novelty Scenic Studios Inc., 28-34 West 60th Street, New York City.

Premier Studios, 414 West 45th Street, New York City.

F. G. Price, 37 Beverly Road, Merrick, L. I., N. Y.

Rambusch Decorating Company, 40 West 13th Street, New York City.

Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

•

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking asemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

KLIEGL BROS., 351 West 50th Street, New York 19, N. Y. See page 61.

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

•

DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic substance. This is due to bacteria. For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not themselves introduce an odor.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes used in theatres.

Boyle-Midway, Inc., 22 E. 40th Street, New York 16, N. Y.

Bromm Chemical Co., Inc., 2 Ingle Street, Evansville, Ind.

Fort-a-Cide Corporation, 160 East Illinois Street, Chicago, Ill.

Hadco Corporation, 2705 Detroit Avenue, Cleveland, Ohio.

Hospital Specialty Company, 1991 East 66th Street, Cleveland, Ohio.

Hysan Products Company, 932 West 38th Place, Chicago, Ill.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

•

DISPENSERS FOR SOAP, TOWELS AND TISSUES

DISPENSERS of liquid soap are available in concealed wall types and wall-mounting models. Only the spout of the concealed type is visible, while it is entirely theft-proof. It has the further advantage over mounted glass bowls in exposing nothing that is breakable.

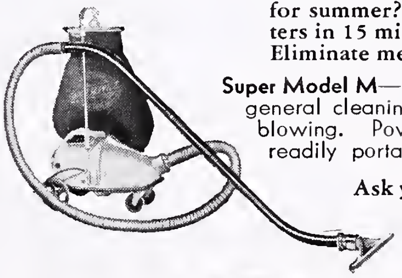
However, wall-mounted dispensers are available with a shatter-proof translucent bowl, con-

These Extra Savings Mean Added Profit

You get extra savings of time, labor and money when you use a specialized Super Heavy Duty Theatre Cleaner for all your cleaning tasks. Just one operator and a Super with its specially designed tools can do the work of several people with home-type "vacuum" cleaners or mops, brooms and brushes.

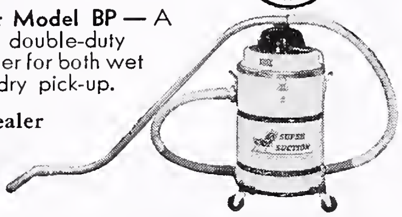
The Super with its special tools gets the dirt the first time over from floors, walls, drapes, decorations, box fronts, even the screen. No stooping, squatting or straining.

● Is your air conditioning equipment ready for summer? The Super cleans 100 air filters in 15 minutes. No removal necessary. Eliminate messy cleaning.



Super Model M—For all general cleaning and blowing. Powerful, readily portable.

Super Model BP — A quiet double-duty cleaner for both wet and dry pick-up.



Ask your supplies dealer or write us.

Sales and Service in Principal Cities

NATIONAL SUPER SERVICE COMPANY, INC., 1941 N. 13th St., Toledo 2, Ohio

In Canada: Plant Maintenance Equipment Co., Toronto and Vancouver

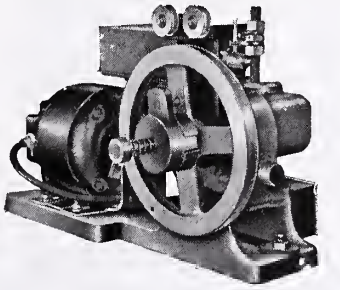
"Once Over Does It"

SUPER SUCTION®

SINCE 1911

"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Have you got everything under control?



ADC machines are particularly designed, developed and widely used to accomplish all essential curtain operations by remote push-button control in a manner surprisingly simple of installation remarkably reliable in operation and at the same time are offered at the lowest price for any standard guaranteed machine on the market.

Curtain control machines for immediate delivery

Automatic Devices Co.

116 N. 8th STREET, ALLENTOWN, PA.

"We Support the Most Celebrated Curtains in the World"

cealed means of attachment to the wall, and filler cap removable only by a special key.

American Dispenser Company, 215 Fourth Avenue, New York City.

Bobrick Manufacturing Corporation, 1839 Blake Avenue, Los Angeles, Calif.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

Woodlets, Inc., Portland, Pa.

Wyandotte Chemical Corp., Wyandotte, Mich.

•

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

Ames Metal Moulding Company, Inc., 22 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Lobby Display Corporation, 551 West 52nd Street, New York City.

Peoples Display Frame Company, 1515 Olympic Blvd., Montebello, Calif.

POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

Universal Corporaiton, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

[For Refreshment Service, Supplies and Equipment, see Theatre Sales Buyers Index, p. 40]

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

General Register Corporatoin, 43-01 22nd Street, Long Island Citv. N. Y.

K-HILL SIGNAL COMPANY, 326 West Third Street, Uhrichsville, Ohio (ticket control car register). See page 19.

Ohmer Corporation, 740 Bolander, Dayton, Ohio.

Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of regular theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 72.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. See page 56.

CLEANING CART

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 51.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are availale for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1707 Davenport Street, Omaha, Nebr. See page 19.

Drive-In Theatre Service Company, 840 Cooper Street, Camden, N. J. (design and construction).

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

Griffing-Laskey Construction Company, 25 Huntington Avenue, Boston, Mass. (design and onstruction)

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

Associated Ticket & Register Company, 354 West 44th Street, New York City.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.

DAWO CORPORATION, 145 North Erie, Toledo, Ohio. See below.

POBLOCKI & SONS, 159 S. Kinnickinnic Avenue, Milwaukee Wis. See page 51.

RADIO CORP. of AMERICA, Engineering Products Department, Camden, N. J.

Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction, box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp, and for signaling refreshment vendors.

Heating units separate from the speaker are also available; they suspend from the speaker post and are electrically supplied through the speaker junction box.

Following manufacture in-car speakers only unless otherwise specified:

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr. See page 19.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

DAWO CORPORATION, 145 North Erie, Toledo, Ohio. See this page.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Drive-In Theatre Equipment Company, Inc., 2110 Superior Avenue, Cleveland 14, Ohio (with talk-back system).

OVER 250,000 IN USE

ACOUSTICRAFT

CAST ALUMINUM CASES—
QUALITY SPEAKERS
WIRE WOUND CONTROLS—
STRAIGHT or KOILED KORDS—and SATISFACTION

For REPLACEMENTS
With Straight Cords - - - $6.80 ea.
With Koiled Kords - - - $7.70 ea.

FOR YOUR NEW THEATRE
From - - - - - - - - $18.90 per set

See your independent Dealer— if he cannot supply you, contact the . . .

HAVE YOU RECEIVED OUR NEW CATALOG?

DAWO CORPORATION
145 NORTH ERIE STREET
TOLEDO 2, OHIO

General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Loizeaux Lumber Company, 561 South Avenue, Plainfield, N. J. (rainproof speaker cover).
Minnesota Mining & Manufacturing Company, St. Paul, Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 5.
National Heaters, Inc., 1647 Victory Boulevard, Glendale, Calif. (heaters only).
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
Theatre Equipment Co. of America, 109 Michigan Street, Toledo, Ohio.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray-painting and tire inflation. (*See also Drive and Ramp Oiling below.*)

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
MAGIC FOG, INC., Cissna Park, Ill. See page 52.
Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.
Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

DRIVE AND RAMP OILING

Fogging and spraying equipment (*see above*) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).

Welch Equipment, Inc., 224 South Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and combinations, including downlights with glass insets to aid lane demarcation.

Associated Ticket & Register Company, 354 West 44th St., New York City.
General Electric Company, Nela Park, Cleveland, O.
KLIEGL BROS., 321 West 50th Street, New York 19, N. Y.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.

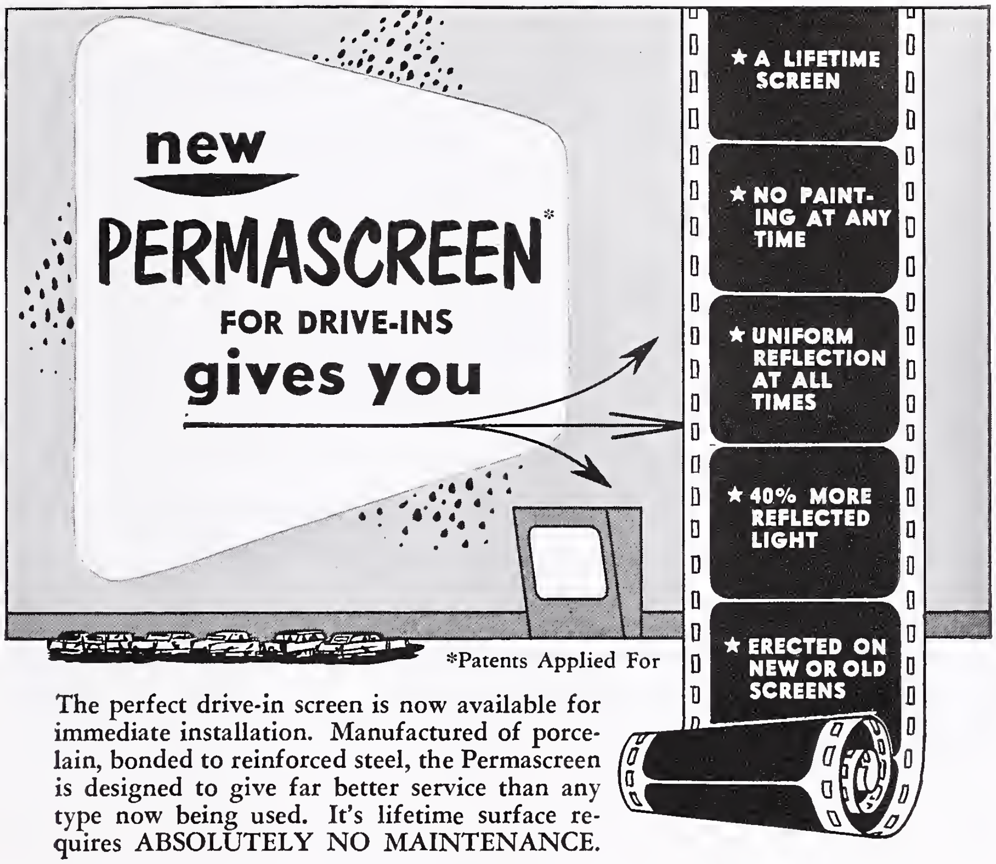
PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

Ahrens Manufacturing Company, Inc., Grinnell, Iowa.
American Playground Devices, Anderson, Ind.
CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 13, Ohio. See page 18.
King Amusement Company, Mt. Clemens, Mich.
LIBERTY FIREWORKS COMPANY, Box 98, Franklin Park, Ill. See page 18.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
MINIATURE TRAIN CO., Rensselaer, Ind. See this page.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Playground Equipment Company, 1227 Rockaway Avenue, Brooklyn, N. Y.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from high-



new PERMASCREEN* FOR DRIVE-INS gives you

★ A LIFETIME SCREEN
★ NO PAINTING AT ANY TIME
★ UNIFORM REFLECTION AT ALL TIMES
★ 40% MORE REFLECTED LIGHT
★ ERECTED ON NEW OR OLD SCREENS

*Patents Applied For

The perfect drive-in screen is now available for immediate installation. Manufactured of porcelain, bonded to reinforced steel, the Permascreen is designed to give far better service than any type now being used. It's lifetime surface requires ABSOLUTELY NO MAINTENANCE.

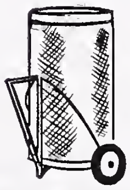
Permascreen will pay for itself in under four years, in savings on painting alone. Substantial additional savings in projection equipment are made because of the high reflective values of the Permascreen . . . and these values remain constant throughout the year where painted screens lose their reflective values due to weather conditions.

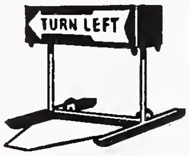
Permascreen can be erected on your present tower, as easily as on new drive-ins. Write today for complete information.

2 POBLOCKI DRIVE-IN AIDS

HANDY ANDY — The quick, efficient way to collect debris every morning. All metal, lifetime construction, yet economical to buy.

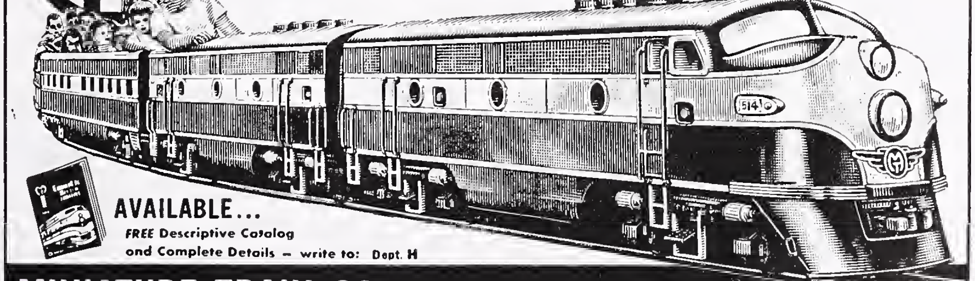
TRAFFIC CONTROL SIGN — Speed drive-in traffic with this all steel electric sign and save the cost of an additional man on your payroll.





Poblocki AND SONS
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

MINIATURE TRAINS for EVERY LOCATION
any SIZE...any CAPACITY...any PRICE RANGE...
THE WORLD'S FINEST BY THE WORLD'S LARGEST EXCLUSIVE MANUFACTURER



AVAILABLE...
FREE Descriptive Catalog and Complete Details — write to: Dept. H
MINIATURE TRAIN CO. RENSSELAER, INDIANA

ways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Habitant Shops, Inc., Bay City, Mich.

SCREEN TOWERS

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc.

Steel plates with a screen surface of vitreous enamel (not requiring painting) are available for mounting on existing or new drive-in screen towers.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr. See page 19.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J. (steel).
POBLOCKI & SONS, 2159 S. Kinneckinnic Avenue, Milwaukee, Wis. See page 51.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company. Bridgeport, Conn.
Koiled-Kords, Inc., Hamden, Conn.
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
The Whitney-Blake Company, New Haven, Conn.

STADIUM SEATING

For situations that advise chairs in front of the first automobile ramp, for persons preferring to view the screen performance from such position, or for vaudeville or other special attractions on a stage at the screen structure, standard outdoor stadium type chairs serve the requirements. Typically of hardwood on metal frames, there are portable types, and models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 4.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 47.

•

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (batery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery floodlamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 584 Nebraska Street, Oshkosh, Wis (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

•

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 3459 West 140th Street, Cleveland, Ohio (slide projector).
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
GOLDE MANUFACTURING COMPANY, 1214 West Madison Street, Chicago, Ill. (revolving stand).
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich. (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

•

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Lumite Div., 40 Worth Street, New York City (plastic).
Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
MANKO FABRICS COMPANY, INC., 114 East 27th Street, New York 16, N. Y. See page 61.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos).

•

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish. etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

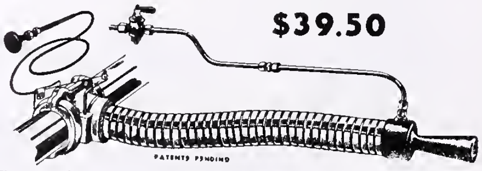
•

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

BANISH
MOSQUITOES and INSECTS
By Using New Sensational
'Magic Fog'
$39.50



Easy to install on any car or truck, tube does not protrude. Economical; efficient operation and performance at minimum cost. Hundreds of drive-in theatres, golf courses and cities are using MAGIC FOG Units. Keep your patrons in healthy comfort by ordering your MAGIC FOG unit now. MAGIC FOG is the ideal way to control disease carrying insects. We have the special MAGIC FOG chemical in 5 gal. or BBLS.

MAGIC FOG INCORPORATED
CISSNA PARK, ILLINOIS

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

•

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, and to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains, and toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards, and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

•

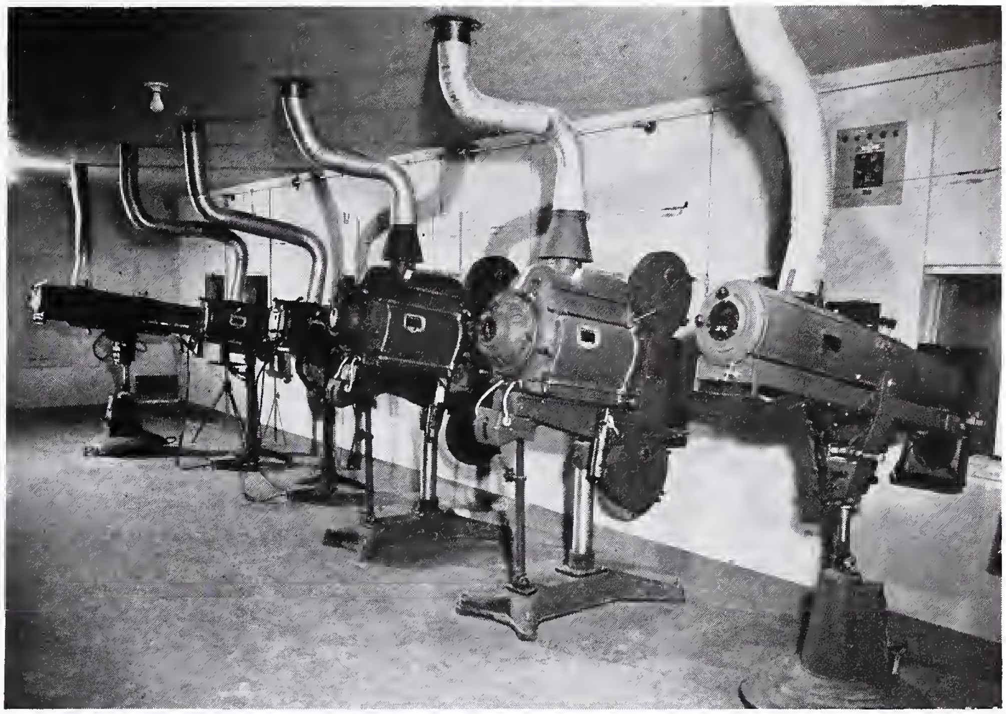
FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.



As part of an expansion plan, the East Los Angeles Junior City College, in Montebello, Calif., has installed a modern and complete projection room. It is equipped with two Holmes 16mm projectors with Strong Mogul arc lamps; 35mm Holmes projectors with Strong Mogul arc lamps; also two Strong Trouper arc spotlight projectors that double as spotlamps and as slide and film projectors. The throw is 140 feet to a 24-foot screen.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

•

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(*For foyer and lounge furniture fabrics, see Upholstering Materials.*)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Art Chrome Company of America (Div. of American Table Manufacturing Company), Melrose, Mass.
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill.
Lloyd Manufacturing Company, Menominee, Mich.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

•

HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
National Dryer Corporation, 1125 West Lake Street, Chicago, Ill.

•

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

BRING THE MISSING TENTH BACK TO YOUR THEATRE

This ONE-TENTH part of your potential patronage are absentees because they are too deaf to hear with ordinary hearing aids.

The TELESONIC system makes them hear and brings them in—and is merchandised to earn its moderate installation cost over and over again. NO WIRING TO SEATS.

Let us send you full details

CHARLES H. LEHMAN, *Pres.*
TELESONIC THEATREPHONE CORP.
3 E. 48th ST., N. Y. 17

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" and is equipped with a lorgnette type earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Audivox, Inc. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
TELESONIC THEATREPHONE COMPANY, 3 East 48th Street, New York 17, N. Y. (audio duction method). See page 53.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

●

IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary; but the limitations of the buzzer do not permit communication of any but the simplest instructions.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
WHEELER INSULATED WIRE CO., INC., Division of Sperry Corp., East Aurora Street, Waterbury, Conn. See page 65.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.
DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio. See page 26.
Goshen Manufacturing Company Goshen, Ind.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
Reynolds Corporation, 1400 Wabansis Avenue, Chicago, Ill.

LAMPS, A.C. PROJECTION ARC

CARBON ARC projection reflector lamps are available for the use of alternating instead of direct current.

A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y.

LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector* types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

The large reflector type arc (16-inch mirror) usually uses an uncoated 9mmx20-inch positive for operation at an average of 85 amperes and 58 volts. The lamps are designed for filters or other means of protecting the aperture from heat produced at this wattage, and also may have a water-cooling system to protect the carbon contact assembly.

There is also a model for rotating positive carbons that is adjustable to sizes from 7mm to 9mm.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. Ashcraft Manufacturing Company, 36-32 Thirty-eighth Street, Long Island City, N. Y.
THE BALLANTYNE COMPANY, 1701-11 Davenport Street, Omaha, Nebr.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Forest Manufacturing Corporation, 122 Washington Street, Bloomfield, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 5.
THE STRONG ELECTRIC CORPORATION, 87 City Park venue, Toledo, Ohio. See page 23.

LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield. N. J.

LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE lamps—available in sizes from 15 to 1000 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative Lamps

6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent

Slimline

Instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	*Average lamp watts*
48 inches	38
72 inches	55
96 inches	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Length	*Diameter*	*Average lamp watts at 200 ma.*
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line

Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

Color

The two most useful "white" lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Circline
Lamps are available in 12" diameter.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (*See also Black Lighting Equipment.*)

Germicidal
For air disinfection. Used in patron areas in suitable equipment or in air ducts.

Length	*Diameter*	*Nominal lamp watts*
12 inches	⅝ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

---

*Slimline type. Average lamp watts at 120, 200, 300, and 420 milliamperes.

Ozone
Four-watt ozone generator in S11 bulb. In suitable equipment it is used for odor control in such places as wash rooms. One lamp per 1000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jeliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

•

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

•

LENSES, PROJECTION

THERE ARE two general classes—the *condenser* lens, which focuses light on the aperture and the *objectives.* The latter, commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, and in 4-inch diameter, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Speeds of f/1.9 and f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in standard diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches in 4-inch diameter. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 68.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See page 55.
Projection Optics Company, Inc., 334 Lyell Avenue, Rochester, N. Y.

•

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

A
SMASH
HIT
with
Your Patrons

SUPER SNAPLITE
BX 265 f 1.9 5¼ IN.

Your patrons will notice the difference! Super Snaplites give you Sharper Pictures. More Illumination, Greater Contrast and Definition.

For the Best in Projection use Super Snaplites . . . the only Projection Lenses to give you a true speed of f/1.9 in every focal length up to 7 inches.

Ask for Bulletins 207 and 209

Clear Crisp Pictures with
SUPER-SNAPLITE
f/1.9
PROJECTION LENSES

KOLLMORGEN Optical CORPORATION
2 Franklin Avenue • Brooklyn 11, N. Y.

"YOU GET MORE LIGHT WITH SUPER SNAPLITE"

PICTURES UNSTEADY ?

No. E-78-L Removable Film Gate

If your intermittent is in good condition and you are experiencing trouble in picture steadiness—look to your film gate. The New LaVezzi Film Gate with its longer pads and centrally located conical compression springs exert just the right tension to eliminate unsteadiness—is gentler on the film—and the intermittent. See this gate at your dealer or write for further information.

LAVEZZI MACHINE WORKS
4635 W. LAKE ST., CHICAGO 44, ILL.

sell every show

WITH wagner ATTRACTION PANELS AND wagner COLORED PLASTIC LETTERS

Write today for big free catalog on changeable copy display equipment.

wagner SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.

PATRIOTIC • SONG
ADVERTISING • DATE
FEATURE • EFFECT
SLIDES
SEND FOR FREE CATALOGUE
NATIONAL STUDIOS
145 W. 45 ST., N. Y. C.

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (*Also see Marquees; and Attraction Advertising under Drive-In Equipment.*)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic leters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (*see Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (*see Marquees*).

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 72.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.
Polyplastic Forms. Inc., 255 Conover Street, Brooklyn, N. Y.
Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles. Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 56.

•

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both.

(See also Lamps for General Theatre Illumination, "Black Light" Materials and Lighting Equipment.

Adams Lighting, Inc., 48 W. 27th Street, New York City.
Art Metal Manufacturing Company, 3110 Park Place. St. Louis Mo.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
Gruber Brothers, 72-78 Spring Street, New York City.
Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.
KLIEGL BROTHERS, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2308 South Seventh Blvd., St. Louis, Mo.
Novelty Lighting Corporation, Emmaus, Pa.
Revere Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.
Westinghouse Electric Corporation, East Pittsburgh, Pa.
Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

•

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (*see Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 36-56 34th St., Long Island City, N. Y.
General Electric Company. Schenectady, N. Y.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. See page 72.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 61.
Major Equipment Company. Inc., 4603 Fullerton Avenue, Chicago, Ill.
Neumade Products Corporation, 330 West 42nd Street. New York City.
Stroblite Company, 35 West 52nd Street. New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 23.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

•

LOBBY POSTS AND ROPES—See Crowd Control Equipment.

•

MAGAZINES—See Projectors and Accessories.

•

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company. 1940 Riverside Drive, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York Ctiy.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
POBLOCKI & SONS, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacurers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N.W., Washington 5, D. C.
AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo, Ohio. See this page.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue New York City.

•

MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.
Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

•

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR - GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 69.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 5.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See page 70.
Westinghouse Electric Corporation, East Pittsburgh,

•

PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

THE KIDS WON'T DRIVE YOU C-R-A-Z-Y

IF YOU PROTECT YOUR CARPETS WITH DO-ALL ALL-PURPOSE RUBBER & CORD MATTING

Comes in rolls 20'5" long, comprised of 35" x 35" units of four 17-inch square sections. Easily cut to any desired size.

Ideal for entrance, lobby and foyer.

4 MOTTLED COLORS

- Venetian Red
- Erin Green
- Delft Blue
- Mosaic

AMERICAN MAT CORPORATION
1722 ADAMS ST., TOLEDO 2, OHIO

☐ Please send free folder "A Mat for Every Purpose".
☐ Please send prices on Do-All All-Purpose Rubber and Cord Matting.

NAME____________________
THEATRE____________________
STREET____________________
CITY & STATE____________________

IN CANADA: American Mat Corp., Ltd., Canada Trust Bldg., Windsor, Ont.

You Can't Buy

A GOOD

Rectifier for Less!

Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp: 2-Tube • 4-Tube • 6-Tube • Single and Three Phase Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

WRITE FOR LITERATURE OR FREE DEMONSTRATION

THE STRONG ELECTRIC CORP.

CITY PARK AVE. TOLEDO 2, OHIO

PROJECTION LAMPS

SPOTLIGHTS • RECTIFIERS • REFLECTORS

General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

•

PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 3459 West 140th Street, Cleveland 14, Ohio.
Murch Electric Corp., Franklin, Me.

•

PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

•

PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 56.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il.

•

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Even within the classification of heavy-duty there are models which, while adapted to large as well as small theatres, are of somewhat simplified design suggested by the requirements of theatres not operating on a continuous policy.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres. The takeup for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 5.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa. (belt punching machine).
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 71.

•

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

•

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

•

RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 86 Shipman Street, Newark, N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Strickland Electric Company, 1427 East 18th Avenue, City.
Westinghouse Electric Corporation, Bloomfield, N. J.

•

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-Eighth Street, Long Island City, N. Y.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Corporation, 122 Washington Street, Bloomfield, N. J.
GARVER ELECTRIC COMPANY, Union City, Ind. See page 71.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Corporation, 2509 Lagrange Street, Toledo, Ohio.
McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
Richardson Allen Corporation, 15 West 20th Street, New York City.

J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 58.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

●

REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Neumade Products, Inc., 330 West 42nd Street, New York City.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

●

REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal (*see Lamps, D.C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 69.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 2 Franklin Avenue, Brooklyn, N. Y.
J. E. McAuley Manufacturing Company, 552 West Adams Street, Chicago 6, Ill.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 23.

●

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

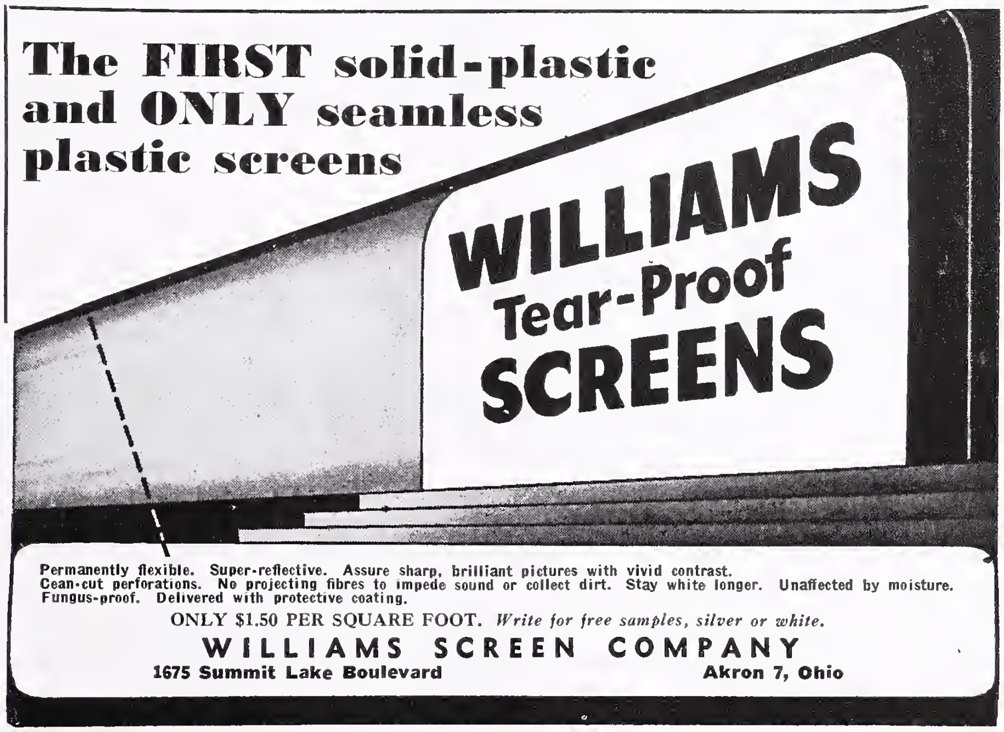
Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

ONLY Century PROJECTORS HAVE EVERYTHING
4-inch diam. lens mount
Water-cooled apertures
Oil-less Bearings
CENTURY'S high-efficiency projector with the NEW 4-inch diam. lens provides pictures of increased brightness and appeal—for even the largest drive-in screens.
CENTURY'S water-cooled aperture gives as much light with a 90 ampere arc as other projectors using a 180 ampere arc and heat filters!—Reduce power cost—Get sharper pictures—Save film.
CENTURY'S sealed, oil-less bearings and glass-hard gears reduce maintenance costs. No oil sprays or baths to mess up film or projection room.
You can SEE and HEAR the difference!
CENTURY PROJECTION AND SOUND SYSTEMS
See your dealer or write for information
CENTURY PROJECTOR CORPORATION Century
New York, N. Y.


The FIRST solid-plastic and ONLY seamless plastic screens
WILLIAMS Tear-Proof SCREENS
Permanently flexible. Super-reflective. Assure sharp, brilliant pictures with vivid contrast. Cean-cut perforations. No projecting fibres to impede sound or collect dirt. Stay white longer. Unaffected by moisture. Fungus-proof. Delivered with protective coating.
ONLY $1.50 PER SQUARE FOOT. *Write for free samples, silver or white.*
WILLIAMS SCREEN COMPANY
1675 Summit Lake Boulevard Akron 7, Ohio

A Big HIT!
Sold thru THEATRE SUPPLY DEALERS Exclusively
GOLDBERG
GOLDBERG Automatic FILM REWINDER
GOLDBERG BROS. DENVER, COLO.
Sold thru Theatre Supply Dealers Exclusively

GOLDBERG BROS. DENVER, COLO.
Ask your Dealer
Sand Urns
Red, Yellow, Blue and Green Chrome trim, Chromium plated top

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 59.
GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill. See page 72.
INTERNATIONAL PROJECTOR CORPORATION, 56 LaFrance Avenue, Bloomfield, N. J.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2505 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Eouth Wabash Avenue, Chicago, Illinois.

•

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York 18, N. Y.
Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.
Compco Corporation , 2257 West St. Paul Avenue, Chicago 47, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 59.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.
GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill.

•

SCREENS, PROJECTION

MOTION PICTURE screens are of two basic types: *Diffusive,* for auditoriums having a ratio of width to depth of approximately 3 or more, to 5; and *Specular,* for auditoriums definitely elongated. Another type is *Translucent,* used with rear projection.

In surface screens are "white," "silver" metallic) or "beaded" (glass). Specular screens are either "silver" or "beaded."

Diffusive screens are variously fabricated, being available (1) in cotton or comparable material having the front surface treated with a suitable pigment-carrying coating in several layers; (2) in cotton or comparable synthetic woven fabric, of which there may be several layers; (3) in plastic; and (4) in fabric woven of glass filaments.

For transmission of sound, non-porous screens (Types 1 and 3) are perforated. A plastic screen is available either uniformly perforated, or with perforations graduated recessively from the center. (These types can also be procured without perforations for installation where speakers are not placed behind.)

LUMINOUS-SURROUND SCREEN

Means of installing a screen with a luminous surround (instead of black masking), without an intervening border or edge, so as to free the picture from the delimiting effect of a frame and the extreme contrast of a black border, are available in a system which synchronizes the surround illumination with that of the picture entirely by use of reflected screen light (prevention of a constant level and quality of light in the surround, and of an edging effect between surround and pictures, are critical factors.

Physically, the system consists in screen material mounted on a structure designed to provide the diffusion and reflection of light necessary to absorb normal image vibration and to control reflected light relative to the audience area.

For picture widths of 25 feet or less, a prefabricated form is available for adaptation to existing as well as new auditoriums; larger images may be provided for by special construction.

Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Hurley Screen Company, Inc., 96-17 Northern Boulevard, Corona, N. Y.
Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. (line includes luminous surround system).
Raven Screen Corporation, 124 West 124th Street, New York City.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 71.
B. F. Shearer Company, 2318 Second Avenue, Seattle 1, Wash.
VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 72.
WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See page 59.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

•

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of *coated* motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (*see list under Screens, Projection*), and from the following:

For drive-in screens, flat white paints compounded especially for such outdoor application are available, adapted to metallic or asbestos or comparable surfaces.

Gillespie Varnish Company, Inc., Day & Howell Streets, Jersey City, N. J.
National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo, N. Y.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. See page 71.

•

SCREEN TOWERS—See Drive-In Theatre Equipment.

•

SEATING—See Chairs, Auditorium.

•

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (*See also Attraction Advertising under Drive-In Theatre Equipment.*)

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

•

SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATON

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information." etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Associated & Ticket Register Co., 354 West 44th Street, New York City.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
L. Bahn Company, 123 West Canton Street, Boston 18, Mass.
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street. Milwaukee, Wis.
International Metal Products Company, 3110 Park Avenue, St. Louis 4, Mo.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 61.
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.
POBLOCKI & SONS COMPANY, 2159 South Kinickinnic Avenue, Milwaukee, Wis.
Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.
Posterloid Corporation, 693 Broadway, New York 12, N. Y.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

SLIDES—See Stereopticons

•

SOUNDHEADS

HOWEVER MUCH soundheads may be of comparable design in principle, different models may accomplish their purpose by substantiallv different methods. This is true even within the lines of some manufacturers, particularly those who include a simplified type, possibly eliminating certain components of their most refined model, for installations of relatively moderate requirements.

Critical points of design in any case are the provisions for filtering out flutter, and for assuring constant accuracy of the optical system.

Not all, but most models are adapted to integration with various makes and types of projector mechanisms.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 19.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. YY. See page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 5.
RADIO CORPORATNON OF AMERICA, Enginering products Department, Camden, N. J. See page 3.
ROBIN-WEBER DIVISION, WEBER MACHINE CORPORATION, 267 Rhode Island Avenue, East Orange, N. J.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 32nd Street, New York City.
WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 71.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 8.

•

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres. (*See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.*)

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 19.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 5.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 8.

•

SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (*Also see Drive-In Theatre Equipment and Supplies.*)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency attenuation.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

•

SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

GRISWOLD MACHINE WORKS, Port Jefferson, N. Y. (splicers). See this page.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 330 W. 42nd Street, New York City (splicers, cement).
Prestoseal Manufacturing Corporation, 38-01 Queens Blvd., Long Island City, N. Y. (splicers).

•

SPOTLIGHTS—See Lights, Spot and Flood

•

STAGE DRAPES AND CURTAINS—See Fabrics for Walls, Curtains and Stage Drapes.

•

STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (spot and floodlights).
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See below.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

•

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaving pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains and contour curtains. (*Also see Curtains and Stage Drapes, and Curtain Controls.*)

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa. (curtain controls).
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio (curtain controls).

•

STEREOPTICONS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are typically filament lamps with reflectors, but carbon arc models are available. The simpler models, some with color wheels, can be obtained at moderate prices.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 3459 West 140th Street, Cleveland, Ohio.

Announcing a New Line of Products

"KLIEGBOARDS" FOR LIGHTING CONTROL

Outgrowth of many years of experience with theatrical lighting. Exercises all-inclusive control of both lights and circuiting in a simplified manner. Permits easy manipulation of distribution circuits and dimming facilities for stage light; also house and service light circuits. Complete, self-contained units. Function as a combined switchboard and dimmer bank. Serves effectively wherever variations in intensity and distribution of illumination is desired.

•

CATALOG, just published, No. SB-2—describes and illustrates these items in full detail. *Write for a copy.*

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
ESTABLISHED 1896
THEATRICAL · DECORATIVE · SPECTACULAR
LIGHTING
321 WEST 50th STREET
NEW YORK 19, N. Y.
ORIGINATORS and MANUFACTURERS of "KLIEGLIGHTS"

DO YOUR CHAIRS NEED RECOVERING?

SAVE TIME AND MONEY — Artificial leather cut to size 25" x 26", 49c. each in lots of 50. Also sold by the yard. Send for samples.

We also feature one of the largest selections of leatherette, plastics, saran and mohair upholstery fabrics. Special closeouts always on hand.

TYPICAL VALUE
Strong Upholstery Leatherette 52-54" Wide
All Popular Colors
Priced at $1.10 per yard and up

Our drapery department can supply you with velours, reps, flame-proof masking cloth, etc. Reasonably priced. Samples and quotations on request.

MANKO FABRICS CO., Inc.
114 East 27th Street, New York 16, N. Y.

FIRST IN THE BOOTHS OF THE NATION'S THEATRES
FOR OVER 35 YEARS
GRISWOLD
PATENTEE, ORIGINAL AND SOLE MANUFACTURERS OF GENUINE GRISWOLD SPLICERS
FILM SPLICERS
The Projectionist's Choice
For Further Details Contact National Distributors
NEUMADE PRODUCTS
330 W. 42nd St., New York 18, N. Y.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

KLIEGL BROS., 321 West 50th Street, New York 19, N. Y. See page 61.

SLIDES

NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 56.

North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

•

TAKEUPS—See Projectors and Accessories.

TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—*instantaneous* (direct projection of the televised image), and *intermediate* photographing of the televised image on film from almost immediate motion picture projection, automatically).

Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can reproduce an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.

Paramount Pictures, Inc., 1501 Broadway, New York City.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

TRAD-MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.

TELEVISION SETS FOR FOYERS AND LOUNGES

FOR TELEVISION entertainment in a foyer or lounge, conventional home type sets are sometimes used; however, there is equipment specifically designed for such purposes. Models incorporating the screen and speaker are available for images up to 48 inches wide. Another is essentially comparable to auditorium equipment, with a receiver-projector on a stand or suspended from the ceiling to beam the image to a screen, and with a speaker placed near the screen. Such equipment can reproduce an image up to 6 x 8 ft.

HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Trad Television Corporation, 1001 First Avenue, Asburg Park, N. J.

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simplex boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing the stub. One system files the stubs so that they are removable in the sequence of collection on a string. Another files the stubs in a transparent container wherein the tickets, which have been imprinted for the purpose, form a criss-cross pattern, alteration of which indicates a break in the sequence of collection. The latter system is automatic; the other is available for either manual or automatic operation.

General Register Corporation, 43-01 22nd Street, Long Island City, N. Y. (admission control systems).

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

General Register Corporation, 43-01 22nd Street, Long Island City, N. Y.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 218 South Wabash Avenue, Chicago, Ill.

WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

•

TOILET ROOM ACCESSORIES—See Hand Driers; also dispensers, soap and towels.

UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Usher uniforms are available in women's styles, while cashier jackets are obtainable with or without matching skirts.

For concession stands of drive-in theatres, and comparable refreshment services, women's uniforms of waitress style are available in nylon, poplin and other materials of comparable durability, washability and lightness of weight, and in a variety of colors.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City.

Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.

Maier-Lavaty Company, 2141 Lincoln Avenue, Chicago, Ill.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics,* and (2) *coated fabrics.*

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

The coated fabrics are suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Because of their patterns as well as washability, woven plastic fabrics are also indicated for lounge and foyer furniture.

Athol Manufacturing Company, Athol, Mass.

Bolta Product Sales, Inc., Lawrence, Mass.

Chicopee Manufacturing Corporation, 40 Worth Street, New York City (plastic fabric).

Columbus Coated Fabrics Corporation, Columbus, Ohio.

Cotan Corporation, 331-359 Oliver St., Newark, N. J.

Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20.

E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.

Firestone Industrial Products Co., Velon Div., Akron.

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (simulated leather).

A. D. Julliard & Company, Inc., 40 West 40th Street, New York City.

MANKO FABRICS COMPANY, 114 East 27th St., New York City. See page 61.

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.

The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn.

•

VACUUM CLEANERS—See Cleaning Mechanisms.

•

VENDING EQUIPMENT—See Theatre Sales Buyers Index on page 40.

WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

For such wall coverings as damask, Fiberglas and woven plastic, see *Fabrics.*

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types.

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederick Blank & Company, Inc.. 230 Park Avenue, New York City (wall paper).
Bolta Products Sales, Inc., 151 Canal Street, Lawrence, Mass.
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa. (simulated leather).
The Pantasote Corp. of New Jersey, 444 Madison Avenue. New York City (simulated leather).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).
United Wallpaper, Inc., Varlar Division, Merchandise Mart, Chicago 54, Ill. (wall paper).
Wall Trends, Inc., 390 Rockaway Avenue, Brooklyn 12, N. Y. (wall paper and wall canvas).

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg., Edmonton, Atla.
Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond couver, B. C.; 712 Eighth Avenue, West, Calgary, Ala.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.
Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.
Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.
Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.
General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street, Vaucouver, B.C.; 185 Portage, Winnipeg, Man.
Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.
LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.
Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.
Perkins Electric Co., Ltd., 2027 Bleury St., Montreal, Que.; 277 Victoria Street, Toronto, Ont.
Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.
Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Atla.
Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
United Electric Company, 847 Davie Street, Vancouver, B. C.

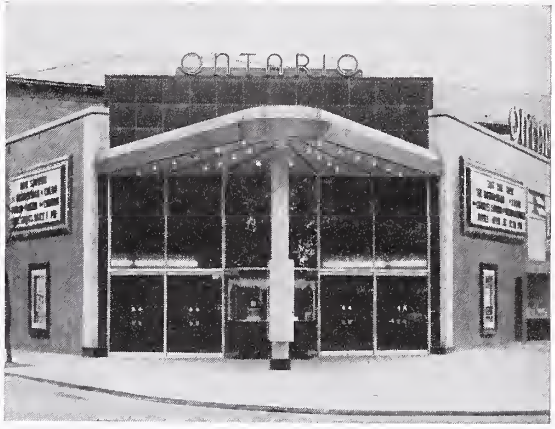
•

EXPORT DISTRIBUTORS

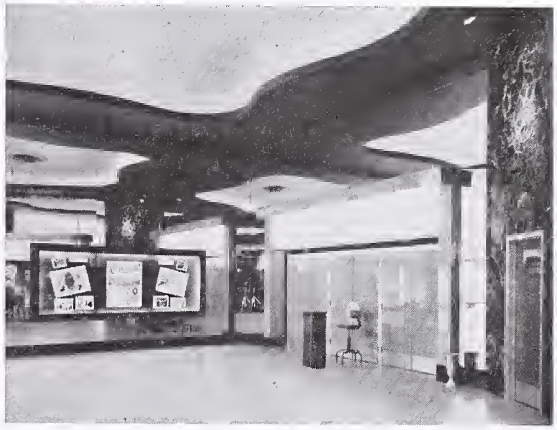
Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.
Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.
National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.
Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.
Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.
Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.
S O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.
K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.
Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

Washington's Ontario Theatre

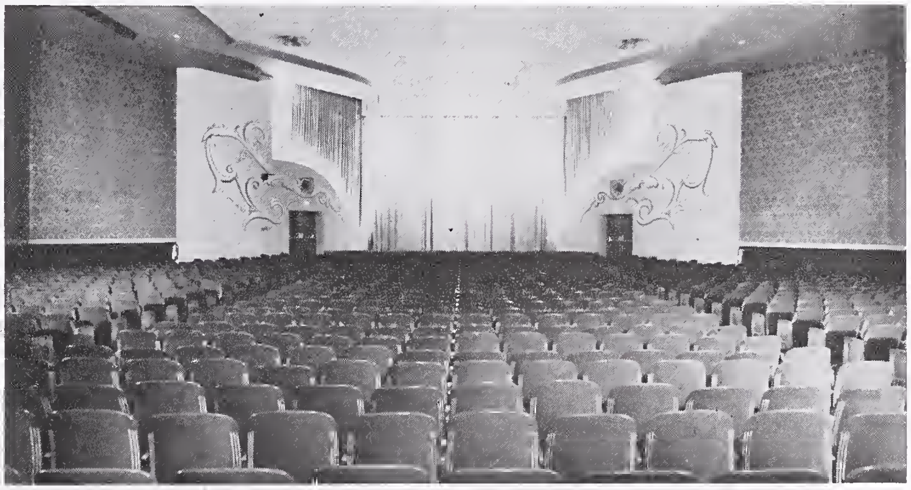
■ One of the more recent additions since the war to the Kogod and Burka Circuit in and around Washington, D. C., is the Ontario, located in a densely populated area at Columbia Road and 17th Street, N.W. The site of the Ontario is oddly shaped, the entrance being at the apex of a triangular lot formed by the intersection of two streets. Four sets of "Herculite" doors, separated by the box-office, are topped by tall panes of Solex plate glass, which give a clear view of the high-ceilinged lobby. The triangular-shaped marquee is supported by a free-standing column. Of steel skeleton construction, the Ontario has an exterior of brick and terra cotta, trimmed with granite and limestone. Since attraction boards are not permitted on marquees in the District of Columbia, these have been recessed into the walls, one on each street. Lobby walls are finished in vari-colored marbles and colored mirrors from floor to ceiling. The floor is of terrazzo, the ceiling of acoustic plaster. Along the right wall is a refreshment stand. Doors, except those of the main entrance, are faced with Formica. From a foyer-standee nineteen feet wide by the full width of the house, two stairways lead to a mezzanine, on which is located a private party room, cry room, rest rooms and lounge. Seating consists in 1,400 Kroehler push-back chairs spaced 36 inches back-to-back. Screen area drapery is framed by plaster panels, beyond which walls are finished in rayon-damask fabric over Fiberglas. The ceiling is acoustic plaster, left natural. Illumination is by covelighting at the front panels for intermissions; and by downlighting for projection periods. The Ontario is completely air-conditioned.



Front of the Ontario occupying a triangular block, forming a street corner, and below, lobby looking toward the entrance doors.



View of the auditorium toward the screen.

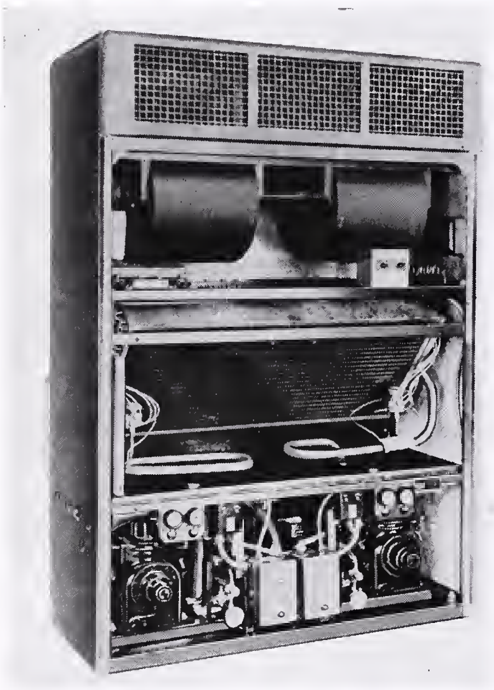


about Products . .

★ news and views of the market and its sources of supply

Ten-Ton Air-Conditioner With Dual Cooling Circuits

SELF-CONTAINED 10-ton air conditioning equipment with two complete separate refrigeration circuits, has been added to the unit conditioner line of the United States Air-Conditioning Corporation, Minneapolis. The dual circuit is designed to provide economy of operation when the full cooling capacity of the unit is not required.



Other special design features cited by the manufacturer include a manual by-pass damper in the blower section, made to permit increased dehumidification without excessive cooling; semi-hermetic compressor sections to minimize space requirements and maintenance; pressure relief valves on condenser-receivers; charging valve on liquid line to facilitate recharging with refrigerant; and a separate magnetic starter for the fan motor, to provide full overload protection.

Both five-ton circuits are set up on a "pump-down" cycle, and line solenoid valves and low pressure control are utilized. A two-stage remote bulb thermostat is included as standard equipment, but a two-stage remote room thermostat may be used if desired. All internal water connections are made for operation either with city water or cooling tower.

Cleaner with Detachable Vacuum-Blower Head

AN ALL-PURPOSE vacuum cleaner and blower, with detachable power head and a wide selection of attachments, has been marketed by Multi-Clean Products, Inc., St. Paul, Minn. Offered as extra equipment with this model (No. VB-100) is a portable kit for vacuuming and blowing in small or close quarters, such as theatre seats.

The machine is powered by a heavy-duty, Universal type, 1 h.p. motor, rated to deliver a high velocity air stream for blowing, and to provide suction of 46 inches water lift for wet or dry vacuuming. Precision ballbearings are permanently sealed in lubricant to insure free rolling and dependable performance of the high speed fan. The machine rolls on four ball bearing casters; also, conveniently located handles enables one man to carry it.

A 12-gallon steel tank is protected inside and out by a coating of maroon baked on industrial enamel. The unit is equipped with a 2x2-foot bag, bag support rod, 10 feet of 1½-inch flexible vacuum hose, and 22 feet of 14-gauge, 3-conductor, mark resistant rubber cord with molded rubber plug and cord strain reliever.

Standard attachment kit includes a 54-inch curved wand, a 12-inch standard floor tool, and a 5-inch upholstery or hand tool. A furnace cleaning kit is also available.

Among the other cleaning jobs for which this model is designed include lighting fixtures, air-conditioning equipment, bare floors, carpets, etc.

Sound Powered Systems Of Intercommunication

INTER-COMMUNICATION systems requiring no batteries or other external power sources, but powered by the voice itself, have been announced by the Wheeler Insulated Wire Company, Waterbury, Conn. The ringing signal is produced by a press-lever unit.

Operation consists of removing the hand-set from the hanger and pressing the ringing lever with the finger. The bell then rings at the "called" telephone. Instruments may be wall-mounted for exposed or concealed wiring, or attached to a leg post, desk panel, cabinet, etc.

The telephone handsets are made of high impact molded plastic, and the ringer housing is injection molded, high impact ethyl cellulose. Parts are metal throughout —chrome nickel, stainless steel and monel, nickel and inconel alloys. Alnico permanent magnets are used in both the telephone and generator ringer systems. The handset cord is a two-conductor "Koiled Kord."

Three different communication set-ups are available, one using two telephones; another employing one master phone and up to eleven outlying sub-stations; and a third with a capacity of up to twelve master phone stations.

The "Pair Phone System" consists of two instruments requiring only a pair-wire connecting circuit. Under conditions of relatively short line runs (500 ft.), three instruments may be connected on a two-wire bridging, common (code) ringing, common talking circuit.

The "Master Phone System" provides up to eleven sub-stations. By means of a multi-position radial switch, the master phone can select to signal any one or, in succession, all of the sub-stations. Any of the latter can signal the master phone. If a party at one outlying station wishes to be connected to another sub-station, it is necessary only to call into the master station, which, in turn, can call the other.

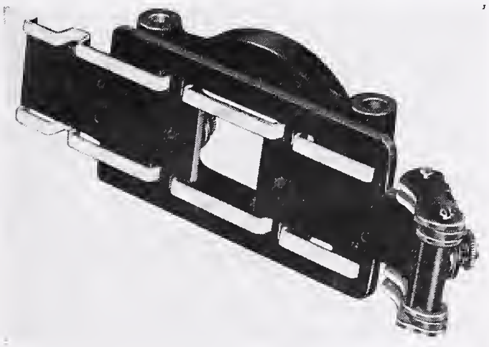
With the "Multi-Service Ringing System," all stations may selectively ring any one or all other stations on the same system, as described above. This system provides maximum flexibility since all stations are similarly equipped with full signaling and intercommunicating facilities.

Wiring of the second system requires three common wires connecting all stations, and one individual wire from each sub-station to the master station. The third needs two common wires and one individual wire for each station, between all stations. On both the two latter systems wiring terminal facilities are provided on the sub-base of the telephone in the space directly above the ringer housing.

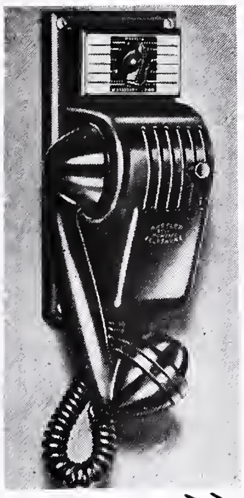
To meet the requirements of quiet locations, where the standard bell signal cannot be tolerated, the type VS (visual signal) has been devised. This consists of a neon glow lamp projecting through the front of the generator housing, designed to light up as a calling signal in place of the bell signal.

Film Trap Door with Film-Moving Feature

A FILM TRAP door designed to aid the movement of the film through the projector so as to improve projection quality, has been announced by the LaVezzi Machine Works, Chicago. The new model presents changes that include lengthening of the pad to cover practically the entire door. This is intended to give equal and continuous pressure on the film. Centrally located conical springs are arranged to provide equalized tension, which is adjusted by knurled nuts.



The intermittent film guide uses the same type of tension arrangement. Pads



THEATRE OWNERS and MANAGERS

...here is the special purpose INTERCOM SYSTEM you have been looking for these many years

WHEELER
SELF-POWERED ELECTRIC **TELEPHONES**

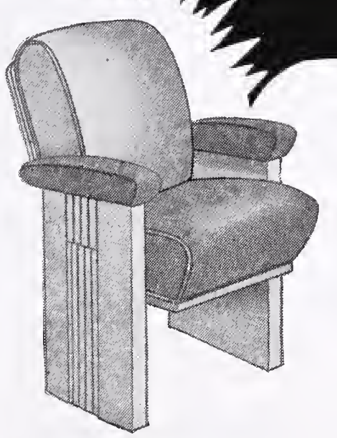
The ideal low-cost, dependable communication system for STAGE, MANAGER'S OFFICE, BOX OFFICE, PROJECTION BOOTH, ELECTRICIAN, ETC. No batteries, no outside power source, no maintenance, hence ALWAYS DEPENDABLE for day-in, day-out service or in EMERGENCY. Finest precision construction for years of service. Clear, undistorted speech. Bell, flashing light or special gong call signals as required by location. Easily installed. Guaranteed by WHEELER . . . a Division of The SPERRY CORPORATION. Write for descriptive literature and prices.

THE WHEELER
INSULATED WIRE COMPANY, Inc,
Division of the Sperry Corp.
1118 EAST AURORA ST., WATERBURY 20, CONN.

MAGNET WIRE • COILS • COMMUNICATIONS EQUIPMENT • TRANSFORMERS

11WH52

Let us put **NEW LIFE** into your **OLD CHAIRS**



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.
160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

YOU'LL SAVE TIME

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 27.

and outer film guide shoes have been hardened for longer wear. Stop studs are placed on the door to assure that it will remain at the proper distance from the film tracks when it is closed.

The new assembly holds the film flat and parallel as it passes over the aperture and is designed to cause a minimum of wear on the film, pass patches with no difficulty, and lessen wear on the intermittent.

Magnetic Sound System For 16mm Film Developed

A MAGNETIC sound system for recording and reproducing magnetic sound on 16mm film has been developed by the DeVry Corporation, Chicago. According to W. C. DeVry, president, the system has been adapted to the U. S. Armed Forces 16mm sound motion picture equipment manufactured by DeVry.

In a demonstration of the new equipment in Washington, before military officials and representatives of foreign governments, 16mm film with magnetic sound was reproduced in French, German, Chinese, Spanish and other languages. The recorder-projector records and plays back sound by means of a narrow stripe of magnetic iron oxide bonded on the edge of either 16mm sound or silent film.

The equipment affords immediate playback of both magnetic sound track and optical sound-on-film recordings, and includes means of erasing the magnetically recorded sound so that changes can be made, or the entire film erased for re-recording. It also provides for immediate changeover from magnetic to optical track, as often as desired, and may be utilized as a tape recorder, reproducing a magnetic sound track only.

In the Armed Forces equipment, operating controls are mounted in one compact panel located within the loudspeaker.

Projector Synchronizer For Third-Dimension

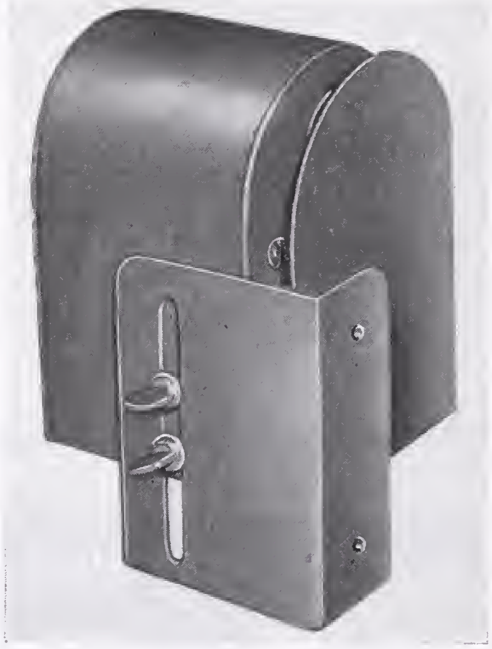
A SYNCHRONIZER to adapt Century projector mechanisms to projection of third dimension pictures has been announced by the Century Projector Corporation, New York. The synchronizer consists in an interlocking device designed to bring the shutters of two projectors into exact co-ordination, opening and closing in precise time relation.

The manufacturer points out that exact shutter timing and frame-for-frame pull-down are necessary to avoid eye strain and produce the best third-dimension image. The century synchronizer is designed to make the change from regular single-film to two-film operation within seconds.

Curtain Control for Lightweight Draperies

A NEW curtain control machine for light and medium weight draperies has been added to its line of curtain tracks and controls by the Automatic Devices Company, Allentown, Pa. Called the "Tom Thumb," the new controller is a compact, miniature, automatic operator which is designed for track spans up to 16 feet in length, and for curtains weighing up to 48 pounds.

The machine comes equipped with a gear-motor unit entirely enclosed in a sheet metal casing. Included are two control switches and a mounting bracket for installing the machine on the floor, wall, window-sill, or on the track itself.



The unit can be started, stopped or reversed at any point along the travel by flipping the switch to the desired position. It can be plugged into a conventional outlet and operates on current of 25, 50 or 60 cycles. The machine measures approximately 4x5x6 inches and weighs about six pounds.

Hanover Carbon Saver For 1-Kilowatt Lamps

A model of the Hanover "Continuous Carbon Burner," permanent jaw type carbon saver, has been developed for one-kilowatt lamps, it is announced by Norpat Sales, Inc., New York, national and foreign distributors. The device, previously designed for reflector lamps of larger trims, is now adapted to the Strong "Utility," Simplex "High," and Motiograph models 19746 and 19750.

Distribution of the one-kilowatt type, as well as the others, is through both affiliated and independent supply dealers.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 27) with reference numbers as given in Index of Advertisers on same page.

Adler Silhouette Letter Company: Catalog on Section-Ad displays and Glass-in-Frame equipment.
American Mat Corporation: Folder entitled "A Mat for Every Purpose."
Ballantyne Company: Catalog on packaged equipment for drive-in theatres.
Bausch & Lomb Optical Company: Information on projection lenses.
Breuer Electric Manufacturing Company: Bulletin 597 on vacuum cleaners.
Canada Dry Ginger Ale, Inc.: Information on beverage syrups.
Concession Supply Company: Details on drive-in playground and refreshment equipment.
C. Cretors & Company: Information on popcorn machines.
Dayton Safety Ladder Company: Bulletin 99 on ladders for theatre use.
Drincolator - Icecreamolator Corporation: Profit story on beverage dispensers and ice cream machines.
GoldE Manufacturing Company: Information on Rotochrome.
Griggs Equipment Company: Catalog on theatre chairs.
Heywood-Wakefield Company: Catalog on theatre chairs.
Hertner Electric Company: Bulletin 301 on motor-generators.
Ideal Seating Company: Literature on theatre chairs and stadium seating.
Kliegl Bros.: Catalog SB2 on theatre lighting.
Kollmorgen Optical Corporation: Bulletins 207 and 209 on projection lenses.
Kroehler Manufacturing Company: Information on theatre chairs.
LaVezzi Machine Works: Information on removable film gate.
Liberty Fireworks Company: Catalog on fireworks for drive-in exploitation.
Manko Fabrics Co., Inc.: Samples on chair upholstering fabrics.
Manley, Inc.: Booklet entitled "How to Make Big Profits from Popcorn."
Marsh Wal Products, Inc.: Information on remodeling interiors, candy cases, etc., with Marlite.
Miniature Train Company: Catalog on train rides for drive-in playgrounds.
National Seating Company: Information on flexolated cushions for theatre seats, theatre chairs.
National Studios: Catalog on slides.
National Super Service Company, Inc.: Information on vacuum cleaners.
Norpat Sales, Inc.: Information on Hanover carbon savers.
Poblocki & Sons: Information on drive-in screens.
RCA Service Company: Information on parts and repair plan.
J. E. Robin, Inc.: Literature on motor-generators.
Strong Electric Corporation: Literature or free demonstration of rectifiers.
Telesonic Theatrephone Corporation: Details on group hearing aids.
Theatre Seat Service Company: Information on chair rehabilitation.
Vallen, Inc.: Information on curtain controls and tracks.
Wheeler Insulated Wire Company: Literature on intercommunicating systems.
Williams Screen Company: Samples of projection screen.

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

Projection Room Ventilation To Assure Safety and Comfort

By GIO GAGLIARDI

THE PROPER ventilation of projection rooms has been an item of paramount interest to projectionists, theatre engineers, exhibitors and the various chiefs of city and state fire and safety departments. The days when projection rooms could be built without any air-exhaust system at all have gone forever. Now it is impossible to conceive of any projection room which does not have some form of positive, mechanically driven, air exhaust system connected to their lamphouses.

The question, however, of what is the correct amount of ventilation, how it is to be connected, how it is to be segregated and controlled, has been the subject of a great deal of argument. Many city building departments have some rules about booth ventilation, but some of their requirements are confusing and not very specific. Moreover, the situation is further confused by the varying interpretation given by different inspectors representing those bureaus.

There must be some pretty definite reasons why projection rooms should be provided with forced ventilation. These are:

1. Some form of ventilation is needed which should remove from the lamphouses the gases and the heat produced by the combustion of the carbons.

2. Some form of ventilation is needed to change the air in the projection room itself, in order to prevent the concentration of objectionable gases and to compensate for the heat escaping from the lamphouses.

3. Some form of ventilation is needed to remove quickly any toxic gases produced by accidental burning of film, either in the projection or the rewind room.

LAMPHOUSE VENTILATION

We all know that the carbon arc, as it burns, produces both heat and gases of combustion which contain various nitrogen oxides, carbon dioxide and very finely powdered ashes. It is imperative for the health protection of the operating personnel, and for the proper maintenance of all equipment, that the concentration of these gases in the projection room be kept at an absolute minimum.

In order to do this it is necessary to provide an air exhaust system primarily designed for the lamphouses which should have sufficient capacity to remove as much as possible of the hot gas and fly ashes from the lamphouse. Each projector, spotlamp, or stereopticon of the carbon arc type, should be connected by a flue to a common duct leading to the intake of a blower, and then from the blower directly outdoors. This system of exhaust should be *completely* isolated from any other ventilating system in the projection room or theatre.

The greater the amount of air which is pulled through the lamphouse, the less fly ash and combustion gas will be permitted to escape into the projection room; also, the less heat from the arc remaining to raise the temperature in the booth. There are limits, however, to the amount or air which may be drawn through a lamphouse. Excessive air currents inside the lamphouse may cause the long tail flames of the

NEVER HAS
Economy
BEEN SO
ESSENTIAL AS NOW!

ECONOMIZE
WITH *Lorraine Carbons*

SLOW BURNING
. . . from 10% to 25% savings in carbon consumption reported.

POWER CONSUMPTION
. . . proved savings in power consumption . . . more light at lower amperages.

SAVINGS IN MAINTENANCE
. . . our new coppering process reduces lamp maintenance and mirror replacement and re-surfacing costs.

FROM "LOW" to
HIGHEST "HIGH"
. . . screen brightness is brightest over the entire surface of the screen.

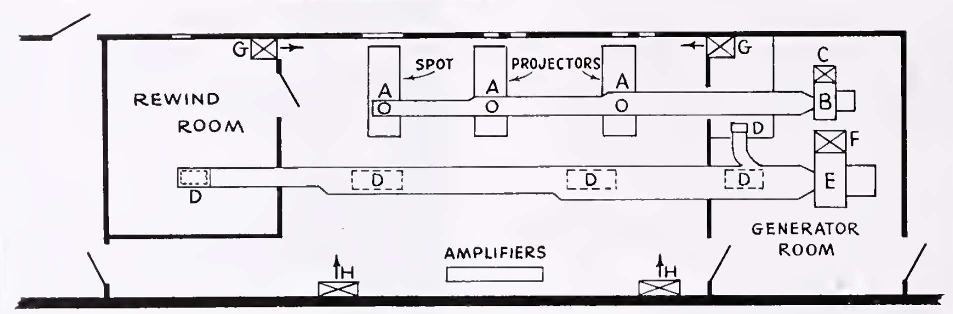
LORRAINE "Star-Core" CARBONS
. . . give greater controlled burning thus insuring More and Steadier Light.

THERE IS A LORRAINE CARBON
TAILORED FOR YOUR SPECIFIC
PROJECTION REQUIREMENT

Send necessary projection equipment data to guide us in recommending the Lorraine Carbons that will do your theatre or drive-in projection job better and More Economically.

LORRAINE CARBONS ARE CELLOPHANE WRAPPED TO INSURE A MOISTURE-PROOF, AIRTIGHT PRODUCT

Lorraine CARBONS, INC., BOONTON, N. J.



Projection room layout showing two separate exhaust systems for arcs and room spaces.

high-intensity type arcs to wander erratically around the crater, causing heavy fluctuation in arc current, lopsided crater formation and also an uneven feeding of carbons.

AIR MOVEMENT PERMISSIBLE

The amount of permissible air motion will vary considerably between different styles of lamps and different types of carbons. It has been found, however, that in the smaller lamphouses from 25 to 50 cu. ft. of air per minute may be moved, and in the larger lamps the amount may be increased to 75 cu. ft. per minute. For this reason, the arc exhaust blower system should have a capacity of 50 to 75 cu. ft. of air per minute for each propjector, spotlamp, or other arc system.

Care should be taken so that when a blower is chosen it will have at least this capacity, taking into consideration the static resistance of the duct work from the blower to the outside air, as well as from the blower to the lamps.

Sufficient and easily accessible cleanout doors should be installed so that ducts and blower blades may be kept clean, otherwise the original capacity of the exhaust system will be quickly impaired. It is always better to oversize this system, since throttling dampers are always installed in each branch and in each lamphouse.

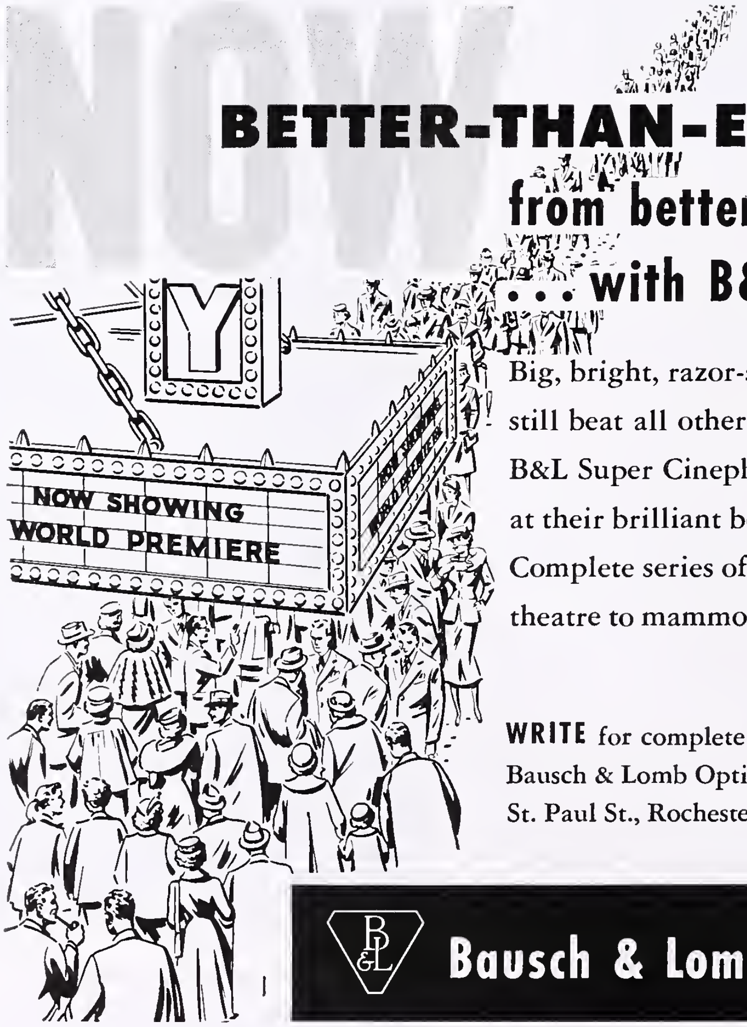
ROOM VENTILATION

A second exhaust system is normally required by all safety codes and has been recommended by the S.M.P.T.E. Engineering Committee. This is the *projection room* exhaust, which consists of a two-speed blower connected to a system of ducts pulling air out at ceiling level from the projection room, the rewind room and the toilet, generator and equipment rooms. This exhaust system should vent directly to the outside air and should have such capacity that *when running at low speed it can produce* 20 *changes of air per hour in the projection room.*

When running at *full* speed, this system should be able to change the air in the projection and in the rewind room in one minute, which is equivalent to 60 changes per hour.

This fast speed is required only in emergencies, in case of film fire. The emergency position of this fan should be controlled by a switch which can be actuated automatically by the fire shutter control system in the projection room.

So far we have talked about exhausting or pulling out air from the lamphouses and from the projection room and have made no mention about the sources of the air which will come in as replacement. There are two sources which may be used; one is *outside air* usually brought in by ducts from the roof; the other is *air from the main air supply ducts* of the theatre building.



NOW
BETTER-THAN-EVER MOVIES...
from better-than-ever screen images
... with B&L Super Cinephor Lenses

Big, bright, razor-sharp images on your theatre screen still beat all other types of entertainment competition. B&L Super Cinephor Lenses let you show today's fine films at their brilliant best . . . keep your patrons coming back! Complete series of lenses . . . for intimate theatre to mammoth drive-in.

WRITE for complete information to
Bausch & Lomb Optical Co., 67905
St. Paul St., Rochester 2, N. Y.

44% to 100% Brighter

Bausch & Lomb *Super Cinephor* Lenses

In both cases there should be at least two air-inlet grilles located at or near the floor level, at opposite ends of the room.

Since the air exhaust grilles are located at the ceiling, and the air intakes at the floor level, good thorough ventilation can be achieved and quick emergency removal of smoke accomplished.

When the fresh air supply is taken from the theatre ductwork, it is possible to provide heating in winter with remotely located steam coils, and *it is also possible to provide comfort-cooling in summer time by using refrigerated air from the main theatre cooling system.* In these cases it is absolutely necessary that the air supply outlets be equipped with approved guilliotine type fire-shutters, which are actuated from the projection-room emergency portshutter mechanism.

ILLUSTRATING A PLAN

The accompanying drawing shows the plan of a more or less ideal projection room containing two projectors and a spotlamp, amplifiers, power panels, rewind room, generator and equipment room. *A-A-A* indicate the exhaust duct connections to the arc lamps and the metal duct system connected to blower *B,* which expels hot gases through duct *C* leading to the roof. In this case this blower should be able to handle at least 200 to 250 c.f.m., with all ductwork connected.

The second ventilating system is indicated by *D-D-D-D,* which are ceiling grilles in the projection room, rewind room, toilet and generator room. These ducts are connected to blower *E,* which exhausts the air from the spaces mentioned through duct *F* leading to the roof.

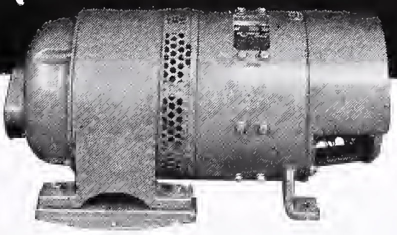
G-G indicate air ducts delivering fresh air from the main ventilating system of the theatre. These air intakes are located near the front wall of the projection room in order to facilitate the connection of their emergency drop shutters to the fire control system in the booth.

Blower *E* at low speed should be capable of handling from 1000 to 1500 c.f.m. in order to provide approximately 20 air changes per hour in the rooms. During normal operation, the theatre main ventilating system is running, and the drop shutters at *G-G* are open and most of the fresh air is being supplied through *G-G.*

EMERGENCY OPERATION

In case of fire, however, all emergency shutters should drop and blower *E* should be switched to high speed. Under these conditions the capacity of this system will be increased to over 4000 c.f.m. in order to clear out smoke as quickly as possible. With shutters *G-G* closed to prevent

Sitting Pretty with a Hertner



Fortunate, indeed, are the theatre operators whose projectors are powered by Hertner Transverters, noted for long, trouble-free life—many of which have been used continually for three decades.

TransVerteR
T. M. Reg.

Restrictions imposed by the defense effort may prevent present improvement of your power conversion problem, but now is a time to make the decision to change at the first opportunity to better and more economical equipment that provides *direct current at constant amperes at the proper voltage*—a feature of the Hertner motor-generator Transverters.

Plan now to profit by the same kind of service and economy enjoyed by thousands of satisfied theatre users.

For a complete description of the six types of Hertner Transverters — a model for every requirement — ask for Bulletin No. 301 and keep it in your "Future Improvements" file.

Distributed by **NATIONAL THEATRE SUPPLY**
In Canada: **GENERAL THEATRE SUPPLY COMPANY**

Hertner
THE HERTNER ELECTRIC COMPANY
12690 ELMWOOD AVENUE • CLEVELAND 11, OHIO
A General Precision Corporation Subsidiary
MOTORS • MOTOR GENERATORS • GENERATOR SETS

One way to keep posted—be a coupon clipper

HEYER-SHULTZ
ALL METAL Reflectors
GUARANTEED 5 YEARS
DISTRIBUTED ONLY BY
AUTHORIZED LEADING
THEATRE SUPPLY DEALERS
Manufactured by HEYER-SHULTZ, INC. Cedar Grove, N. J.

RCA'S Comprehensive Plan is the answer to today's Parts and Repair problems

EVERY PART REPLACEMENT, repair or overhaul need of your booth and accessory equipment, *resulting from normal use,* is covered by the RCA COMPREHENSIVE PARTS and REPAIR PLAN. With this all-inclusive coverage you are protected against manpower and parts shortages, high costs, repair delays, shutdowns. Check the advantages. Don't be without this valuable, low-cost, money-saving protection any longer.

Even Expendable Items Provided

You even get your entire requirements of many expendable items. Included are electron tubes for amplifiers and power supplies (including arc supply rectifiers), all exciter lamps, oil, film cement, lens cleaner and tissues. Arc lamp carbons and incandescent projection lamps are excluded. Booth spares are maintained.

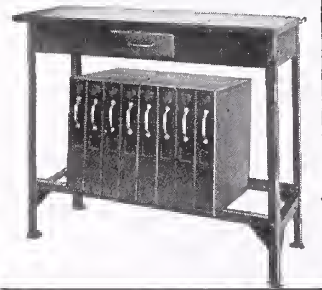
Liberal Overhaul Provisions

Even major overhauls of projector mechanisms, intermittent movements and arc supply MG sets are provided under the RCA COMPREHENSIVE PARTS and REPAIR PLAN. In such cases the Plan covers all costs of factory or repair shop labor in addition to cost of parts. It also provides for loaner units without charge and for all shipping charges both ways.

It costs so little to protect so much

The advantages of RCA Service are yours at a cost so low, a few admissions daily pay for it. *Write for complete information.*

RCA SERVICE COMPANY, INC.
A RADIO CORPORATION of AMERICA SUBSIDIARY
CAMDEN, NEW JERSEY



GOLDBERG

TABLES
45" or 60" Long
CABINETS
Units of 2 to
12 Sections

Projection Booth
TABLES & CABINETS

Made by GOLDBERG BROS., Denver, Colo.
Sold thru Theatre Supply Dealers Exclusively

J. E. ROBIN, INC. • MARK OF QUALITY •

ROBIN-ESCO
"Super-Power" M.G. SET

MODERN . . . DEPENDABLE AND
UNFALTERING POWER SOURCE
Write for Information
and Literature
J. E. ROBIN, INC.
267 RHODE ISLAND AVENUE
EAST ORANGE, N. J.

smoke from entering the main theatre ventilating system, outside air is drawn into the projection room by vents *H-H,* which are connected directly to the outside air.

It may be seen from the above description that *during normal operation* practically all of the fresh air supplied to the projection room in the drawing comes from the main ventilating system in the theatre. As was mentioned before, this will serve to supply warmed air in winter; and if there is a central cooling system, these ducts should deliver sufficient refrigerated air for comfort conditioning in summer.

THE QUESTION OF COOLING

The question of cooling the projection room has often been discussed. It has been pointed out that the cooling load required for this purpose is quite heavy and might overtax the central systems. Let us examine the problem and get at some of the actual figures which may tell the story.

Taking the projection room of the drawing as an example, let us see what the actual cooling load may be. This load is composed of the heat being transmitted *inward* from the walls, ceiling and floor of the room; the heat generated by the arc lamps, lights and amplifiers; the heat given out by the occupants; and the heat furnished by any outside air which may be drawn into the booth.

The cooling required to absorb this load generally would come from the cold air supplied by the main theatre cooling system and would be delivered to the projection room through ducts *G* and *G.* Since no air may be recirculated from the booth, all the cold air from these ducts must be expelled to the outside. The problem then is to provide sufficient cold air from the main system to maintain a temperature of 80° with 50% relative humidity in the booth even when the outside temperature is 95° dry bulb and 75° wet bulb.

During normal operation practically all of the air exhausted by the two blowers (*E* and *B*) must come from ducts *G-G* and H-H, if all booth doors are kept closed as required.

Let us assume, first, that all of the air comes from ducts *G-G*; in that case the load in the projection room is produced as follows:

Through the Walls.........	7,500 Btu per hour
From projector lamphouse (suprex—65 amp.)	8,000 Btu per hour
Amplifiers and Lighting....	5,000 Btu per hour
People (2 at 500 Btu's).....	1,000 Btu per hour
Total Projection Room Load	22,000 Btu per hour

Now add the air exhausted by blower *B* (200 c.f.m.) and by blower *E* (1000 c.f.m.)—the total is approximately 1200 c.f.m. If this air is delivered to the projection room at 60°, and is permitted to rise to 80°, then this amount of air will be able to absorb heat from the booth in quantities equal to 26,000 Btu's. This amount of cooling is just a little higher than the load and may tend to drop the temperature in the projection room slightly lower than 80°.

However, since the temperature of the air source from the theatre ventilating system may rise above 60° when the theatre auditorium is satisfied, there is little possibility of overcooling the projection room when just this amount of air is used. It might be advisable to design duct system *G-G* for a capacity greater than 1200 c.f.m. and insert adjustable dampers. These dampers could then be set under actual operating conditions so that the cold air from *G-G* would be mixed with some amount of outside air from *H-H* to maintain desired comfort conditions.

At any rate, 26,000 Btu's of cooling is equivalent to a little more than two tons of refrigeration. A house having 1500 seats normally would need about 100 tons of refrigeration for proper cooling of the theatre. The projection room load in this case would only appear as 2% of the total theatre lead. Cooling and ventilating the projection room need not present too complicated or expensive an item if the proper design and necessary safety measures are followed.

[*Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.*—ED.]

•

NEW PROJECTOR INSTALLED

CANADA
PERKINS ELECTRIC CO.

Foyer display of one of the Gamount Kales projectors to be installed in the Odeon circuit's Park theatre in Vancouver, B. C., as part of a showmanship drive arranged by Ann Thompson, manager. Shown are Gerry Sutherland, Odeon district manager for British Columbia. Miss Thompson, and Shirl Wilson, British Columbia manager for Perkins Electric Company, which supplied the equipment.

RAYTONE HAS EVERYTHING!

PANTEX, The World's Finest Screen—
also the Greatest SCREEN PAINT
on the Market TODAY!

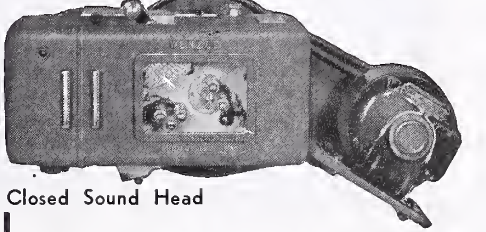
WE POINT WITH PRIDE TO OUR PRODUCTS!
Now Distributed Nationally

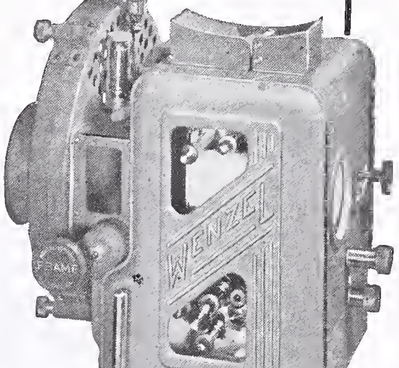
New Pantex Screen 31' x 43'
New York Paramount Theatre

• **There is more than one method of achieving panoramic vision. Write for information on our special *Butt-Framed* masking and ways to use it. A "Package" at really reasonable cost. Increase screen surround lighting without the distraction of fluctuating illumination!**

RAYTONE
SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK

AVAILABLE AT LOCAL INDEPENDENT THEATRE SUPPLY DEALERS





LOOK TO **WENZEL**
for the Finest in Projector Equipment

Closed Sound Head

PRO-50 Projector Head

WENZEL PROJECTOR CO.
2505-19 S. State Street Chicago 16, Illinois.

READ THE ADS—*they're news!*

FAITHFUL SERVICE

Hundreds of Garver Rectifiers are serving faithfully in indoor and outdoor Theatres because they are correctly engineered, and carefully produced

Garver Rectifiers are made in twelve models to meet any requirement—Coaxial or Angular trim.

Moderate first cost, low operating cost, together with the smooth dependable light produced, make Garver an ideal power supply.

Made by
GARVER ELECTRIC CO., UNION CITY, IND.

BEST
FAST
QUALITY
and
SERVICE
• • •
SUPER • LITE
SCREENS
For TV or REGULAR PROJECTION
EXPORT AGENT
STREUBER & LA CHICOTTE, INC.
1819 Broadway, N. Y. 23, N. Y.
Cable Address: "KASTEUBER"
VOCALITE SCREEN CORP., Roosevelt, N. Y.

ADLER
CHANGEABLE LETTER DISPLAYS
ADLER GLASS-IN-FRAME DISPLAYS —"REMOVA-PANEL"— "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS
ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS
WRITE FOR FREE CATALOG
ADLER SILHOUETTE LETTER CO.
3021b W. 36th ST., CHICAGO 32, ILL.

NEW LINE
THEATRE CHAIRS

As illustrated with Flexolated cushions at prices that beats them all. Delivery within 30 days. Fabric sizes and incline to meet your requirements.
Write for information.
NATIONAL SEATING CO., INC.
138-13 Springfield Blvd., Queens 13, N. Y.

FOR COLOR IN MOTION, GET THE GOLDE ROTOCHROME

Six beautiful, flowing colors add interest to displays, candy counters, etc. Do *more* business with changing colors. Compact, light weight, easy to set up. Long-life bulbs, trouble-free mechanism. 500 watts of brilliant color. Pipe clamps, wall and ceiling brackets available. See your dealer—or write to—
GOLDE MANUFACTURING CO.
1220-D W. Madison St., Chicago 7

OPERATION AND MAINTENANCE OF Theatre TV Equipment

—explained for managers and projectionists in a series of articles

By AARON NADELL

9. *RCA 16mm. Film System*

THE LARGE-SCREEN television system here presented is one of three different TV equipments offered by RCA. That company's PT-100 direct projection apparatus was described in BETTER THEATRES for November 1951 (page 25). The two other RCA systems currently available are of the film-intermediate type; one of these utilizes 35mm, the other 16mm film. The latter is the subject of this presentation. (Readers may wish to compare its features, as here set forth, with those of the General Precision Laboratory 16-mm intermediate system described in this series in the January issue (page 33).

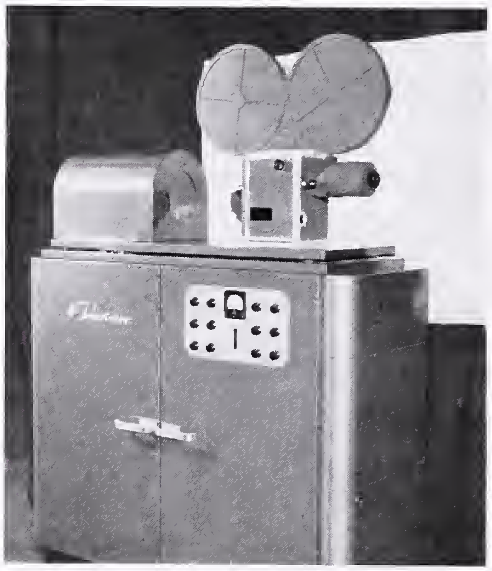


FIGURE 1: TMP-20B Television Kinephoto equipment mounting TVK-75B television film camera. The Kinescope, or TV image tube, is under the hood at left. Eight equipment assemblies are located behind the closed doors One of these, the control panel, is visible and accessible with doors closed.

The apparatus under discussion is the RCA Type TMP-20B Television Kinephoto equipment. As normally encountered (and as pictured here), this unit is a cabinet with closed doors, a control panel, and a table-top on which is mounted a hooded Kinescope or television picture tube. A motion picture camera is mounted on the same table-top facing the Kinescope. The camera, however, is not part of the TMP-20B equipment, but an accessory to it.

TMP-20B contains within itself eight panel assemblies, as shown in the diagram (*Figure* 2). Of these, only the control panel is visible while the doors are closed. Top left is the video amplifier panel, a unit that receives and strengthens the TV signal (but does not tune it in) and also separates the signal proper from its accompanying blanking and deflection pulses.

Under this video amplifier panel is a panel which may either be blank (unused) or else may contain an "exposure control unit"—i.e., an electronic shutter. A choice

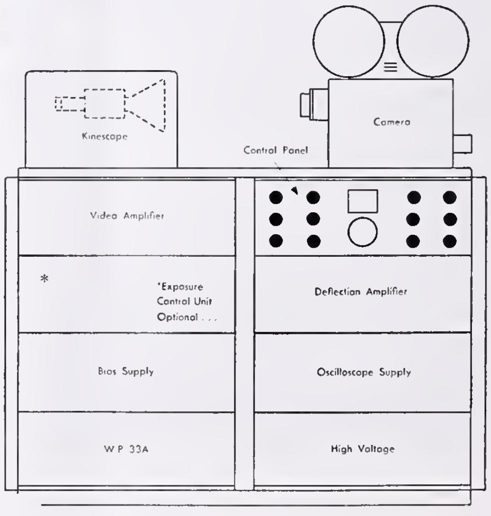


Figure 2: Diagram of TMP-20B Television Kinephoto Equipment, showing the arrangement of the equipment assemblies. The optional Exposure Control Unit is a form of electronic shutter which may be substituted, when preferred, for the camera's mechanical shutter.

is offered by the manufacturer; the user may select either a mechanical or an electronic shutter; if the latter is preferred, it will be mounted in the TMP-20B below the video amplifier. Under this electronic shutter panel is the bias voltage supply assembly, and under this is the low voltage supply (300 volts).

The right-hand panels of the TMP-20B comprise, at top, the exposed control group; under this, the deflection amplifier, which strengthens the blanking and scanning pulses; under the latter, the oscilloscope power supply; and under that, the high voltage power supply (25,000 volts).

In the TMP-20B unit here pictured, no oscilloscope for monitoring purposes is included on the control panel; one has been added in later models as shown in the close-up view of that panel (*Figure* 3). This oscilloscope tube does not, however, display the TV picture—that the projectionist can see directly on the hooded Kinescope mounted on the table-top. The oscilloscope tube included on the later model control panels is a waveform monitor, consulted by the projectionist in making necessary adjustments.

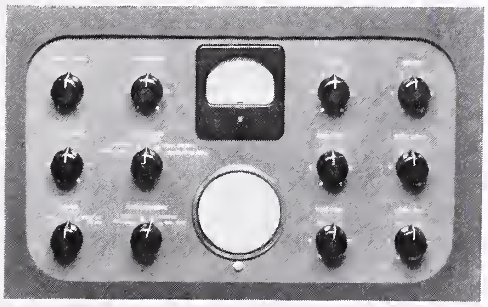


Figure 3: More recent model TMP-20B control panel incorporates an oscilloscope which the projectionist uses to examine TV signal and synch-pulse waveforms, in order better to guide himself in setting and adjusting the controls.

The Kinescope tube, which displays the TV image both to the projectionist and to the camera, is an RCA type 5WP11. It has a flat 5-inch face, operates at 25 KV acceleration voltage, and produces a blueish image of high actinic value which can effectively activate positive film stock. The Kinescope is adjusted to show a negative image that photographs positive. Thus the film is ready for projection the moment its automatic development is completed.

Accessories needed with the TMP-20B include a TV receiver, or coaxial, or other connection to provide the program; the camera, sound recording equipment, automatic developing equipment, and 16mm projector.

THE CAMERA

As in all film-intermediate TV systems, the camera is provided with means for converting the 30-frame-per-second TV image rate to the standard 24-frames-per-second of motion pictures. A television frame consists of two "fields" and thus there are 60 fields per second. The accompanying diagram (*Figure* 4) illustrates the frequency-conversion process. In it the seven vertical lines are spaced at distances representing 1/60th of a second. The uppermost of the three horizontal bars represents the standard motion picture camera pull-down; the center horizontal bar denotes the TV camera pull-down, which is the one that is actually operative in the present instance; and the bottom horizontal bar indicates the actual exposure of film to the Kinescope.

The method of conversion is most easily understood by considering what happens both in TV and in motion pictures during any 1/12-second of time. In every such interval two frames of motion picture film are exposed (or projected, as the case may be), at the rate of 1/24th-second for each. In the same 1/12th-second there are five fields of television, at 1/60th second per field.

Referring to the diagram (*Figure* 4), let the exposure of the film begin at the start of field *A*. Exposure continues through all of field *A* and through all of field *B* to the end of field *B*. Two complete fields (or one frame) of TV have now been exposed and photographed. The shutter closes during the first half of field *C* and the film is pulled down. The film is again motionless in the aperture, and the shutter reopens, at the half-way point of field *C*.

The shutter remains open throughout all of the rest of field *C*, throughout the whole of field *D*, and through the first half only of field *E*. Once again two complete fields, or one frame, of TV have been exposed and photographed; but this time, instead of starting at the beginning of one field and stopping at the end of the next, the photography starts at the middle of one field and continues all through the next one and half-way through a third. Thereafter the shutter closes for one-half field, the film is pulled down, and then the shutter reopens at the beginning of the field *F*.

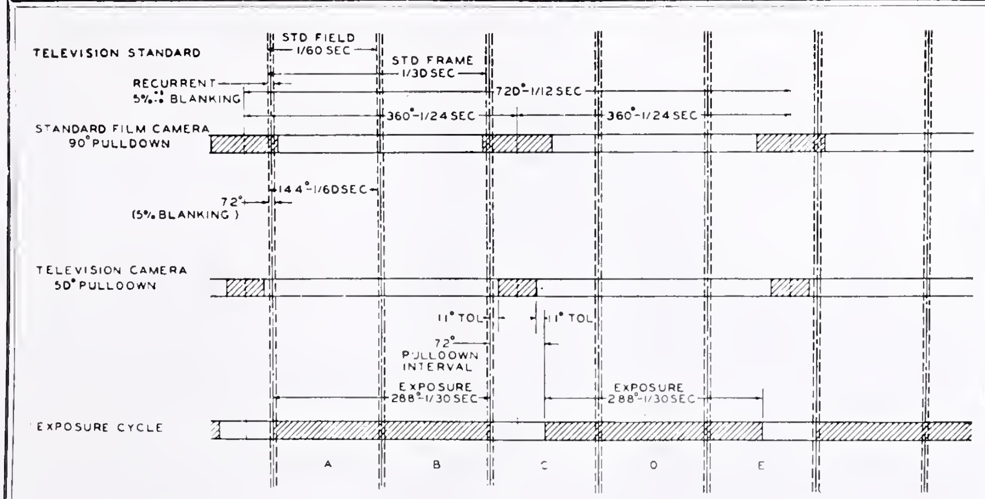


Figure 4: Diagram showing how the 30-frame-per-second (60-field-per-second) television image rate is converted by the TVK-75B television film camera to the 24-frame-per-second rate of motion pictures (See text). The conversion may be effected by either mechanical or electronic shutter action.

PHOTOGRAPHY SEQUENCE

Thus the process is alternative. At one alternation, the camera photographs two whole fields onto a single frame of film. At the next alternation the camera photographs (still on to a single frame) a half-field, a whole field, and a half-field.

Therefore, out of every five fields of TV, four are photographed; while one half-field, and a little later on another half-field, are lost during pull-down. These five fields occupy a total of 1/12th second of time; and four of them are photographed on to two frames of film, which also occupy 1/12th second of time.

In this way the 30-frame (60-field) frequency of TV is carried over to the 24-frame frequency of motion pictures.

The process, however, requires an extreme degree of accuracy in mechanical operation, as can readily be understood by looking at the bottom bar of the diagram and the fields *C, D* and *E*. Here photography begins at the *center* of field *C* and continues uninterrupted to the center of field E. Now, these two centers must match exactly. If the shutter is a minute fraction of a second *late* in closing when the exact center of field *E* is reached, there will be a very visible overlap running smack across the center of the image, while if the shutter closes down a little too soon, there will be an even more visible white gap appearing in the interlaced scanning.

In this equipment the camera and its shutter are driven by synchronous motors designed to maintain an accuracy within one-half a TV scanning line.

ELECTRONIC EXPOSURE

The shutter of this equipment can be dispensed with in favor of an electronic exposure control unit that is installed in the TMP-20B directly under the video amplifier. In that case no shutter cuts off the light. Instead, the Kinescope screen presents no picture during pull-down.

ELECTRONIC ACTION

The electronic action can most readily be understood by referring again to the exposure and pull-down diagram (*Figure* 4). Start at the beginning of field *A*. The film at this moment has been pulled down and is motionless in the aperture. A contact in the camera acts at precisely that moment to remove a cut-off bias, which up to this instant had kept the Kinescope screen dark. The Kinescope now glows and continues to glow through two complete fields consisting of 525 scanning lines. The exposure control unit electronically counts these lines, and at the end of the 525th restores the cut-off bias. The Kinescope again goes dark.

SCANNING ALTERNATION

It stays dark until the camera completes the next pull-down and its end-of-pull-down contact again removes the cut-off bias. When this happens and the Kinescope screen glows again, the scanning process is squarely in the middle of field *C*. When the electronic counter again finishes counting 525 lines, the scanning process will be in the middle of field *E* and the Kinescope will accordingly go dark at that point. The next end-of-pull-down contact in the camera is made and re-illuminates the Kinescope, at the beginning of field *F*.

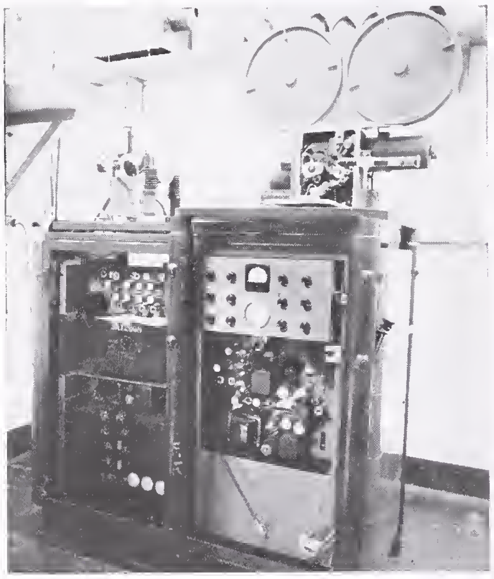


Figure 5: TMP-20B Television Kinephoto equipment and associated Kinescope and camera are here shown with panels removed and all components exposed for servicing. In this photograph the Exposure Control Unit has been installed on the shelf below the video amplifier.

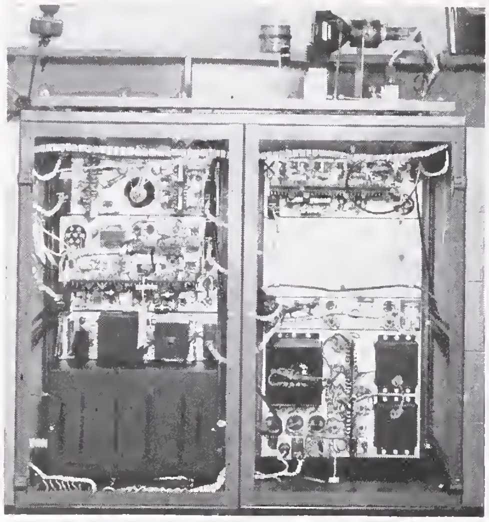


Figure 6: Rear view of TMP-20B Television Kinephoto Equipment and associated Kinescope with covers and camera removed and equipment exposed for servicing.

SOUND RECORDING

The sound recorder is considered by the manufacturer not to be a part of the TMP-20B, but (like the camera) an accessory thereto. The recorder was omitted from these illustrations, which show the camera sitting directly on the tabletop. The recorder, however, is mounted on the tabletop, and the camera, in turn, on the recorder. In other words, the recorder is under the camera just as in a projection room the soundhead is under the projector mechanism.

The recorder, which produces an optical soundtrack, is equipped with its own amplifier, monitoring controls, and decibel meter to guide the projectionist in using the controls.

AUTOMATIC DEVELOPING

Developing the exposed film is automatic and proceeds rapidly because of elevated solution temperatures. Chemical action in general is speeded up at higher temperatures. In addition, in processing photographic film, the elevated temperatures provide the merely mechanical but important benefit of softening the gelatine so the solutions can more rapidly penetrate through it to the embedded silver particles where the "latent image" is located and the actual work of development takes place.

Owing to the fact that the Kinescope displays a negative image, the film only needs to be developed, not printed; the film image is positive because the image it photographed was negative.

PROJECTION

The final link in the chain is the projector, which in this case is a 16-mm mechanism. (In the very similar RCA 35-mm film intermediate system, standard 35-mm theatre projection equipment is used).

The complete apparatus is not necessarily installed in the projection room. The projector is always located there, but if space is at a premium the automatic developing equipment, the TMP-20B, or both, are placed elsewhere. Metal chutes provide suitable film paths. These, of course, must be light-tight up to the point of entry into the automatic developer.

Where possible it is preferable, though not essential, to locate all of the equipment, or as much of it as may be, in the projection room, for convenient and efficient attention and to minimize the possibility that additional personnel may be needed to operate it.

This system incorporates the advantages inherent in film-intermediate as against direct projection TV, in that the programs can be scheduled to best advantage regardless of exact moment the event occurs; the program can be edited; it can be repeated as often as desired; the film can be "bicycled" to other theatres for further showing. The revenue thus derived from repeated showings may more than offset the cost of the film stock.

[Aaron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to Better Theatres *on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."*—Ed.]

New Television Kinescope Projects Picture 80 Feet

A seven-inch projection-type kinescope, capable of providing a 20x15-foot picture when used with a suitable reflective optical system, at an 80-foot throw, has been announced by the Tube Department of the RCA Victor Division. Similar in design and appearance to RCA's earlier projection kinescope, the new tube features a faceplate curvature designed for use in reflective optical systems having an 80-foot throw. (The company's older type was designed for systems with an optimum throw of 60 feet.) The tube also features a high-efficiency, metal-backed white-fluorescent screen, especially developed for theatre projection service.

Known as the "RCA-7WP4", the tube has electrostatic focus and magnetic deflection. Of 80,000-volt, forced-air-cooled type, the kinescope incorporates high-voltage design features, including a bulb having corrugated side walls with insulating coating to provide a long leakage path over its external surface. The tube measures approximately 19½ inches in length, and 7 inches at its greatest diameter.

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

James F. Dailey, president of the Typhoon Air-Conditioning Company, Inc., Brooklyn, N. Y., recently returned from a month's tour of various Central and South American countries where Typhoon representatives are operating. He was accompanied on his trip by Douglas Fraser, who heads Typhoon Export Corporation.

Irving Mendelsohn, specialist for many years in theatrical fabrics, has removed his operations from downtown to midtown New York City at 155 West 46th Street.

Jerome Conboy, formerly projectionist at Loew's Poli Majestic, Bridgeport, Conn., has shifted to Loew's Poli in that southern Connecticut city.

Appointments of three new vice-presidents and a general counsel have been announced by D. W. Moor, Jr., president of the American Mat Corporation, manufacturers of rubber and composition matting products. Named as vice president in charge of sales co-ordination is Jack Luscombe; vice-president and assistant secretary, Fred W. Saxon; vice-president and treasurer, Kenneth E. Brock; and secretary and general counsel, Lyman G. Rupp. All the new officers have been affiliated with the company for several years.

Al Schwartz of Rolla, Mo., has announced plans for construction of a 300-car drive-in theatre in that city.

Murray Briskin, New York City, has been appointed assistant to the president of Audio Pictures Ltd. and Film Laboratories of Canada Ltd. President Arthur Gottlieb, in making the announcement, told of planned expansion of Audio interests.

Dan Redden, veteran Hamrick theatre manager, has resigned after 20 years' service with the organization in Seattle. He will work for the Lathrop theatres in Fairbanks, Alaska. Mr. Redden has been replaced by Cass Smith, long-time man-

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashers
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor cleaning
602—Brooms and brushes
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Microphones
1019—Mirror guards
1020—Motor-generators
1021—Non-sync. turntables
1022—Photoelectric cells
1023—Projectors, standard
1024—Projectors, 16-mm.
1025—Projector parts
1026—Projection, rear
1027—Public address system
1028—Rectifiers
1029—Reel and alarms
1030—Reels
1031—Reflectors (arc)
1032—Renovators, film
1033—Rewinders
1034—Rheostats
1035—Safety devices, projector
1036—Screens
1037—Speakers and horns
1038—Splicers
1039—Soundheads
1040—Stereopticons
1041—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THEATRE SALES
1401—Candy
1402—Candy Machines
1403—Grills
1404—Gum
1405—Gum machines
1406—Ice cream
1407—Popcorn
1408—Popcorn machines
1409—Popping oil
1410—Soft drinks, bottle
1411—Soft drinks, syrup
1412—Soft drink dispensers
1413—Showcases
1414—Vending carts

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

VENDING—See Theatre Sales

5-52

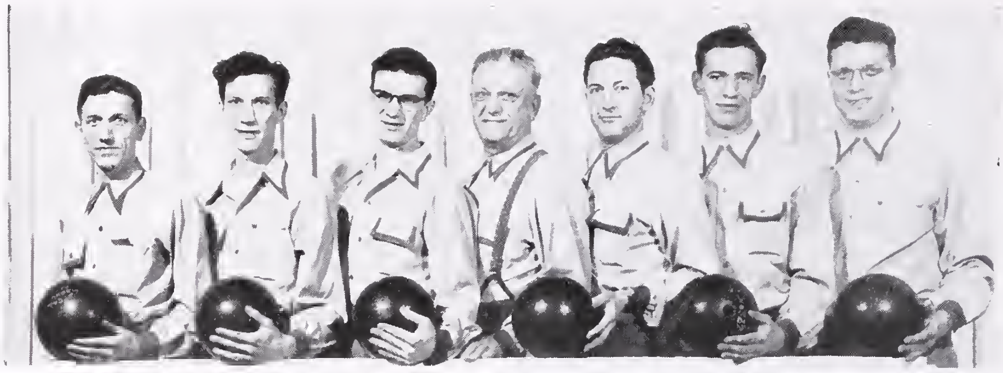
GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

Name.................................... Theatre....................................

Address..



Bowling team that represented Poblocki & Sons, Milwaukee manufacturers of a variety of theatre products, in the tournament in Milwaukee of the American Bowling Congress. And, of course, every member of the team is a Poblocki, here lined up for the photographer as fellows: Ray, Jerry, Jim Papa Ben, Barney, Bill and Eddie. Their team score in the tournament was 2305, with Jim and Bill rolling 486 for top honors.

The recent death of LeRoy Nickerson, veteran projectionist at Loew's Poli, Bridgeport, Conn., for the past fourteen years secretary of Local 277, occasioned the following verses by Jerry Conboy, projectionist at Loew's Poli Majestic, Bridgeport, which appeared in the Bridgeport Sunday Post:

I wonder, if there's movies
  In that land beyond the skies?
A spot where old projectionists
  Relive in Paradise.

I wonder if they're happy
  Above the clouded blue,
With old familiar faces
  That bade this world adieu.

I wonder, if they're watching
  Everytime we change a reel;
Smile when little dots are missed
  And know just how we feel?

I wonder, if they know above
  That we will ne'er forget
Past members, Frank Musante,
  Steve Anger and Cossette,

Also Robert Valcourt,
  Pastore and Benard;
Men who gave their all down here
  To carry a union card.

And now, I feel they're waiting
  With the pearly gates swung wide,
To welcome LeRoy Nickerson
  Beyond the Great Divide.

ager of the Music Box theatre in Tacoma, Wash.

The Mission drive-in theatre, San Francisco, now operated by National Drive-in Theatres, is being enlarged to a capacity of 900 cars.

A children's playland is being built as part of the 309 Drive-in theatre in suburban Montgomeryville, Pa.

After a thorough remodeling and redecorating job, the Crest theatre, Stillwater, Okla., reopened recently. It now has new sound equipment, a new stage, new cry room and refreshment stand.

Opening of the King Center drive-in theatre, largest in Houston, Tex., is planned for June 1st. The theatre, which will have a capacity of 800 cars and occupy ten acres, is being built by L. O. G. Inc., of Beaumont, Tex., headed by Julius Gordon, who is also president of Beaumont's Jefferson Amusement Company. The theatre will have two screens back-to-back for the convenience of patrons who want to see just one movie of a double feature. Backs of projection booths will be of glass so customers can watch the mechanism if they wish. Two large refreshment stands will be included.

John M. Arnold has resigned as manager of Lou Arru's Twin drive-in theatre at Louisville to accept a similar position at the Dixie drive-in theatre, Miami. He will be replaced by Frank Boise.

Completion of the 300-car Alpena drive-in near Alpena, Mich., has been announced by Dean Sowders, manager.

Expansion of the Melody Cruise drive-in near Springfield, O., to a capacity of 750 cars instead of 500 has been announced by Chakeres Theatres, Inc., which recently purchased the theatre from Raymond Stout of Dayton.

George Krevo has been appointed manager of the Empire theatre in Daytona Beach, Fla. He succeeds H. M. Addison.

Jack Kincheloe and Marvin Harvey have opened their new 400-car drive-in at New Smyrna, Fla.

W. S. Baskin is the new manager of the State theatre, Gainesville, Fla.

Smith Management Company, headed by Philip Smith and his son, Richard, has moved to larger quarters in the New England Life Insurance Building, Boston. The company has 22 drive-ins scattered throughout the Midwest, New Jersey and New England and 22 indoor theatres in New England and St. Louis.

•

NAMED REPRESENTATIVE . . . .

Appointment of Hank Wiener as a national representative in their engineering service and sales department has been announced by the Strong Electric Corporation, manufacturers of projection arc lamps, rectifiers, reflectors and spotlights.

Harry Corlew has been named manager of Smalley's theatre in Johnstown, N. Y., succeeding Cliff Swick, who is returning to the Lamont circuit.

A 25 x 82-foot stage, complete with footlights, dressing rooms and loud speakers, has been added to the Maple drive-in theatre, Zanesville, O., by Harold and Erma Boedker.

Sam Rosenthal, owner of the Bison theatre, Buffalo, Wyo., is building a 300-car, $60,000 drive-in there with plans for a June opening.

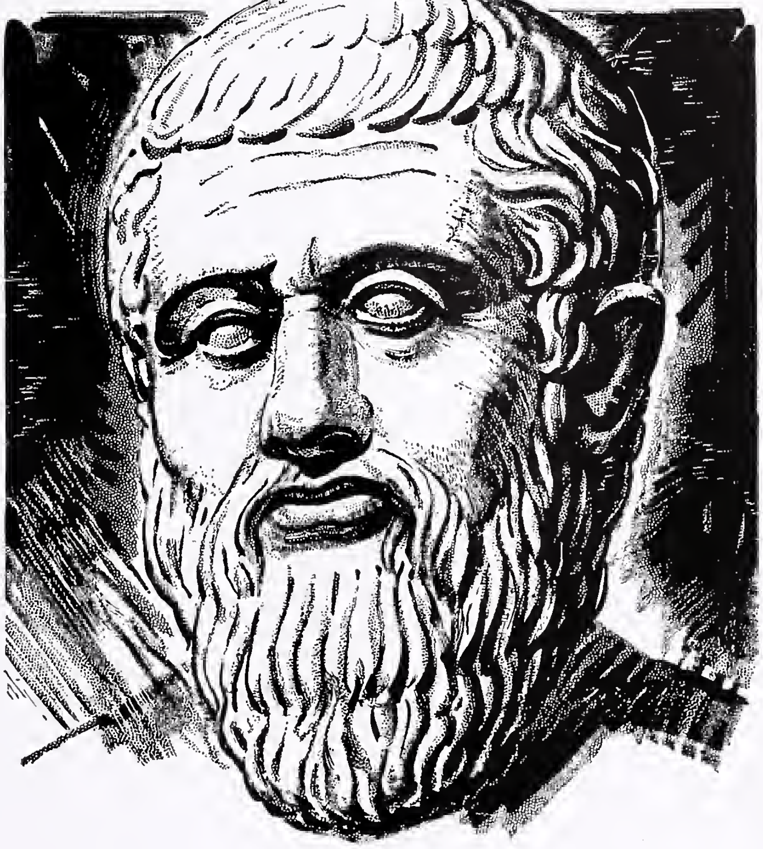
R. M. (Dick) Phillips, who recently sold his interest in the Empress theatre at Rockwell City, Ia., has taken over management of the Algona theatre in Des Moines for Central States Theatres Corporation.

Bernard Menschell and John Calvocoressci of the Community Amusement Corporation, Hartford, Conn., circuit, have been given authority by the Zoning Board of Bolton, Conn., to construct a 550-car capacity drive-in theatre there. A midsummer opening is planned.

SEEING IS BELIEVING!

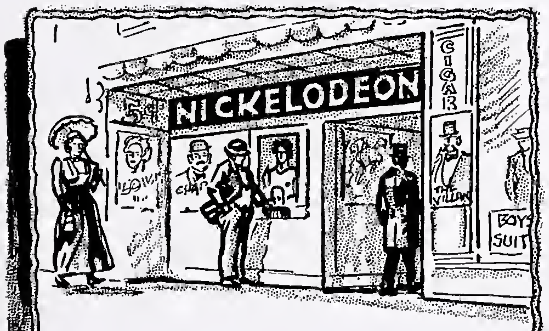
WHAT THE ANCIENTS THOUGHT...

PLATO (347 B.C.) BELIEVED THAT THE EYE **PROJECTED ITS OWN LIGHT**, WHICH MET AND BLENDED WITH THE "FORM" THAT WAS THOUGHT TO FLOW CONTINUOUSLY FROM EACH OBJECT OF SIGHT



TODAY WE KNOW...

THAT, IN SEEING, THE EYE IS STIMULATED BY INNUMERABLE POINTS OF LIGHT **REFLECTED BY THE OBJECT**...THAT THE BRAIN INTERPRETS THESE POINTS AS A TOTAL IMAGE OF THE OBJECT.



HERE'S PROGRESS!

SINCE NICKELODEON DAYS, NATIONAL CARBON COMPANY HAS IMPROVED THE BRIGHTNESS OF PROJECTOR CARBON ARCS BY **1000%**!

LATEST SURVEYS INDICATE THAT IN **ONE OUT OF EVERY FOUR** U.S. THEATERS, SCREEN BRIGHTNESS IS BELOW THE MINIMUM RECOMMENDED BY THE AMERICAN STANDARDS ASSOCIATION!*

HOW ABOUT YOURS?

GET IN THE SCRAP FOR DEFENSE—SAVE YOUR COPPER DRIPPINGS!

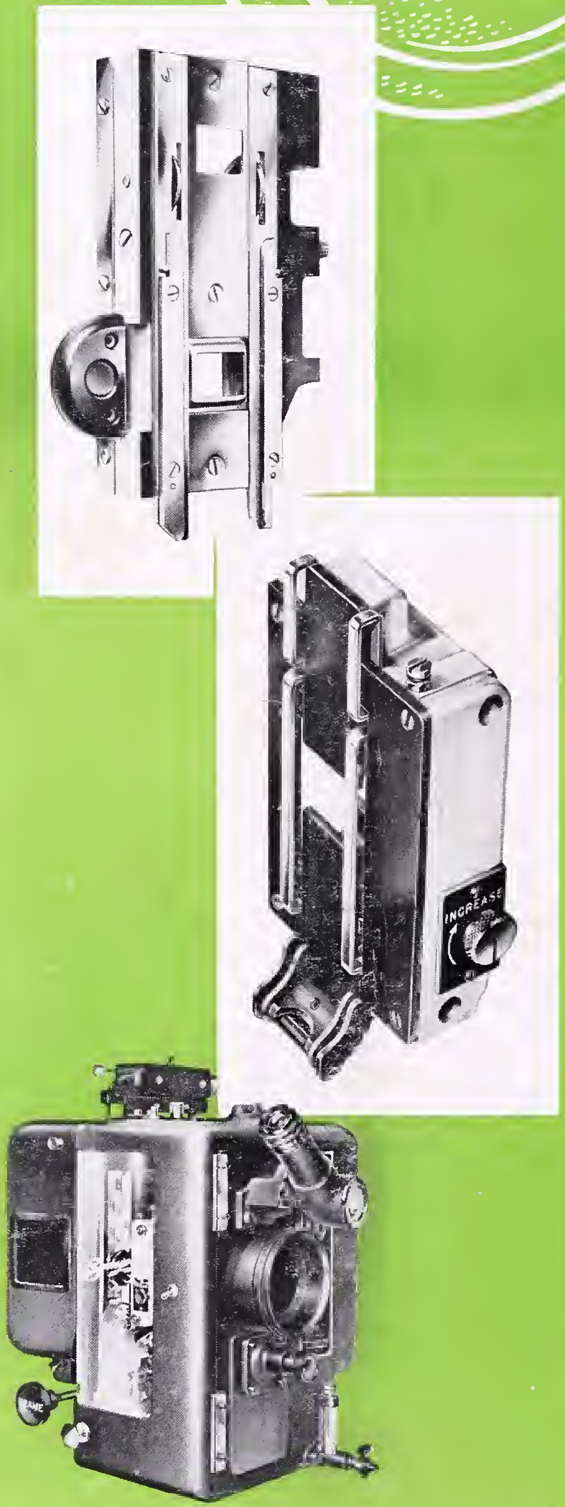
---

*Report on Screen Brightness Committee Theatre Survey, Journal SMPTE, September, 1951.

THE "NATIONAL" CARBON ARC... NOTHING BRIGHTER UNDER THE SUN

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited, Montreal, Toronto, Winnipeg



RIGHT ON THE BUTTON!

- The Film Gate and Trap Assembly is the "pay-off" spot of your projector! — And SIMPLEX X·L engineers have delved deep into their bag of tricks to perfect this intricate mechanism.

We are proud to say that their years of research have paid off! For they have created for the SIMPLEX X·L a Film Gate and Trap Assembly in which are found *only* the most modern *scientifically proven* developments! Developments such as:

- Five-step film tension control to assure the right amount of tension *regardless* of the type or condition of the film!
- Smoother, simpler contours to facilitate removal and cleaning!
- Longer tension shoes to insure maximum silence during operation!
- Automatically illuminated framing aperture plus extra "finger room" to make threading easier than ever before!
- *Plus* microscopic cleanliness . . . rugged construction . . . and, most important of all, *hairline* accuracy during the split-second projection of every film frame!

Development of this precision Film Gate and Trap Assembly is typical of the engineering advances found in the new SIMPLEX X·L ! — Advances which make it the finest, most dependable projection system ever designed!

Simplex
T M REG U S PAT OFF.

X·L

PROJECTION and SOUND SYSTEMS

Better Projection Pays

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

MAY 10, 1952

MOTION PICTURE HERALD

ALLIED BOARD SAYS:

MUST ARBITRATE RENTALS & BIDS

JOHNSTON CHARTS 6 POINT WAY TO FILM PROSPERITY

REVIEWS *(In Product Digest)*: THE OUTCASTS OF POKER FLAT, NO ROOM FOR THE GROOM, THE FIGHTER, THE WILD HORSE AMBUSH, BORDER SADDLEMATES.

Better Theatres for MAY

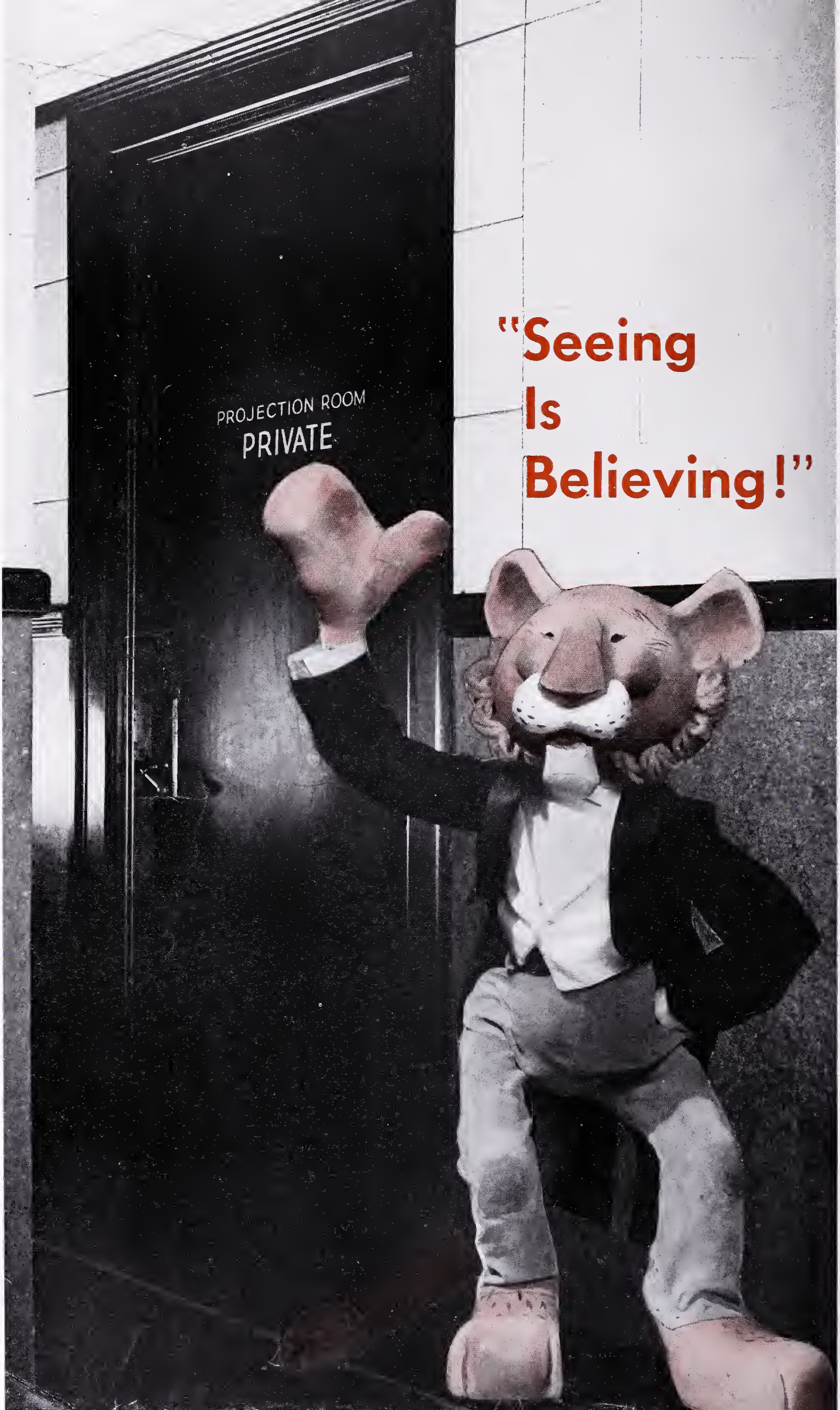
SPRING BUYERS NUMBER

Equipment & Vending Buyers Directory

Better Fronts for Little Money

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

In Two Sections, Section One



PROJECTION ROOM
PRIVATE
"Seeing
Is
Believing!"

"SEEING IS BELIEVING"
AMERICAN AIRLINES

THEY CAME—

"SEEING IS BELIEVING"

THEY SAW:

"SCARAMOUCHE"

(*Technicolor*)

Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch

"LOVELY TO LOOK AT"

(*Technicolor*)

Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller

"PAT AND MIKE"

Spencer Tracy, Katharine Hepburn, Aldo Ray

"THE MERRY WIDOW"

(*Technicolor*)

Lana Turner, Fernando Lamas

"IVANHOE"

(*Technicolor*)

Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams

"BECAUSE YOU'RE MINE"

(*Technicolor*)

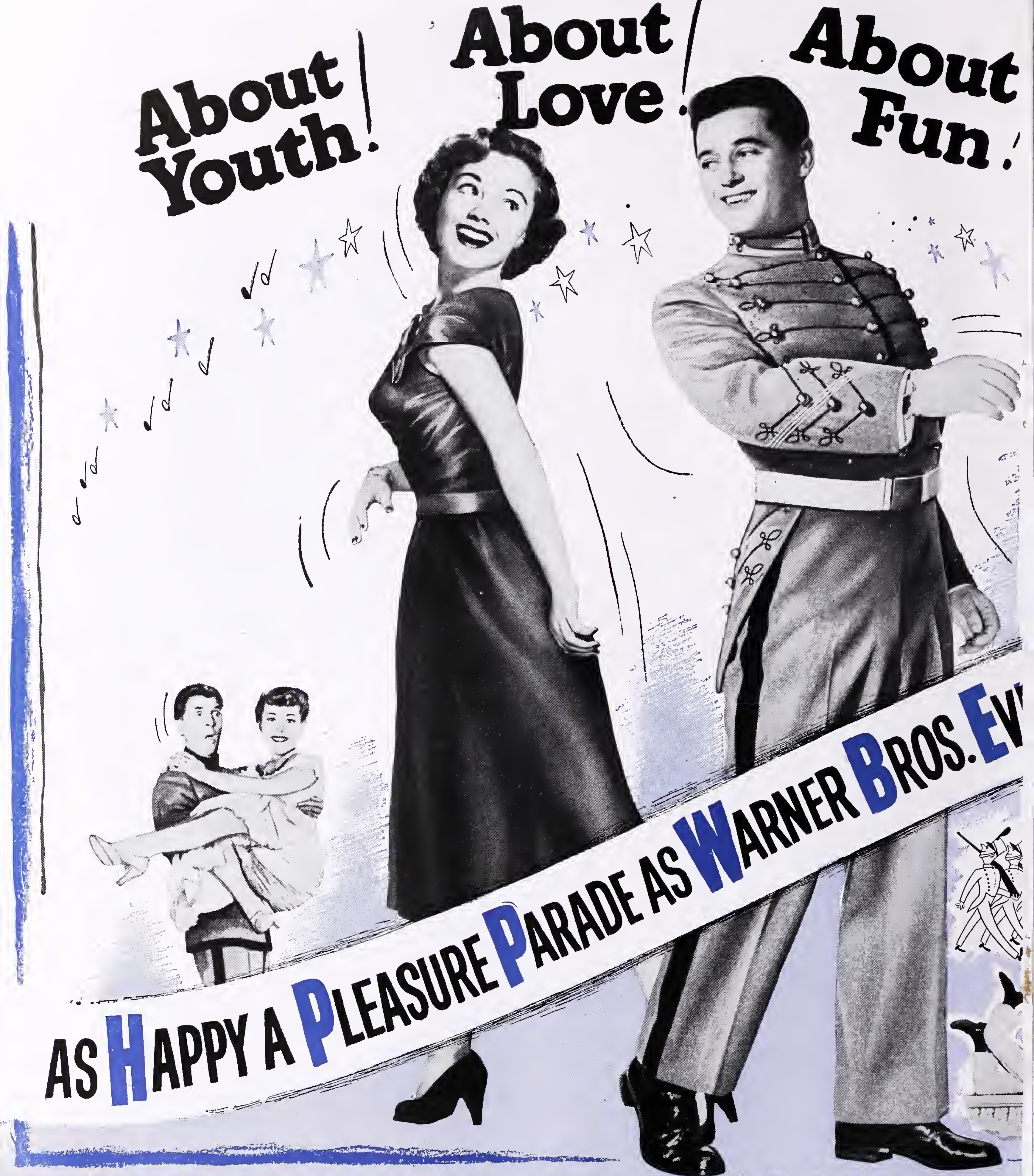
Mario Lanza, Doretta Morrow

THEY BELIEVED

and they'll tell the nation that

M-G-M HAS THE PICTURES!

AND THERE ARE LOTS MORE JUST AS BIG: "Skirts Ahoy!" (*Tech.*) • "Carbine Williams" • "Above And Beyond" • "Mr. Congressman" • "The Girl In White" • "The Story of Three Loves" (*Tech.*) • "One Piece Bathing Suit" (*Tech.*) • "Plymouth Adventure" (*Tech.*) • "Prisoner of Zenda" (*Tech.*) • "Everything I Have Is Yours" (*Tech.*) • "Tribute To A Bad Man" • "The Devil Makes Three" • "Fearless Fagan" • and others.


About Youth!
About Love!
About Fun!
AS HAPPY A PLEASURE PARADE AS WARNER BROS. EV

STARRING

GORDON MacRAE ☆ EDDIE BRACKEN

"About face"

IN COLOR BY

ER MADE-TECHNICOLOR

THE SONGS! ALL NEW-ALL SWELL!
No Other Girl For Me' 'Spring Has Sprung'
If Someone Had Told Me' 'Wooden Indian'
'Piano Bass and Drums'
and lots more!

DICK WESSON · VIRGINIA GIBSON · PHYLLIS KIRK · AILEEN STANLEY, JR.

WITH
JOEL GREY · LARRY KEATING · CLIFF FERRE · JOHN BAER · SCREEN PLAY BY PETER MILNE · PRODUCED BY WILLIAM JACOBS · DIRECTED BY ROY Del RUTH

MUSICAL NUMBERS STAGED AND DIRECTED BY LeROY PRINZ

... now forward march over to Page 15!

They love us

The "Cheaper by the Dozen" Family

in NEW YORK
ALBANY
DENVER
MEMPHIS
MILWAUKEE
MINNEAPOLIS
NEW ORLEANS
WASHINGTON
TORONTO

THE "CHEAPER BY THE DOZEN" FAMILY in
"Belles on their Toes" TECHNICOLOR

...and now we're coming to your house-to stay!

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 187, No. 6

May 10, 1952

Johnston Looks Ahead

MR. ERIC JOHNSTON recently issued the Motion Picture Association's 1951 annual report—the first made public in five years. He cited six major areas in which the industry's future progress should be made: 1) continued improvement in pictures; 2) improved showmanship; 3) streamlined distribution; 4) maintaining open foreign markets; 5) new technical methods and 6) the removal of "barriers to the industry's welfare" such as taxes, anti-trust litigation and censorship.

While reports about plans to streamline distribution have risen in the past few years, Mr. Johnston's "Point Three" is the most explicit statement from an authority. He wrote:

> *"The traditional machinery of the industry for distribution of film in this country should be streamlined. Changing patterns of demand, transportation and population have dislocated the accustomed patterns. For the sake of economy and of better service, there are many possibilities which an industry that is determined to be modern and up-to-date must explore for itself. The goal of this effort is to get films to the theatres in the best and cheapest way."*

It is to be hoped that any plans looking to reorganizing the time-tested methods of distribution do nothing to detract from the aggressive sales effort. Despite the intangible character of film merchandise, the present sales activities of the producer-distributor to the exhibitor retailer may not be compared favorably with those carried on in some other lines. In this industry there has been so much friction between the buyer and seller of the product, that too little attention has been directed towards organizing for the real battle—in which both should be partners—that is, to win the greatest possible acceptance for each film from the theatre-going public.

A "mail order" type of selling may have a place some day for minor product but that approach would seem to be limited. More than a year ago, before Eagle-Lion Classics sold their film inventory to United Artists, Mr. William C. MacMillen, Jr. announced that the firm was considering introduction of selling-film by mail to certain customers.

THE maintenance of separate physical exchange facilities for each company perhaps has become unnecessary. Yet even this practice is deeply ingrained in industry custom. For example, abroad where wars or other conditions required the companies to have a single office for several years, each distributor has opened its individual establishment at the first opportunity. The extent of distribution activity that might be shared by competing film companies in the United States would be limited by trade practices approved under the several court decrees.

It is not to be thought that the new and efficient system of distribution listed as a goal by Mr. Johnston is one involving television. In a theoretical and technical sense a motion picture could be simultaneously released—in some future day—by television to theatres all over the country. One print would be all that would be needed. On the other hand the system of TV distribution would be fantastically expensive and the resulting quality of the picture on the screen would be far below that directly projected from a 35mm print in accordance with standard practice. This passes over entirely the problems created by a difference of time zones and also the matter of showing the same film the same evening at thousands of theatres. Under such circumstances it could truly be said that a picture would be offered to the public on a take it or leave it basis—and too many would leave it alone.

Mr. Johnston's report blamed the decline from the immediate war time peak of 1946 principally on economic reasons. Television came in only for an indirect reference. "The period also saw the development and expansion of other recreational facilities." The MPAA president's report asserted that "the construction of new theatres lagged behind the population shift, " but the opportunity was lost to point out that newly erected drive-in theatres since the business peak in 1946 number more than 3,000. In some areas drive-ins have been an answer to population shifts. Furthermore drive-ins have added a grossing potential to the industry vastly more than that lost in the comparatively small number of regular theatres which have closed during the past five years.

On the public relations front Mr. Johnston cited first the successful influence of the Production Code and the industry's self-regulation machinery for its administration. He said, "Self-regulation has given the industry a firm base on which to build good will and public respect. It has helped the theatre obtain and maintain a permanent and respected place in the community."

Mr. Johnston's report, plus the descriptive material on the work of departments included in the MPAA should be of interest to newspaper editors, publishers and film critics. It should receive wide distribution. Annual publication of a report of MPAA activity could be a constructive public relations force. Too many official and unofficial critics of the industry still are inadequately informed about it.

■ ■ ■

Mayer and COMPO

AS Mr. Arthur L. Mayer completed his duties as executive vice-president of COMPO May 2, he continued to be optimistic about the organization. This should be an encouragement to everyone because of all the persons with reasons to be discouraged and unhappy about the slow progress of COMPO, Mr. Mayer had the most reasons and the best ones. If COMPO regains its vigor and begins to fulfill effectively the functions for which it was established, much credit will be due to Mr. Mayer because, despite temperamental, financial and other obstacles, the activities carried on under his executive direction gave an indication of COMPO's potentialities for industry good.

In his farewell letter, Mr. Mayer wrote, "Charges of Communist infiltration, encroachment of television, arduous and unfair taxes, declining receipts for all except the most successful pictures—all these are obstacles that can be overcome only if we harness in one great unified effort the resources and abilities of everyone in the business. . . ."

The designation of a three-man executive committee composed of representatives selected by Allied States Association, Theatre Owners of America and the Motion Picture Association could be the first step towards making COMPO again a significant force.

Letters to the Herald

Save COMPO!

TO THE EDITOR:

Don't Let COMPO Die!

It will be most regrettable, costly, and far reaching if COMPO is permitted to lag or pass out of the picture. The motion picture industry, always a leader and a champion, should continue to champion its champion, the Council of Motion Picture Organizations.

COMPO's great work is so far reaching and effective that its results won't show until the time COMPO won't exist. Heaven forbid!

The Movietime U. S. A. last year was put on at a time when the industry was on its knees. It was put on in a manner that showed this industry could fight, if organized against knockers, phony critics, alleged foreseers of gloom and wise guys.

Today, because of COMPO the theatres are getting stronger and stronger. You've got to sell and convince your public on your merchandise, just as well as any other industry does, whether it is beer, cigarettes, gasoline, soap or permanent waves.

A follow-up on the great Movietime U. S. A. would be for COMPO and the industry to start this year "A Golden Year," celebrating the motion pictures' 50 years of leadership in the entertainment field . . . and if we want the industry to continue its recovery, we've all got to fight for the survival and good health of COMPO. A most important factor in our business in these stressing times. It will be regrettable to see a repetition of the doors being locked after the stolen horse. Great effort, expense and ingenuity was put into COMPO. While it's still in existence, let's support it and keep it alive.—*MYER STANZLER, President, Independent Theatre Owners of Rhode Island.*

Moved Too Rapidly

TO THE EDITOR:

I feel the studios move potential stars along too rapidly. I feel that the established stars should be kept in their positions to give support to the newcomers, not just in one picture, but in many. When you stop to consider that because an individual does an excellent job in his or her first picture, it does not mean she is ready to carry a complete burden for name value and story material, weak or strong as it may be, by himself. The best acting performance in any single picture may prove to the producer that the player material can be a star. But his particular picture may have been a box office flop, which means very few theatre-goers have seen the material that the producer thinks is wonderful. And I do believe the day of one box office attraction with one star, an unknown opposite, man or woman, and an unknown supporting cast does not have a chance. Today's market is too highly competitive. TV has gained tremendous strength against an industry with 30 years of head start, and should not be overlooked with a slight glance by the producers of motion pictures. Because, after all, it is the public who gives its approval and the public's votes are admission tickets.—E. J. CLUMB, *Towne Theatre, Milwaukee, Wis.*

Public Contact

TO THE EDITOR:

Movietime proved that we were losing contact with the public—which is still avid to meet Hollywood at the crossroads. Continued cooperation of producers, stars and theatres is the best business tonic possible. Even the "starlets" aroused interest. Stars must remember that we're all in business and regardless of their importance they should lend their help to stimulate the industry. Close cooperation will meet much of the TV challenge. TV is "out-showmanizing" us with mostly inferior films. Exhibitors must quit low-grading product and line up on a real selling job. It's the obligation of an industry to itself.—MORRIS LOEWENSTEIN, *Majestic Theatre, Oklahoma City, Okla.*

Selling Approach

TO THE EDITOR:

Too much "ballyhoo" has been given to build up new stars. When patrons come to see them after such a buildup, they expect to see just that—a terrific new star and personality. Most of the time, they are disappointed and the new personality that we are trying to create is hurt more than helped.

In my opinion, new stars should be built by giving them parts with established stars, increasing the importance of their parts with their ability and acceptance by the exhibitor and patrons. When new personalities are accepted by exhibitors and patrons, they could be given leads in the least costly productions until they become stars in their own right.

Now I ask this question. How many new stars have been built in the last eight or nine years? I believe we should have three or four times the number of new stars we have today. We must have new stars and personalities if the public is going to continue attending the theatre, but all the ballyhoo will never build steady theatre attendance. Overselling is certainly not my idea of creating steady customers.

The industry has never really had competition. They could get away with almost anything as the patrons would forgive in a short while, but today, we have TV and the industry must develop a new selling approach. One that does not leave the patrons with the feeling that they have been fooled into attending the theatre. We hear this remark many times from our patrons that they are generally disappointed in the pictures that have so much publicity and enjoy more an ordinary good picture that has not been over advertised.—*Illinois Exhibitor.*

Need Writing Talent

TO THE EDITOR:

I believe acting talent, as is, to be sufficient. What we need to nurse and develop is writing talent. We need more and better writers. This applies to composers as well. Why are most of the popular songs "oldies"? Take away the music of America's top 10 composers of the past 20 years and we would have very little left. Some of those composers have died in recent years and the others are getting along in age: I have reference to men like Gershwin, Youmans, Berlin, Porter, Romberg, Rodgers & Hammerstein and Kern. Why are musical revivals the thing on Broadway? There's nothing new and better to present. We must search out and develop new creative talent—those who can put it on paper!—*O. G. WREN, Wren Theatres, Little Rock, Ark.*

Exploit Talent

TO THE EDITOR:

We need only look to radio and TV for some hints on how to exploit new talent. The yearly search for new screen talent could be made one of the industry's greatest exploitation stunts, but again it calls for selling by all concerned. I drive 40,000 miles a year and see less publicity on our industry in my travels, than I see on any other in the country. — *LARRY WOODIN, Arcadia Theatre Co., Wellsboro.*

Old Star Series

TO THE EDITOR:

Certainly there is a need for new screen personalities, but I don't have the answer of how to develop them. Perhaps there is a place for the old star series.—*Michigan Exhibitor.*

MOTION PICTURE HERALD

May 10, 1952

ALLIED board reaffirms organization's position on arbitration scope Page 13

BAMBERGER tells North Central Allied ad rates are unfair Page 14

ROCKY MOUNTAIN Allied unit in annual convention at Colorado Springs Page 14

JOHNSTON MPAA report predicts bright future for industry Page 21

STAR POWER and story quality featured in Warner product list Page 24

METRO to deliver total of 81 films by January 1, 1954 Page 28

ALL of exhibition is represented on MGM studio junket Page 28

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 29

20TH-FOX lists 46 new pictures in 1952-53 production slate Page 32

PARAMOUNT treats press with ballyhoo on "Denver and Rio Grande" Page 34

HAITI opens arms wide in welcome as "Lydia Bailey" opens Page 35

PARAMOUNT cites forthcoming pictures in product announcement Page 38

JAMES LAWRIE reports on progress during past NFFC year Page 40

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 45

SERVICE DEPARTMENTS

Film Buyer's Rating Page 60

Hollywood Scene Page 43

In the Newsreels Page 51

Manager's Round Table Page 53

People in the News Page 42

Short Product at First Runs Page 59

What the Picture Did for Me Page 58

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1357

Advance Synopses Page 1358

Short Subjects Page 1358

The Release Chart Page 1359

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ The trailer picture is changing and the companies can be expected to give much closer attention in the future to the whole problem of picture-introduction. Distributors are coming to realize that different types of theatres demand different types of trailers and that it is worth while to cater to these requirements. Look, too, for a more imaginative approach to the problem of trailer production for television.

▶ There is significance in the fact that the vast majority of films turned out during the past few years are based on original scripts. In part this reflects the lack of adequate source material in the realm of the theatre and the post-war novel. Exhibitors have reason to welcome the trend toward originals for the values in stories written for screen presentation exclusively.

▶ Continuation of the overseas information media investment guaranty program now seems almost certain, since the Senate Foreign Relations Committee has included this in its version of the foreign aid bill. The Committee specified that the president could switch the program from the Mutual Security Agency to the State Department or whatever agency he wanted.

▶ The unsettled steel situation in the U. S. and a serious copper strike in Chile are delaying government decision on relaxation of theatre construction controls. NPA officials would like to do it, but want to make sure the materials situation will not turn for the worse.

▶ The importance of drive-in theatres in the general entertainment scheme of things, rather than being in the casual "drop in" category of a few years ago, is pointed up by the big campaign to start within a few days, with 24-sheet posters promoting the open air houses, dotting billboards in 36 states.

▶ Just how expensive trust litigation can be is seen in the refusal of the Supreme Court to review the precedental Brookside anti-trust case. This means that the eight major distributors must pay $1,250,000 in damages, plus attorneys' fees. Developments like this are causing the arbitration brain trusters to work harder than ever to reach some kind of over-all agreement between exhibitors and distributors.

▶ The product is getting unprecedented attention and there is a tendency towards better advance planning. Sales meetings, such as the ones being conducted by Metro and Paramount, are analyzing the detailed marketing potentials of pictures in a determined effort to explore every possible angle. Twentieth Century-Fox's impressive announcement of its 1952-53 production slate satisfies not only the need of the publicity people but also plays squarely into the hands of exhibitors.

▶ Look for a number of motion picture companies to apply for available UHF television channels. The feeling is that, unless the picture firms get a foothold in the TV medium, they will have to pay dearly in the end when the only avenue open to them will be to buy an already established station.

WILLIAM FOX DIES

William Fox, famous industry pioneer, died May 8th at Doctors Hospital, New York City, following a long illness. Mr. Fox withdrew from the public eye and industry affairs twenty years ago following financial complications which involved the Fox Film Corporation, which he founded, and his personal affairs. He has since been living at his home at Woodmere, Long Island.

[A detailed biography of William Fox will be published in next week's issue of the HERALD.]

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

Lydia Bailey
Belles On Their Toes
Technicolor
Denver & Rio Grande

Photos by the Herald

FABIAN THEATRES in convention, in New York. Above, the speakers' table: Edgar Goth, Sam Rosen, S. H. Fabian, Edward Fabian, and Mary Becker. At the left, some suggestions from the floor: Alex Weinberg speaking. At his left, Max Fader. Front row, Harry Shine, Adrian Ettelson, Ward Kilag, and Earl Arnold.

CONVENTION SCENE, at the annual gathering of North Central Allied, in Minneapolis, last week. In usual array are Claude Swanson, Fairmont *Daily Sentinel* editor; Margaret Sheridan, RKO Radio star; Ted Mann, the organization's retiring president; Leon Bamberger, RKO Radio sales promotion manager, and William Diehl, St. Paul *Pioneer Press* and *Dispatch* motion picture critic.

UNITED PARAMOUNT employees are 100 per cent behind the United Cerebral Palsy Drive. Leonard Goldenson, right, president of both organizations, learns at his New York office. Receiving the bushel of money is national poster girl Vivian Principe. With Mr. Goldenson are UP vice-presidents Edward Hyman and Robert Weitman. Republic has made a drive trailer, "Miracle in Motion," starring John Wayne.

BEST PICTURE of the month, is 20th-Fox's "Belles On Their Toes," according to Protestant Motion Picture Council. Ford Stewart, left, *Christian Herald* publisher, presents a plaque to William C. Gehring, company executive assistant sales manager.

ON THE SET of Paramount's "Shane," star Alan Ladd, poses at the left with New York visitor George Brandt, of the Brandt circuit of New York.

TWO DAYS of sales discussions at the Monogram-Allied Artists studio, above. In the scene above are, left to right, seated: Morey Goldstein, vice-president; Harold Mirisch, vice-president; Steve Broidy, president; James Prichard, southwest; L. E. Goldhammer, east; and Edward Morey, vice-president. Standing are Harold Wirthwein, west; and Walter Mirisch, executive producer. Others at the conference were G. Ralph Branton, vice-president; and John C. Flinn, publicity.

AWARDS, right, by the British Film Academy, to Stephen Bosustow, left, for cartoon character "Gerald McBoing-Boing," and to Walt Disney, also holding scroll, for "Beaver Valley." With them are Robert Haddow, British Los Angeles consul; Dr. Roger Manvell, British Academy; and Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, whose governors tendered the luncheon.

AWARD, below, by the Catholic Institute of the Press, in New York, to Leo McCarey, producer of "My Son, John," and guest speaker at communion breakfast. In array below are General Carlos P. Romulo, George Sokolsky, Mr. McCarey, and Richard Reid.

GEORGE RAFT, in Lippert's "Loan Shark," gathers some friends in a Philadelphia appearance. With him are Joe Engel, Paul Castello, Lester Krieger, Jack Kerns, Al Plough, Jack Engel, and Arthur Greenblatt.

By the Herald

FROM SAO PAULO, Brazil, the visitors above, Lucydio Calio Ceravolo, operating head of the Empreza Brazileira De Cinemas circuit and other theatres, and Mauro Paes de Almeida, his partner, with Arthur F. Baldwin, right, of National Theatre Supply. The men, in New York, are studying possibility of an international film festival in 1954, to celebrate Sao Paulo's 400 years.

READY for the Chicago convention, last of the regional sales meetings. At the left are Samuel Schneider, Warner executive; Major Albert Warner, vice-president; and Benjamin Kalmenson, distribution chief who conducted the meeting.

GREETINGS, left, to Kerima, star of Lopert Films' "Outcast Of The Islands," at New York International Airport. With the Algerian actress are Ilya Lopert, company head, left, and Leon Brandt, advertising director.

By the Herald

ROBERT WELCH, producer of Paramount's "Son of Paleface," starring Bob Hope, related to the press Tuesday in New York his experiences while appearing 69 times on a coast to coast tour for COMPO. "It was the greatest education," he declared, adding he found people in his audiences wanted only "fun" from pictures, not preachment. He also feels producers should realize television fans go for "cowboys and Indians and laughs" and pictures should give them the same thing. His next will be "Six And Seven Eighths Park Avenue."

PREVIEW IN WASHINGTON, left, of Columbia's "Walk East On Beacon." Producer Louis de Rochemont, left, chats with Louis Nichols, of the FBI, and Senator and Mrs. William Knowland, of California.

ALLIED WON'T BUDGE ON ARBITRATION STAND

Board Reaffirms Policies For Rentals and Bidding; Selling Methods Blasted

THE ALLIED STATES ASSOCIATION ***board meeting. Some of the members: standing, in order, are Ben Marcus, Milwaukee, treasurer; and Trueman Rembusch, named Allied representative for COMPO. Seated, John Wolfberg, Denver, secretary; Col. H. A. Cole, Dallas; Wilbur Snaper, New Jersey, president, and Abram F. Myers, Washington, chairman and general counsel.***

COLORADO SPRINGS: At a two-day meeting here May 3 and 4, the Allied States board of directors emphatically reiterated its position that no arbitration system can be effective unless it covers film rentals and competitive bidding.

The board further called on the distributors to eliminate alleged abuses in the bidding system by making public the results of bids, at least to the parties involved. And it singled out Paramount for criticism of its selling practices.

National Board Meeting Followed by Convention

The board's spring meeting was followed by the annual convention of Allied Rocky Mountain Independent Theatres at the Antlers Hotel. There was an unusually large turn-out for the board's deliberations which took place at the plush Broadmoor Hotel. All but four of the directors were present.

It became clear immediately that, while Allied had its reservations over the way the arbitration talks were going, it would continue in the discussions with the distributors which are scheduled to be resumed in New York May 26. The board passed a resolution to this effect which follows:

"Resolved, that the board regrets that the distributors are apparently unwilling to agree to an all-inclusive arbitration system along the lines recommended by Allied; that its committee (Wilbur Snaper and Nathan Yamins, with Abram F. Myers as counsel) be instructed to continue the negotiations in hope of securing such an all-inclusive system, and that approving or disapproving action be deferred until a final draft of a plan acceptable to the distributors is presented to the Allied board."

In connection with its action on competitive bids, the board issued the following statement:

"Allied always has opposed competitive bidding for many reasons which have often been expressed, especially that it tends to a monopoly by the exhibitor having a 'long purse.'

Competitive Bidding Said Still Being Imposed

"Nevertheless, this board recognizes that despite its protests competitive bidding still is being imposed by the distributors upon the exhibitors and is aware that many complaints have been received at national headquarters of irregularities in the consideration of the bids and awarding of the pictures.

"This board is convinced that the only way in which these abuses can be eliminated and confidence in the practice maintained, is for the distributors to reveal all bids to the bidders after an award has been made, and the board call upon the distributors to institute this reform.

"In view of the fact that open bidding prevails in public contracts and in other industries, we can only assume that blind bidding is used by the distributors for the purpose and with the effect of concealing irregularities and discriminations in making awards."

The first order of business on the agenda of the board was to approve the proposal to have an interim committee operate the Council of Motion Picture Organizations until such time as it is possible to obtain a new president for the Council. Trueman Rembusch, Indiana director on the Allied board, was named as Allied's representative on the COMPO board.

A statement by the Allied board once again declared the organization's support for COMPO and stressed the belief that it would be helpful in working out many of the industry's problems.

Many of the Allied Rocky Mountain delegates arrived early and sat in on the board's conferences. Later, a number of board members stayed over to attend the convention. They included Mr. Myers, Mr. Snaper, Ben Marcus, Col. A. H. Cole, Jack Kirsch and Ben Berger.

The board devoted a good deal of time to the discussion of grievances having to do with film selling and, on the basis of area reports, came to the conclusion that Paramount was the worst offender in this respect. Specifically, Allied accused Paramount of the following abuses:

Over-allocating pictures; imposing zone bidding and mass bidding; refusing to reallocate pictures even after they are proven inferior at the box office; continuing distribution of Pine-Thomas pictures even though Pine-Thomas productions are being shown free on television; using top box office attractions, such as "Sailor Beware," to increase top rentals, thereby establishing new precedents and a yardstick for a general increase in all future deals; employing the "absent treatment" in solicitation by sales representatives; and instigating the practice of "increased admission priced pictures."

Other Companies Also Cited As Unfair

However, the Allied directors did not stop with Paramount. Other companies also were cited as unfair in their practices. The board condemned company practices which forced exhibitors to charge increased admissions at the box office. Specifically, it cited the following examples—MGM with "Quo Vadis"; Paramount with "Samon & Delilah" and "The Greatest Show on Earth"; Warner Brothers with "A Streetcar Named Desire" and Twentieth Century-Fox with "David and Bathsheba." The statement covering this Allied complaint runs as follows:

"Admittedly, this industry faces a declining box office and more than ever there is a wide chasm between receipts of top pictures and those that might be called 'run of the mill.' Concurrent with this shrinking box office during the past year the exhibitor has faced a demand from various film companies for such confiscatory terms and under such unprofitable conditions that an increased admission price at the box office is faced.

"A practice such as this could well be called suicidal when viewed from an industry standpoint."

AD RATE UNFAIR, EDITORS TOLD

Bamberger Address Heard by North Central Allied; Berger Named President

MINNEAPOLIS: Benjamin Berger last week was returned to the presidency of the North Central Allied Independent Theatre Owners at the annual convention held here at the Hotel Nicollet. Mr. Berger, president of the Berger Amusement Company of Minneapolis, succeeds Ted Mann who declined to accept the post for a second term. Previous to Mr. Mann's holding the post, Mr. Berger had been North Central's president for many years.

250 Exhibitors Present

Highlight of the two-day meeting, attended by some 250 exhibitors, was the first annual newspaper forum ever held as a part of the annual convention. It drew 90 home town newspaper editors from North and South Dakota, Wisconsin and Minnesota. In the only resolution passed by the convention, North Central called for rigid opposition to the 20 per cent Federal admission tax on films and directed national Allied to work for its repeal.

Besides Mr. Berger, the only other new officer elected by the Allied group was James Zien, of Grand Rapids, Minn., treasurer. Re-elected were E. L. Peaslee, Stillwater, Minn., first vice-president; R. J. Risch, Appleton, Minn., second vice-president; Jack Wright, Red Wing, Minn., secretary, and Stanley D. Kane, Minneapolis, executive counsel.

Leon J. Bamberger, sales promotion manager of RKO Pictures, in an address before the newspaper forum, scored the unfairness of newspapers charging premium advertising rates for motion picture theatres.

"The idea of newspapers charging a higher rate for amusement advertising than commercial advertising, is an archaic one," Mr. Bamberger declared. "The higher rate stems from the time, long before movies were born, when shows were provided only by itinerant troupes.

Explains Inequity

"The newspapers at that time thought the fellow who gave but one or two days' advertising to a show was not entitled to the same rate as the local merchant who bought space day in and day out. This attitude was understandable, especially when some papers had the sad experience of failing to collect at all.

"Nowadays, however, the showman is a local man or he is the local representative of a big, responsible organization. He is a respected citizen of the community. He advertises his entertainments week in and week out. . . . There is no reason why he should be asked to pay one cent more than the department store or any other local merchant, with the rate, of course, depending on how much space he will contract for in advance."

Mr. Bamberger said he thought it "peculiar" that some papers have established a policy of giving the exhibitor a lower rate if he places an ad on a page other than the regular amusement page, and, in conclusion, he called for greater cooperation between newspapers and theatres, pointing out that they are a vital part of our economy.

Mr. Mann, in welcoming the newspaper representatives, described the common ground existing for newspapers and theatres. They both "make for a lively Main Street in any town," he said, "and, likewise, they both depend on a lively Main Street for their economic success." At the same time he expressed hope that the meeting would bring about a changed attitude on the part of the press toward Hollywood.

"Another Hollywood"

Said the retiring president: "There is, you know, another Hollywood than the one we read about. It is an earnest, hard-working Hollywood that is turning out the finest pictures in its history. It is a Hollywood, not of Communists, but of Democrats and Republicans and, above all, Americans."

George Murphy, MGM star, told the convention that television audiences on the West Coast are returning to the film theatres for good solid entertainment. He added that, with this assurance, the motion picture industry is making history by launching its most elaborate production schedule. Other speakers included Claude Swanson, editor of the *Fairmont Sentinel*, Fairmont, Minnesota, and Margaret Sheridan, RKO actress.

Universal's Blumberg 40th Anniversary Drive Ends

Saturday, May 3, marked the end of the 18-week Universal "Nate Blumberg 40th Anniversary Sales Drive." Winners of the $35,000 in prizes will be announced soon. Nineteen of the 31 domestic branches were said to have passed their quotas as the drive went into its 17th week. The leader was the Portland branch, headed by Arthur Greenfield. Other leaders, in order, were Seattle, Donald Gillin; New Orleans, C. R. Ost; and Kansas City, Jack Langan. F. J. A. McCarthy's southern division was leading among divisions.

200 in Tournament

Participants in the golf tournament, May 22, at Vernon Hills Country Club, Tuckahoe, New York, will be limited to 200, the Cinema Lodge, New York, has announced. Alfred W. Schwalberg and Harold Rinzler are chairmen of the B'nai B'rith affair.

ARBITRATION UNIT TO MEET MAY 13-14

A two-day meeting of the Committee on Rules of the Industry Arbitration Conference has been called for May 13-14 by Herman M. Levy, chairman, at the New York headquarters of the Theatre Owners of America. Members of the committee who have been notified are: Adolph Schimel, Austin Keough, Irving Moross, L. S. Hamm, Abram F. Myers, Milton C. Weisman, Mitchell Klupt, Theodore Black and Robert W. Perkins.

Allied Unit Gets Report On Caravan

COLORADO SPRINGS: General topics occupied delegates at the opening sessions here this week of the convention of Allied Rocky Mountain Independent Theatres, presided over by Neal Beezley, president.

Wilbur Snaper, Allied president, told the more than 40 theatre owners in attendance that national headquarters were working to good advantage on buying problems of members and were accomplishing results that would be impossible without Allied. Charles Niles, treasurer, spoke of "pepping up" the Caravan so as to furnish more and livelier information, to be issued more often and with more follow-up on grosses.

Discussing the Council of Motion Picture Organizations, Col. A. H. Cole said the first attempt was like attempting to build the top story of a 10-story building first, and couldn't be done. He praised the Texas COMPO organization which was working at the local level with theatre men and the public and said that it was up to each theatre man to make COMPO work in his situation.

Pathe Industries Will Change to "Chesapeake"

Pathe Industries stockholders, meeting in Cleveland April 30, resolved to change the name of the company to Chesapeake Industries, Inc. Also, they authorized an additional 1,000,000 shares of common stock, and reelected as directors Donald Carter, Edwin Cox, Kenneth M. Young, William C. MacMillen, Jr., Robert W. Purcell, and Charles Shipman.

Drive-Ins Set Campaign

Within the next few weeks, 24-sheet posters urging motorists to "Attend a Drive-in Movie Tonight" will make their appearance on highways in 36 states. The campaign is scheduled to start May 15, according to Jack Braunagel, head of Commonwealth Drive-in Theatres and chairman of Theatre Owners of America drive-in committee.

WARNER POWER

WB

NEVER

"MARA MARU" ERROL FLYNN RUTH ROMAN

"THE SAN FRANCISCO STORY" JOEL McCREA YVONNE DeCARLO SIDNEY BLACKMER RICHARD ERDMAN FLORENCE BATES A FIDELITY-VOGUE PICTURE

"ABOUT FACE" COLOR BY TECHNICOLOR GORDON MACRAE EDDIE BRACKEN DICK WESSON VIRGINIA GIBSON PHYLLIS KIRK AILEEN STANLEY, JR.

"CARSON CITY" COLOR BY WARNERCOLOR RANDOLPH SCOTT LUCILLE NORMAN RAYMOND MASSEY

SUCH A

"3 FOR BEDROOM C" COLOR IN NATURAL COLOR GLORIA SWANSON JAMES WARREN FRED CLARK HANS CONRIED STEVE BRODIE JANINE PERREAU ERNEST ANDERSON MARGARET DUMONT A BRENCO PRODUCTION

"THE WINNING TEAM" DORIS DAY RONALD REAGAN FRANK LOVEJOY

"WHERE'S CHARLEY?" COLOR BY TECHNICOLOR RAY BOLGER ALLYN McLERIE

"THE STORY OF WILL ROGERS" COLOR BY TECHNICOLOR WILL ROGERS, JR. JANE WYMAN JAMES GLEASON AND AS HIMSELF: EDDIE CANTOR

SET-UP

"SHE'S WORKING HER WAY THROUGH COLLEGE" COLOR BY TECHNICOLOR VIRGINIA MAYO RONALD REAGAN GENE NELSON DON DeFORE PHYLLIS THAXTER PATRICE WYMORE

"TOP SECRET" CORNEL WILDE STEVE COCHRAN KARL MALDEN PHYLLIS THAXTER

"JIM McLAIN" JOHN WAYNE

"THE CRIMSON PIRATE" COLOR BY TECHNICOLOR BURT LANCASTER NICK CRAVAT A NORMA PRODUCTION

FOR

"THE MIRACLE OF OUR LADY OF FATIMA" COLOR BY WARNERCOLOR

"SPRINGFIELD RIFLE" COLOR BY WARNERCOLOR GARY COOPER

"APRIL IN PARIS" COLOR BY TECHNICOLOR DORIS DAY RAY BOLGER CLAUDE DAUPHIN

"TOP OF THE WORLD" First Story of the danger-missions of the Air Force Weather Patrol in the Arctic!

DELIVERY

"THE IRON MISTRESS" COLOR BY TECHNICOLOR ALAN LADD VIRGINIA MAYO

ABBOTT AND COSTELLO MEET 'CAPTAIN KIDD' IN SUPERCINECOLOR ALSO STARRING CHARLES LAUGHTON A WOODLEY PRODUCTION

"THE DESERT SONG" COLOR BY TECHNICOLOR KATHRYN GRAYSON GORDON MACRAE SIGMUND ROMBERG'S GLORIOUS MUSIC

"THE MAN BEHIND THE GUN" COLOR BY TECHNICOLOR RANDOLPH SCOTT PATRICE WYMORE DICK WESSON PHILIP CAREY

"I CONFESS" MONTGOMERY CLIFT A QUEBEC PRODUCTION

WITHOUT A LET-UP

All This WARNER POWER in Preparation!

"THE JAZZ SINGER" COLOR BY TECHNICOLOR DORIS DAY DANNY THOMAS

"THE EDDIE CANTOR STORY" COLOR BY TECHNICOLOR

"THE SEA ROGUE" COLOR BY TECHNICOLOR ERROL FLYNN

"HIS MAJESTY O'KEEFE" COLOR BY TECHNICOLOR BURT LANCASTER

"KISS ME AGAIN" COLOR BY WARNERCOLOR VICTOR HERBERT'S IMMORTAL MUSIC

"BY THE LIGHT OF THE SILVERY MOON" COLOR BY TECHNICOLOR DORIS DAY GORDON MACRAE

"THE GRACE MOORE STORY" COLOR BY TECHNICOLOR

"THE SYSTEM" HUMPHREY BOGART

"BROADWAY REVISITED" JANE WYMAN COLOR BY WARNERCOLOR

"COME ON, TEXAS" RANDOLPH SCOTT COLOR BY WARNERCOLOR

"THE END OF THE RAINBOW" COLOR BY WARNERCOLOR

"HELEN OF TROY" COLOR BY WARNERCOLOR

"SALLY" COLOR BY TECHNICOLOR

"STOP YOU'RE KILLING ME" COLOR BY WARNERCOLOR BASED ON A COMEDY BY DAMON RUNYON

And There's WARNER POWER in

WARNER BROS. SHORT SUBJECTS

WARNER BROS. CARTOONS

BUGS BUNNY COLOR BY TECHNICOLOR

MERRIE MELODIES COLOR BY TECHNICOLOR

LOONEY TUNES COLOR BY TECHNICOLOR

WARNER PATHE NEWS

WB

Printed in U.S.A.

JOHNSTON SEES BRIGHT FUTURE FOR INDUSTRY

President of MPAA Details Six-Point Program With Recommendations

A six-point program of suggestions and recommendations to insure future industry progress and well-being is outlined by Eric Johnston in the annual report of the Motion Picture Association of America issued last week. It was the first published version of the report since March, 1946.

The general tone of the MPAA president's summation of 1951, which he headed "A Year of Growing Confidence," was one of optimism. Of 1952 he said the industry was moving into the year "with a strengthened sense of confidence in its future."

Popularity Is Cited Of American Films

Mr. Johnston referred to the increasing popularity of American films in the foreign market, touched on technical developments and restrictions imposed on exhibition by the National Production Authority, discussed the opportunities presented by theatre television and paid tribute to the industry's Production Code which he credited with having given the industry "a firm base on which to build good will and public respect."

In conclusion, and leading into the formulation of his six points, Mr. Johnston said: "I am confident that the motion picture industry can move forward to new successes from its accomplishments of 1951—with a pattern for progress fashioned from experience, from a realistic appraisal of its problems, and a clear definition of its needs." He then cited the following conditions that should be met to bring about industry prosperity and advancement:

1. Continued improvement in the quality, diversity and appeal of motion picture entertainment is of prime importance. All reports from the studios herald another great year of outstanding motion pictures to follow the successes of 1951.

Improved Showmanship, Promotion Is Urged

2. Showmanship methods and more intensified promotional efforts to support the pictures should be further improved, both at the national and local levels. Techniques powerful enough to penetrate the growing ranks of selective film-goers must be devised to build box office response to films which now offer such a variety in treatment and theme. This program is a joint one with exhibitors.

3. The traditional machinery of the industry for distribution of films in this country should be streamlined. Changing patterns of demand, transportation and population have dislocated the accustomed patterns. For the sake of economy and of better service, there are many possibilities which an industry that is determined to be modern and up-to-date must explore for itself.

PCA APPROVED 291 ORIGINALS

Of the feature pictures reviewed and approved by the Production Code Administration in 1951, 291—or 67.3 per cent—were based on original screen stories, 25—or 6.3 per cent were made from stage plays, 70—or 17.2 per cent — derived from novels, and 25—or 5.8 per cent—used short stories. These totals are part of a chart showing the source material of feature-length pictures approved by the PCA between 1935 and 1951. Of the features handled by the PCA in that 16-year period, 5,244—or 63.7 per cent—used original scripts.

4. The international market is of great importance to the industry and to the nation. There are few American industries whose portion of income from exports is so great. No other industry makes a greater contribution to the promotion of the democratic way of life throughout the world.

5. The invention and development of new technical methods can open new doors of opportunity for the industry. Further efforts in the field of technical research, in the utilization of new media such as frequency space for Theatre TV, and in developments in the use of sight and sound are urgent.

Removal of Barriers Claimed Essential

6. The removal of barriers to the industry's welfare is essential. There have been increasing impediments to the industry's progress from taxes, anti-trust litigation and censorship. The industry is carrying a burden of direct taxes on theatre admissions which is unfair and discriminatory. Relief must be sought by bringing the economic facts to the attention of the lawmakers.

"One of the projects the entire industry is looking forward to is the completion of a workable arbitration system. Among other things, such a system may materially reduce the financial drain on the industry of anti-trust litigation. I am hopeful the months ahead will bring a clearcut test in the Supreme Court of the United States of the constitutionality of motion picture censorship," he said.

Mr. Johnston said the long and gradual recession of box office receipts from the record peak of 1946 had been halted in April of 1951 and he credited this to "the successful effort of the motion picture studios to improve their product." In 1951 alone, he said, Americans paid $1,300,000,000 to see motion pictures and American films got 74 per cent of the world's screen time.

"The motion picture theatre has become the focal point of family interest and entertainment—the recipient of public recognition that the motion picture is America's favorite source of relaxation and recreation," the report read. "This recognition stems in no small measure, I believe, from the industry's broad program of self-regulation. The industry's voluntary Production Code represents carefully developed standards which through the years have won wide public acceptance and approval. It is, in fact, a crystallization of the nation's own standards of morals and good taste."

Report Gives Details Of PCA Activities

One of the tables attached to the annual report shows that, during 1951, the PCA analyzed and considered 1,958 books, plays, synopses and scripts. Other tables cite the amount of screen-time given to U. S. films in various areas of the world; the world of the PCA from 1935 to 1951; activities of the title registration bureau, etc.

"Not in recent years has there been so long a list of great pictures, outstanding in their entertainment and dramatic values," said Mr. Johnston. The report backs this up with a picture-layout and an extensive listing of the top 1951 product. Other departments covered in the report include the International Division, Advertising Code Administration, the Advisory Unit for Foreign Films, the Canadian Cooperation Project, the Motion Picture Export Association, public services, Children's Film Library and technical, library and educational services.

Supreme Court Refuses Brookside Appeal

WASHINGTON: The Supreme Court early this week refused to hear an appeal of eight major distributors in the so-called Brookside case. This in effect upholds and puts into final form the decision of the Eighth Circuit Court of Appeals, awarding the Brookside Theatre Corp. of Kansas City, $1,250,000 in damages plus attorneys' fees and costs. Lower courts had found the distributors guilty of violating the anti-trust laws by conspiring to prevent the Brookside from obtaining pictures during 1936-37.

Fabian Leads Yeshiva Drive

S. H. Fabian, president of Fabian Theatres, was chairman of a fund raising dinner May 2, in New York, for a $25,000,000 Medical Center to be sponsored by Yeshiva University. The dinner was in form of a tribute to New York State Attorney General Nathaniel Goldstein.

"SEEING IS

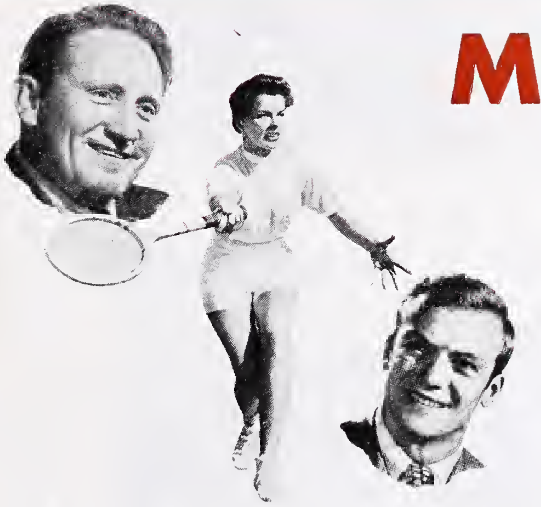
Much as we would have wished, we could not bring thousands of exhibitors to California to see the great M-G-M attractions that are literally the talk of the industry!

Therefore we are rushing prints as fast as possible for trade-showings so that exhibitors everywhere may attend our "Seeing Is Believing Trade Shows" of the pictures that are to be the life-blood of film business in the coming months!

ATTEND THESE TWO TERRIFIC TRADE SHOWS!

See for yourself these M-G-M attractions and watch for coming "Seeing Is Believing" M-G-M Trade Shows!

BELIEVING!"

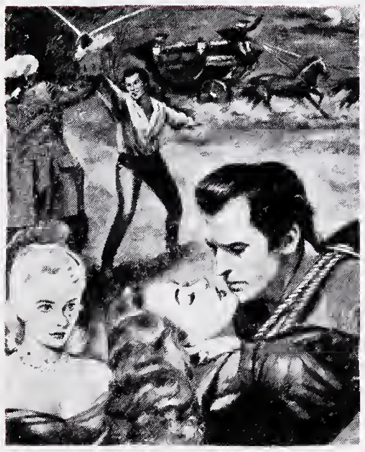


MAY 12-"PAT AND MIKE"

When Preview-audience reception confirmed M-G-M's belief that this Tracy-Hepburn comedy is even funnier than "Adam's Rib" we moved its release into early summer to give theatres the benefit of a truly outstanding attraction when the need is greatest. A unique teaser campaign is under way across the nation that will continue from now right up to release. In addition to the stars, the new favorite Aldo Ray and a flock of headline male and female sports personalities make it the year's most unusual offering.

ALBANY	20th-Fox Screen Room	1052 Broadway	5/12	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/12	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/12	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/12	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/12	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/12	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/12	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/12	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/12	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/12	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	5/12	11 A.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/12	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/12	3:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/12	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	5/12	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/12	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/12	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/12	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/12	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/12	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/12	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/12	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/12	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	5/12	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	5/12	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/12	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	5/12	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/12	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/12	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	5/12	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/12	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	5/12	2 P.M.

M-G-M presents Spencer Tracy • Katharine Hepburn in "PAT AND MIKE" co-starring Aldo Ray • with William Ching • and Sports Stars: Gussie Moran • Babe Didrikson Zaharias • Don Budge • Alice Marble • Frank Parker • Betty Hicks • Beverly Hanson • Helen Dettweiler
Written by Ruth Gordon and Garson Kanin • Directed by George Cukor • Produced by Lawrence Weingarten



MAY 19-"SCARAMOUCHE"

(*Technicolor*)

Until you see it you can't realize how truly great it is. Not since "Three Musketeers" has there been such a spectacular Technicolor entertainment, packed with swashbuckling action, gorgeous women, reckless adventurers against a background of Technicolor beauty and pageantry. Preceded by a super advertising campaign in magazines, newspapers and other media, its World Premiere at Radio City Music Hall will be the opening gun in a history-making box-office career.

ALBANY	20th-Fox Screen Room	1052 Broadway	5/19	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/19	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/19	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/19	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/19	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/19	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/19	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/19	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/19	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/19	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	5/19	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/19	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/19	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/19	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	5/19	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/19	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/19	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/19	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/19	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/19	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/19	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/19	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/19	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	5/19	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	5/19	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/19	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	5/19	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/19	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/19	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	5/19	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/19	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	5/19	2 P.M.

M-G-M presents Rafael Sabatini's "SCARAMOUCHE" starring Stewart Granger • Eleanor Parker • Janet Leigh • Mel Ferrer • with Henry Wilcoxon • Nina Foch • Lewis Stone • Richard Anderson • Color by Technicolor • Screen Play by Ronald Millar and George Froeschel
Directed by George Sidney • Produced by Carey Wilson

STAR POWER & STORY QUALITY

THAT'S WARNERS' ONE-TWO PUNCH FOR '52 AND BOX OFFICE BRIGHTS

KEY OFFICIALS of Warner Brothers speak these days in terms of "Warner Power," a phrase coined to describe the strength of what the company confidently believes to be its heftiest lineup of product in many a year.

Specifically, Warner Power may be said to be an impressive roster of star names, a list of distinguished newcomers groomed for stardom, and a group of diversified story properties. All of this shortly will be presented to the public following a series of exploitation campaigns, the like of which the studio has never previously undertaken.

Lengthy Star List

The following are just some of the star names attached to current and forthcoming Warner product: Humphrey Bogart, Ray Bolger, Marlon Brando, Doris Day, Cary Grant, Abbott and Costello, Alan Ladd, Burt Lancaster, Vivien Leigh, Gordon MacRae, Will Rogers, Jr., Gilbert Roland, Gloria Swanson, Danny Thomas and Jane Wyman. Outstanding featured players include Kim Hunter, Karl Malden, Phyllis Thaxter, Dick Wesson, Raymond Massey and Patrice Wymore.

Scheduled for release between now and September are 11 productions, five in color by Technicolor, two in WarnerColor, one in Natural Color and three in black and white. Leading the list of Technicolor films is "The Story of Will Rogers," starring Will Rogers, Jr., as his famous father and Jane Wyman as his wife.

Other Technicolor pictures include: "About Face," a musical starring Gordon MacRae, Eddie Bracken, Dick Wesson; "Where's Charley?" starring Ray Bolger in the screen adaptation of the long-run Broadway stage hit; "She's Working Her Way Through College," starring Virginia Mayo, Ronald Reagan and Gene Nelson in a musical adaptation of a play by James Thurber and Elliot Nugent, and "The Crimson Pirate," starring Burt Lancaster.

The two WarnerColor films are "Carson City," a Western starring Randolph Scott, Lucille Norman and Raymond Massey, and "The Miracle of Our Lady of Fatima," starring Gilbert Roland and Angela Clark. Gloria Swanson stars in the Natural Color film, "Three for Bedroom C," a Brenco Production for Warner Brothers. The remaining productions are "Mara Maru," adventure drama starring Errol Flynn and Ruth Roman, and "The San Francisco Story," starring Joe McCrea and Yvonne DeCarlo.

Eight Now in Work

Currently before the cameras are the following eight productions: "Springfield Rifle," in WarnerColor, starring Gary Cooper with Phyllis Thaxter and Philip Carey; "April in Paris," a musical in color by Technicolor starring Doris Day and Ray Bolger; "Top of The World," Arctic Adventure starring Frank Lovejoy and Steve Cochran; "The Iron Mistress," Technicolor, starring Alan Ladd and Virginia Mayo; "The Desert Song," Technicolor, starring Gordon MacRae and Kathryn Grayson; "The Man Behind the Gun," Technicolor, starring Randolph Scott and Patrice Wymore, and "Jim McLain," a Robert Fellows-John Wayne Production for Warner Brothers starring Wayne and Nancy Olson.

Practically every picture to be presented by the company in the coming months features at least one newcomer in an important role. In Abbott and Costello's "Jack and the Beanstalk," the romantic leads are played by Shaye Cogan, a former vocalist with Vaughn Monroe's band, and James Alexander, who toured the nation as singing lead in the stage hit "Oklahoma!" Among the new faces in "About Face" are Joel Grey, comedy protege of Eddie Cantor, and Cliff Ferre, an actor-dancer.

Gloria Swanson's "Three for Bedroom C" gives handsome James Warren his big break as leading man, while "The Crimson Pirate" serves to introduce the Continental beauty Eva Bartok to American audiences. Not the least among the newcomers is Will Rogers, Jr., who first faced the cameras in the film biography of his father.

"The San Francisco Story," a scene above from the picture in which Joel McCrea and Yvonne DeCarlo star.

That's Gloria Swanson above, in her latest, "3 For Bedroom C." Supporting her are James Warren, Hans Conreid, Steve Brodie and Fred Clark.

Will Rogers, Jr., portraying his father, in "The Story of Will Rogers."

"She's Working Her Way Through College." It's Virginia Mayo, at the left, in a musical in which her co-players are John Perri and Glen Turnbull.

Exploitation programs for all of these films get under way the moment the picture goes into production. To facilitate these programs, Mort Blumenstock, vice-president in charge of advertising and publicity, recently moved his headquarters from New York to the Warner Brothers studios in California.

Typical of the extent of the campaigns

is the announcement from Mr. Blumenstock this week that arrangements have been completed with U.S. Highway Association 66 to rename Highway 66 "The Will Rogers Highway." The road covers 2,200 miles through eight states and hundreds of cities along "Main Street, U.S.A." The association also will distribute more than 1,000,000 automobile shield stickers crediting "The Story of Will Rogers."

Set Elaborate Promotion

Other promotions will feature four-color, full page ads in all leading national magazines, tieups with Colgate Palmolive Peet, Lux and Chesterfield featuring in addition to the Rogers' film, "The San Francisco Story," "She's Working Her Way Through College" and "Mara Maru." Exploitation for "Three for Bedroom C" has been worked out with the Santa Fe Railway whose Super Chief is featured in the film.

Backing up these films there are, in various stage of production, 46 properties from which the 1952 production schedule will be completed. Some of the titles and the producers assigned to them include: "The Helen Morgan Story," Robert Arthur; "The Private Life of Helen of Troy," Sam Bischoff; "The Grace Moore Story," Henry Blanke; "The Jazz Singer," Louis F. Edelman; a musical version of "Calamity Jane," William Jacobs; "Sam Houston," Robert Sisk, and "The Story of Eddie Cantor," Sidney Skolsky.

In connection with this and other forthcoming product, Major Albert Warner last weekend brought to a conclusion the third and final meeting in Chicago of the company's regional sales forces, called to outline sales and merchandising policies.

"A Complete Pattern"

Major Warner, in a statement to the western division session meeting at Chicago's Blackstone Hotel, said that "a complete pattern and flow of fine entertainment is the key to the future of the motion picture industry."

The Chicago meeting, and the two previous meetings in New Orleans and Pittsburgh, he said, had "produced the most clear-cut expressions I have yet heard of basic showmanship principles."

Ben Kalmenson, vice-president in charge of distribution, sounded the keynote of the meetings, Major Warner said, when he called for "a continuous performance with aggressive merchandising. Continuity of fine entertainment must be our basic aim; not just one good picture at a time, but a continuous flow of good pictures."

"Emerging from these meetings," he declared, "I see the best kind of continuous performance of all—the continuous attention to every picture by every branch of the motion picture industry; the distribution force, the merchandising, advertising and publicity people and the alert exhibitors who are beginning their job on a picture when the producer does."

The war scene is from "Top Secret," starring Cornel Wilde, above, and Steve Cochran, Karl Malden and Phyllis Thaxter. It is a Henry Blankeproduction, Lewis Seiler directing.

Errol Flynn, above, with Ruth Roman, in "Mara Maru," a story of the Far East.

Gilbert Roland is the star, at the right, of "The Miracle of Our Lady of Fatima," a Bryan Foy film.

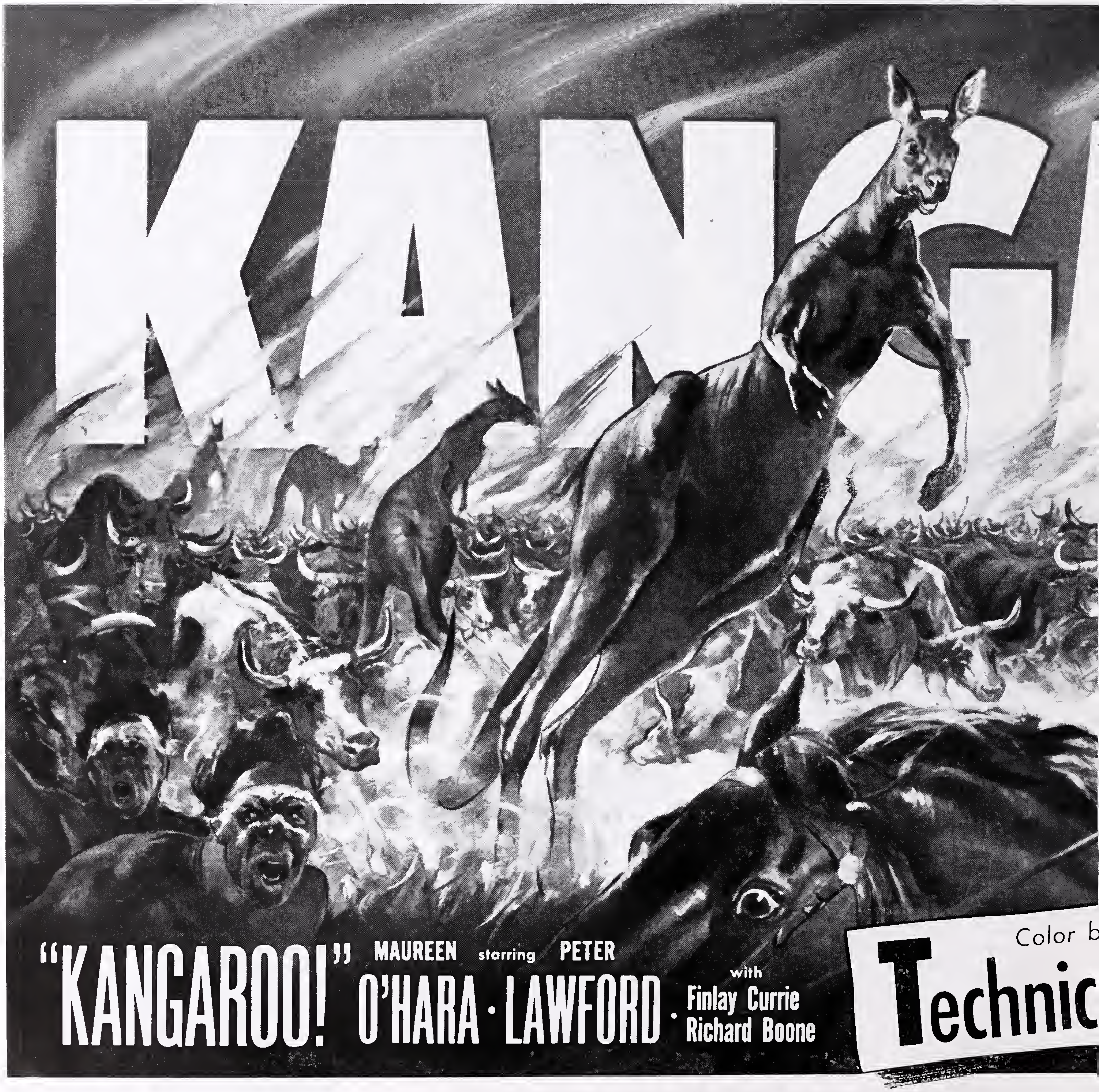
At the lower right, Ronald Reagan and Frank Lovejoy, in "The Winning Team." Doris Day is the feminine lead in this Bryan Foy baseball story.

Jumpin' Ray Bolger, dancing star, in a scene, below, from "Where's Charley?"

Cardinals
Cardinals

THE FIRST AMERICAN PICT

READY FOR DEC



"KANGAROO!" MAUREEN starring PETER **O'HARA · LAWFORD** · with Finlay Currie Richard Boone

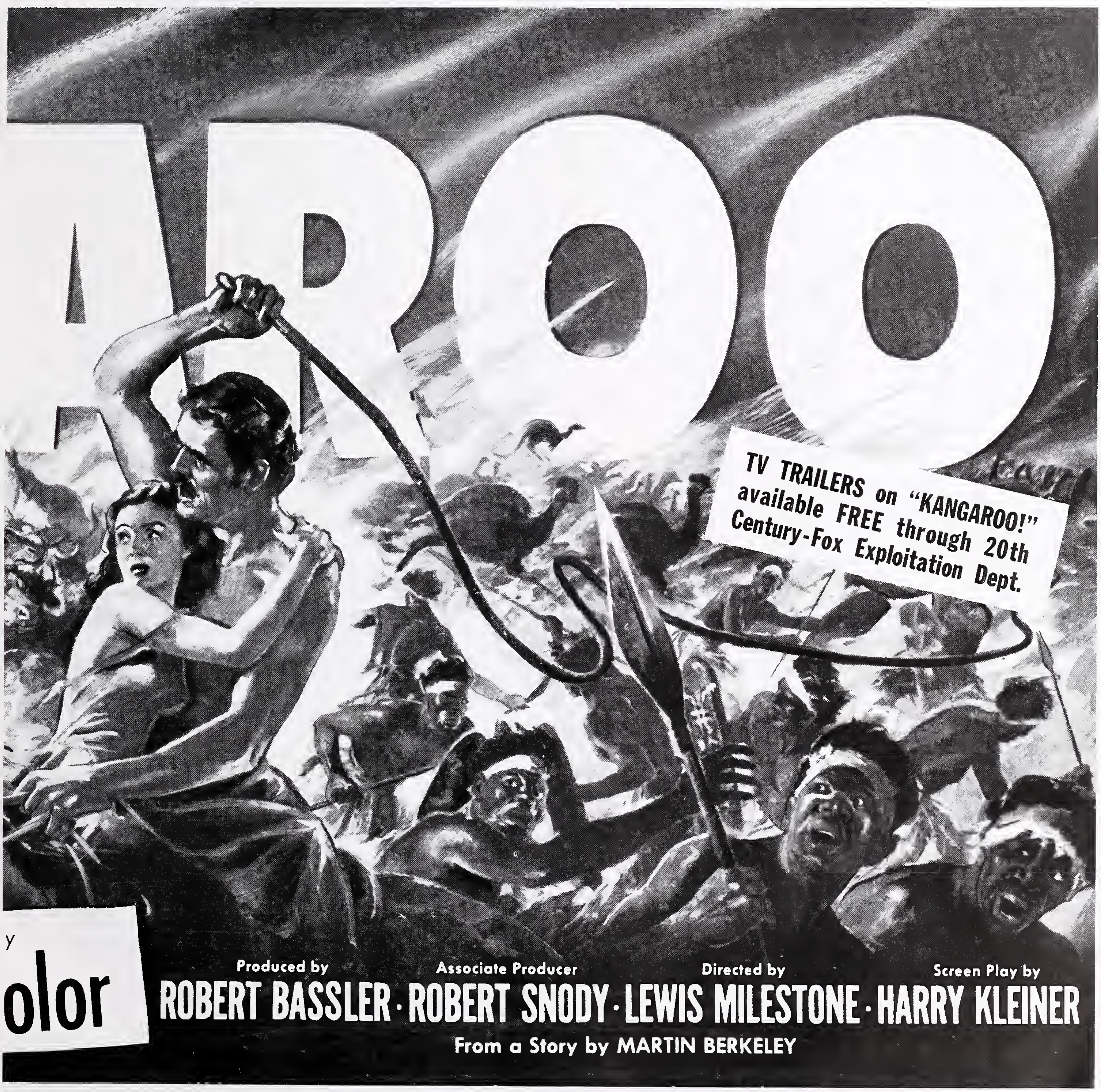
Color b

Technic

THERE'S NO BUSINESS LIKE

URE MADE IN AUSTRALIA

ORATION DAY!



TV TRAILERS on "KANGAROO!" available FREE through 20th Century-Fox Exploitation Dept.

y

olor

Produced by **ROBERT BASSLER** · Associate Producer **ROBERT SNODY** · Directed by **LEWIS MILESTONE** · Screen Play by **HARRY KLEINER**

From a Story by MARTIN BERKELEY

20th CENTURY-FOX BUSINESS!

MGM BETS ON FUTURE, SETS 81 THROUGH 1953

Exhibitors at Studio Hear Plans for Expanded Production Output

At the opening session of the "Seeing Is Believing" conclave of America's leading exhibitors at the MGM Culver City studios Thursday, Dore Schary, vice-president in charge of production, announced a total of 81 pictures to come from that studio by January 1, 1954.

Nineteen of the productions are completed and ready for release, 11 are in production and 53 are in active preparation.

Thirty-nine of the 81 pictures will be in color, the majority in Technicolor, with a limited number in the new Ansco color.

"Such long-range plans offer powerful evidence of the faith of our company's officials in the future of the picture industry," Mr. Schary said. "The investment in such a production program is obviously tremendous and I can think of no greater demonstration of confidence in the future of any business."

Varied Entertainment Is Program Feature

The 53 pictures on the future MGM schedule, to be produced prior to January 1, 1954, represent all types of screen entertainment. They include:

The Naked Spur, Technicolor, starring James Stewart, Robert Ryan, Janet Leigh, Ralph Meeker with Millard Mitchell, to be produced by William H. Wright and directed by Anthony Mann.

Never Let Me Go, starring Clark Gable, to be produced by Clarence Brown, directed by Delmer Daves.

Young Bess, Technicolor, starring Stewart Granger, Jean Simmons and Charles Laughton, to be produecd by Sidney Franklin and directed by George Sidney.

Julius Caesar, Shakespeare drama. Technicolor, all-star cast, John Houseman produces.

The Making of a Marine, Ansco all-star cast, to be produced by Dore Schary.

The Student Prince, Technicolor, starring Mario Lanza, to be produced by Joe Pasternak and directed by Curtis Bernhardt.

Small Town Girl, Technicolor, starring Jane Powell, to be produced by Joe Pasternak. Leslie Kardos to direct.

The Sobbin' Women, Technicolor, with 14 stars, to be produced by Jack Cummings.

Vaquero, Technicolor, to be produced by Stephen Ames.

All the Brothers Were Valiant, Technicolor, starring Robert Taylor and Stewart Granger, to be produced by Pandro S. Berman.

Brigadoon, Technicolor, starring Gene Kelly and Kathryn Grayson, to be produced by Arthur Freed.

Prince Valiant, Technicolor.

The Girl Who Had Everything, starring Elizabeth Taylor, William Powell, to be produced by Armand Deutsch.

Jumbo, Technicolor, starring Red Skelton, Donald O'Connor and Debbie Reynolds, to be produced by Roger Edens.

Latin Lovers, Technicolor, starring Lana Turner and Fernando Lamas, to be produced by Joe Pasternak.

The Lonesome Gal, to be produced by Nicholas Nayfack.

Sombrero, Ansco, starring Pier Angeli, Ricardo Montalban, Vittorio Gassman and Cyd Charisse, to be produced by Jack Cummings and directed by Norman Foster.

Dangerous When Wet, Technicolor, starring Esther Williams, Fernando Lamas, to be produced by George Wells with Charles Walters directing.

Apache Trail, starring Gilbert Roland, to be produced by Hayes Goetz and directed by Harold Kress.

Remains To Be Seen, to star Debbie Reynolds, to be produced by Arthur Hornblow, Jr.

Jefferson Selleck, starring Spencer Tracy, to be written, produced and directed by Joseph Mankiewicz.

Years Ago, to star Spencer Tracy and Debbie Reynolds, to be directed by George Cukor and produced by Lawrence Weingarten.

Rose Marie, Technicolor, to be produced by Arthur Hornblow, Jr., and directed by Mervyn Leroy.

Battle Circus, to be produced by Pandro S. Berman and directed by Richard Brooks.

My Mother and Mr. McChesney, starring Greer Garson, with Donna Corcoran, to be produced by Edwin H. Knopf.

Captain Quicksilver, to be produced by Armand Deutsch.

I'm From Missouri, Technicolor, starring Gene Kelly and Danny Kaye, to be produced by Arthur Freed.

House of Seven Flies, to be produced by William H. Wright.

Beau Brummel, Technicolor, starring Stewart Granger, to be produced by Sam Zimbalist.

Crest of the Wave, starring Van Johnson, to be written, produced and directed by John and Roy Boulting.

The Last World, to be produced by Carey Wilson.

Moonfleet, to be produced by William H. Wright.

Wind From the East, to be produced by Armand Deutsch.

O, Promise Me, Technicolor, to be produced by Jack Cummings.

Robinson Crusoe, Technicolor, starring Stewart Granger, to be produced by Sam Zimbalist.

The Romberg Story, starring Kurt Kasznar, Technicolor, to be produced by Arthur Freed.

The Sheriff of Siskiyou, to be produced by Stephen Ames.

A Steak for Connie, to be produced by Stephen Ames.

I Love Louisa, Technicolor, starring Fred Astaire, to be produced by Arthur Freed.

Interrupted Melody, Technicolor, starring Lana Turner, to be produced by Jack Cummings.

Invitation to the Dance, Technicolor starring Gene Kelly and Leslie Caron to be produced by Arthur Freed and directed by Kelly.

Mogambo, Technicolor, starring Clark Gable. to be produced by Sam Zimbalist.

Montes, the Matador, Technicolor, starring Ava Gardner, Fernando Lamas, Ricardo Montalban, to be produced by Jack Cummings.

Dream Wife, to be produced by Sidney Sheldon.

Flesh and the Devil, starring Ava Gardner Fernando Lamas and Ricardo Montalban, to be produced and directed by Clarence Brown.

Give A Girl A Break, Technicolor to star Marge and Gower Champion, produced by Jack Cummings.

The Desperate Search, produced by Matthew Rapf.

Men Don't Cry, produced by William Grady, Jr.

Fast Company, produced by Henry Berman.

Riptide, produced by Sol Fielding.

See How They Run, produced by Sol Fielding.

ALL EXHIBITION REPRESENTED ON MGM STUDIO JUNKET

"Seeing Is Believing."

So saying, MGM Wednesday transported some 100 assorted exhibitors, home office executives, and trade paper editors to the studio at the West Coast.

They went by air, and were to return that way. In between they were to see MGM product at the rate of two pictures a day for three days.

Thus, the company hopes, the message will go out from people who have seen, and now believe, that up and coming MGM product is the best in its history.

The exhibitors represent some 10,000 theatres. And they also represent the important exhibitor organizations, members of the Council of Motion Picture Organizations.

The six pictures to be shown are "Scaramouche," which was to open Thursday at the Radio City Music Hall, New York; "Ivanhoe," "The Merry Widow," "Because You're Mine," "Lovely To Look At," and "Pat And Mike." Also to be shown were highlights of other pictures.

The national theatre organizations and their officers who were to attend were: Allied States Association: Wilbur Snaper, president, Ben Marcus, treasurer, and John M. Wolfberg, secretary.

Independent Theatre Owners Association: Dave Weinstock, vice-president, New York; Max A. Cohen, William Namenson, and Julius Sanders.

Metropolitan Motion Picture Theatres Association: Edward N. Rugoff, president, Harry Goldberg, second vice-president, Russell V. Downing, treasurer, New York; and Leo Brecher, board chairman.

Theatre Owners of America: Mitchell Wolfson, president, John Rowley, Walter Reade, Jr., Max Connett, J. J. O'Leary, and Leonard H. Goldenson.

Western Theatre Owners: Rotus Harvey, president, and Ben Levin, treasurer.

(Continued from preceding page)

Code Three, produced by William Grady, Jr.

The Many Loves of Dobie Gillis, to be produced by Arthur Loew, Jr.

Currently before the cameras are some of the most important productions on M-G-M's schedule, including:

Plymouth Adventure, Technicolor, starring Spencer Tracy, Gene Tierney, Van Johnson, produced by Dore Schary, directed by Clarence Brown.

Prisoner of Zenda, Technicolor, starring Stewart Granger, Deborah Kerr, James Mason, produced by Pandro S. Berman, directed by Richard Thorpe.

The Story of Three Loves, Technicolor, all-star cast.

Tribute to a Bad Man, starring Lana Turner, Kirk Douglas, Walter Pidgeon, produced by John Houseman, directed by Vincente Minnelli.

Lili, Technicolor, starring Leslie Caron, Mel Ferrer, Jean Pierre Aumont, produced by Edwin H. Knopf, directed by Charles Walters.

I Love Melvin, Technicolor, starring Donald O'Connor and Debbie Reynolds, to be produced by George Wells, directed by Don Weis.

Time Bomb, starring Glenn Ford and Anne Vernon, to be produced by Richard Goldstone with Ted Tetzlaff directing.

Rogues' March, starring Peter Lawford, Richard Greene, Janice Rule, produced by Leon Gordon, directed by Allan Davis.

Sky Full of Moon, starring Carleton Carpenter, Jan Sterling, produced by Sidney Franklin, Jr.

Everything I Have Is Yours, Technicolor, starring Marge and Gower Champion, Dennis O'Keefe, Monica Lewis, produced by George Wells, directed by Robert Z. Leonard.

You For Me, starring Peter Lawford, Jane Greer, Gig Young, produced by Henry Berman, directed by Don Weis.

MGM Sales Talks Begin At Coast

MGM this week concluded the first of a series of five divisional sales meetings, called by Charles M. Reagan, general sales manager, at the St. Francis Hotel in San Francisco. Beside the home office group, in attendance at the meetings were district and branch managers and salesmen under the supervision of George A. Hickey, western sales manager.

The Central Division branches, under John J. Maloney, sales manager, will meet at the Netherlands Plaza Hotel in Cincinnati May 12-14. The third session will be held at the Wardman Park Hotel in Washington May 15-17 for Rudy Berger's Southern Division. The fourth will find the Southwestern Division, under John S. Allen, and the Midwestern Division, under Burtus Bishop, Jr., congregated at the Blackstone Hotel in Chicago May 19-22. The fifth and final meeting will be held at the Astor Hotel in New York for John P. Byrne's Eastern Division May 26-28.

Mr. Reagan's home office group, which will attend all five sessions, includes E. M. Saunders, assistant general sales manager; H. M. Richey, assistant to Mr. Reagan; Jay Eisenberg of the legal department; William B. Zoellner, short subject and newsreel sales head; M. L. Simons, Mr. Richey's assistant, and Dan S. Terrell, exploitation head.

Terry Ramsaye Says

DE MILLE MILESTONE—From Hollywood comes word that Cecil B. De Mille, foremost individual contributor to the box office of the motion picture across four decades, is ending his corporate business activities in Cecil B. De Mille Productions, Inc. The fact that he is now 71, and has the while enjoyed success in measure with his screen performance has a bearing. But that is obviously not the determinative. He enjoys continued vigor. He may, and probably will, make some more pictures, but for some other corporation, like Paramount maybe. It is to be remembered that he has admitted that "creation is a drug that I can not do without." So far it is a legalistic sort of Bernhardt farewell.

The poignant aspect of the decision is that it is accompanied by the observation that taxations and the restrictions of business have brought Mr. De Mille to his decision. He is quoted as considering that there is no healthy opportunity for the small corporation in such a field today, that only the greatest, most strongly bulwarked business organizations can survive and hope to prosper. So, if he works, it will be for somebody else.

That is a pointed, personalized expression of a progressively growing aspect of the American scene. More and more it is true that if one is to work he will be inevitably channelled into a job with "somebody else" in some ramification of some vast interest. Probably he will have to join a guild or union to do that. This we have seen in all manner of activity from the nickelodeon to the gas pump.

And the end is not yet—after Big Business comes Big Government, the State—steel for instance.

* * *

STATISTICS—The world gross on "Gone with the Wind" at last and recent accounting was $38,000,000, of which $16 million was foreign. That is about 42 percent so far from overseas, thus approaching the average ratio currently quoted at 44 percent for the American product. The other day "The Wind" had gone into its ninety-fifth week in a Paris run. Clearly while average in ratios between home and abroad, it is overwhelmingly the highest grossing picture in the annals of the industry.

Striking that favourite chord of mine, "entertainment only," it is more than obvious that for those audiences overseas "The Wind" can be of basic "escapist" appeal only. On the average the Europeans are much more ardent patrons of the motion picture than we of its homeland are now. Probably the determinant is the fact that over there the motion picture for the multitudes has far, far less competition than in the United States, and that it is, for the great majority, incomparably the best entertainment buy—in many areas the only one—even as it was once over here.

Inevitably that great and essential foreign market must exert a large influence on the output of Hollywood. In truth, of course, it long has. There has been little real consciousness among the critics, pundits and opinion makers of the real international nature of the American motion picture. It is only relatively recently that our own Department of State has been aware. Most of the Government doesn't know it yet.

An unhappy sequel for the struggling screen overseas comes with the obvious endeavour of some of their picture makers to make pictures in the inimitable and sleek Hollywood pattern for export to us. They are deceived by the acceptances of some of their wares among theatres serving our minority audiences, an acceptances won by their own special qualities of difference.

* * *

IN TRANSIT—We have report that the Kansas-Missouri Theatre Association is considering holding its spring convention on a train on the way to that Hutchinson opening of "Wait Till the Sun Shines, Nelly." Sounds reasonable. It carries this observer back to when the century was in its teens and he was officially connected with nineteen corporations and directors' meetings were held on the inter-office telephone, while stockholders' meetings, slightly more formal, were often held in the elevator on the way to lunch—lots of business, lots of lawyers, decisions quick, action quicker.

* * *

NATURE NOTE—Out the luring window faced by this typewriter a pair of ebullient robins are planning a home high up in a sixty foot willow. It was only a handful of yesterdays, it seems, that willow was a mere whip carried in between thumb and forefinger to be planted by the spring and encouraged to reach up to the sun. Now those nestlings will be watched with opera glasses. Two decades have passed since that tree started up, and much that was so important in the years between seems less significant than it. Like as not it will be there many a decade more, home for generations of robins, and many, many of the things that happen the while will be no more important either. Perspective is vision diffracted through the invisible grating of time, which being nothing endures.

the eyes
of the
country are
on this...

the eyes
of the
industry
are on this...

Louis de Rochemont's greatest since "The House on 92nd Street"

Be there when
G-Men save
"Operation Falcon"

COLUMBIA PICTURES
presents
LOUIS de ROCHEMONT'S
Production of

WALK EAST ON BEACON

starring GEORGE MURPHY · Finlay Currie · Virginia Gilmore

Story and Screenplay by LEO ROSTEN · Suggested by THE CRIME OF THE CENTURY by J. EDGAR HOOVER · from THE READER'S DIGEST · Produced by LOUIS de ROCHEMONT with the cooperation of the FEDERAL BUREAU OF INVESTIGATION · Directed by ALFRED WERKER

"A thrill'm"
Walter Winchell

"Movie of the Week"
Look

"Triple A"
Louis Sobol

Columbia
-of course

46 PICTURES ARE SET BY 20th-FOX

17 Films Ready for Release; Close to Half of Coming Product to Be in Color

Twentieth Century-Fox this week disclosed details of its 1952-53 production program which Darryl F. Zanuck called "the biggest long-range production schedule in the company's history."

The breakdown showed that the studio has 17 pictures, nine of them in color by Technicolor, completed and awaiting release. Twelve more, six in Technicolor, are either shooting or ready to go before the cameras, and an additional 17, including eight in Technicolor, will be produced during the summer. Thirty-one scripts are being prepared of which eight will be made in Technicolor.

Long-Range Programs Vital

Mr. Zanuck, 20th-Fox vice-president in charge of production, said: "Never in the history of the film industry has the urgency of a long-range production program been so vital. Maximum economy without the sacrifice of efficiency and quality is the only way the critical problems we are now faced with can be met and overcome."

Mr. Zanuck announced he had named Sol C. Siegel as executive producer in charge of all musical production at the studio. He starts immediately exercising his new authority over musical pictures now in the preparatory stage. This does not include musical projects now in production—"Farmer Takes a Wife," "Tonight We Sing," "Bloodhounds of Broadway" and "Stars and Stripes Forever."

Following is a report on the stage of Mr. Zanuck's production program:

Pictures completed and ready for release are:

"Belles On Their Toes," Technicolor, Jeanne Crain, Myrna Loy, Debra Paget. "The Outcasts of Poker Flat," Anne Baxter, Dale Robertson. "Kangaroo," Technicolor, Maureen O'Hara, Peter Lawford. "Diplomatic Courier," Tyrone Power, Patricia Neal.

"Les Miserables" Ready

"Lydia Bailey," Technicolor, Dale Robertson, Anne Francis. "We're Not Married," Marilyn Monroe, David Wayne, Ginger Rogers, Fred Allen. "Wait 'Til the Sun Shines, Nellie," Technicolor, Jean Peters, David Wayne. Victor Hugo's "Les Miserables," Michael Rennie, Debra Paget, Robert Newton. "Dream Boat," Clifton Webb, Ginger Rogers.

"What Price Glory," Technicolor, Dan Dailey, James Cagney, Corinne Calvet. "Don't Bother to Knock," Marilyn Monroe, Richard Widmark. "Way of a Gaucho," Technicolor, photographed in its entirety in the Argentine. "Lure of the Wilderness," Technicolor, Jean Peters, Jeffrey Hunter. "Monkey Business," Cary Grant, Ginger Rogers, Marilyn Monroe. "Treasure of the Golden Condor," Technicolor, photographed in part in Guatemala.

O. Henry's "Bagdad on the Subway." This picture includes five of O. Henry's most popular stories: "The Clarion Call," Richard Widmark, Dale Robertson, "The Cop and the Anthem," Marilyn Monroe, David Wayne, "The Last Leaf," Anne Baxter, Jean Peters, "The Gift of the Magi," Jeanne Crain, Farley Granger, and "The Ransom of Red Chief."

Hemingway Story Filmed

Ernest Hemingway's "The Snows of Kilimanjaro," Technicolor, Gregory Peck, Susan Hayward, Ava Gardner.

Pictures in production or ready for immediate production are:

"Stars and Stripes Forever," Technicolor, Clifton Webb, Ruth Hussey. "Pony Soldier," Technicolor, Tyrone Power, Cameron Mitchell. "Tonight We Sing," Technicolor, David Wayne, Anne Bancroft, Ezio Pinza. "Bloodhounds of Broadway," Technicolor, Mitzi Gaynor, Scott Brady, Mitzi Green. "My Wife's Best Friend," Anne Baxter, MacDonald Carey.

"Night Without Sleep," Gary Merrill, Linda Darnell. "Something for the Birds," produced by Sam Engel; directed by Robert Wise. "Big Man," Joanne Dru, Richard Widmark. "The Farmer Takes a Wife," Technicolor, Betty Grable, Dale Robertson. "Niagara," Technicolor, Joseph Cotten, Marilyn Monroe.

Daphne Du Maurier's "My Cousin Rachel," produced by Nunnally Johnson. "Powder River," Technicolor, produced by Andre Hakim.

Summer Production Set

Pictures scheduled for production this summer are:

Irving Stone's "The President's Lady," produced by Sol C. Siegel. "Evangeline," Technicolor, produced by Sam Engel. "The Queen of Sheba," Technicolor, produced by Sam Engel. "Call Me Madam," Technicolor, Ethel Merman, Donald O'Connor. "White Witch Doctor," Technicolor, produced by Otto Lang. "The Desert Rats" (The Siege of Tobruk), produced by Robert L. Jacks. "Gentlemen Prefer Blondes," produced by George Jessel. "Man on the Tightrope," produced by Robert L. Jacks. "90 Saddles for Gobi," produced by Stanley Rubin. "Baptism of Fire," produced by William Bloom. "Blaze of Glory," produced by Jules Schermer. "The Form Divine," produced by David Hempstead. "Hands Across the Sea," produced by Stanley Rubin. "Music in the Air," Technicolor, produced by George Jessel. "King of the Khyber Rifles," Technicolor, produced by Frank P. Rosenberg. "Ramona," Technicolor, produced by Philip Dunne. "Taxi," produced by Sam Engel.

Other stories in preparation for later production are: "Father Junipero Serra"; "Nearer My God To Thee"; "Three Fled"; "The Story of Jezebel"; "The Face In the Deep"; "On to Oregon"; "The W. C. Fields Story"; "Mabel and Me"; "Daddy Long Legs"; "The Greeks Had a Word For It"; "There's No Business Like Show Business"; "My Book and Heart"; "A Star In the West"; "Rescue On Station Charlie"; "Twelve Mile Reef"; "Affair At St. Albans"; "Cameo Kirby"; "Heaven High, Hell Deep"; "The Arms of Venus"; "May the Best Wife Win"; "It Happened In Sun Valley"; "Assignment In Stockholm"; "Single-Handed"; "The Steeper Cliff"; "Smoke Bellew"; "The Number"; "The Late Christopher Bean"; "The Girl From Moulin Rouge"; "Brotherhood of Fear" and "Santa Fe."

Rotus Harvey Pronounces For Government Control

In the form of an answer to a friend's letter stating the problems of a subsequent run exhibitor, with a well-built theatre, H. V. (Rotus) Harvey, president of Western Theatre Owners, last week, agreed that governmental control of regulation of the film industry is "perhaps the only course left."

The "friend" had said he believed the western exhibitors would demand such regulation, and Mr. Harvey remarked in part:

"At first, I thought my friend was just plain crazy; but, after spending a couple of hours discussing his suggestion, I, too, began to wonder. I began to believe that he was right, for it did seem that all previous efforts to get production and distribution to adopt a 'live and let live' policy had failed. . . ."

Universal Sales Staff At Chicago Meeting

Universal Pictures has scheduled a series of top level sales and promotion meetings of its home office sales executives, district managers and promotion executives at the Hotel Blackstone in Chicago May 14, 15 and 16. Sales and promotion plans for "The World In His Arms" and other top product to be released by the company during the summer months will be discussed. Alfred E. Daff, vice-president and director of world sales, and Charles J. Feldman, domestic sales manager, will head a group of sales executives attending the meeting.

Oresman Acquires RKO Stock

A. Louis Oresman in March acquired an additional 1,600 shares of RKO Theatres Corporation common stock, the Securities and Exchange Commision has reported, in Washington. This brought his holdings to 18,100 shares. Other transactions reported, were a transference sale by Jack L. Warner of 6,200 shares of Warner Brothers common; and sale by Edward Muhl of 200 shares of Universal common.

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

A YANK IN INDO-CHINA

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
War Drama

CAST:
John Archer
Douglas Dick

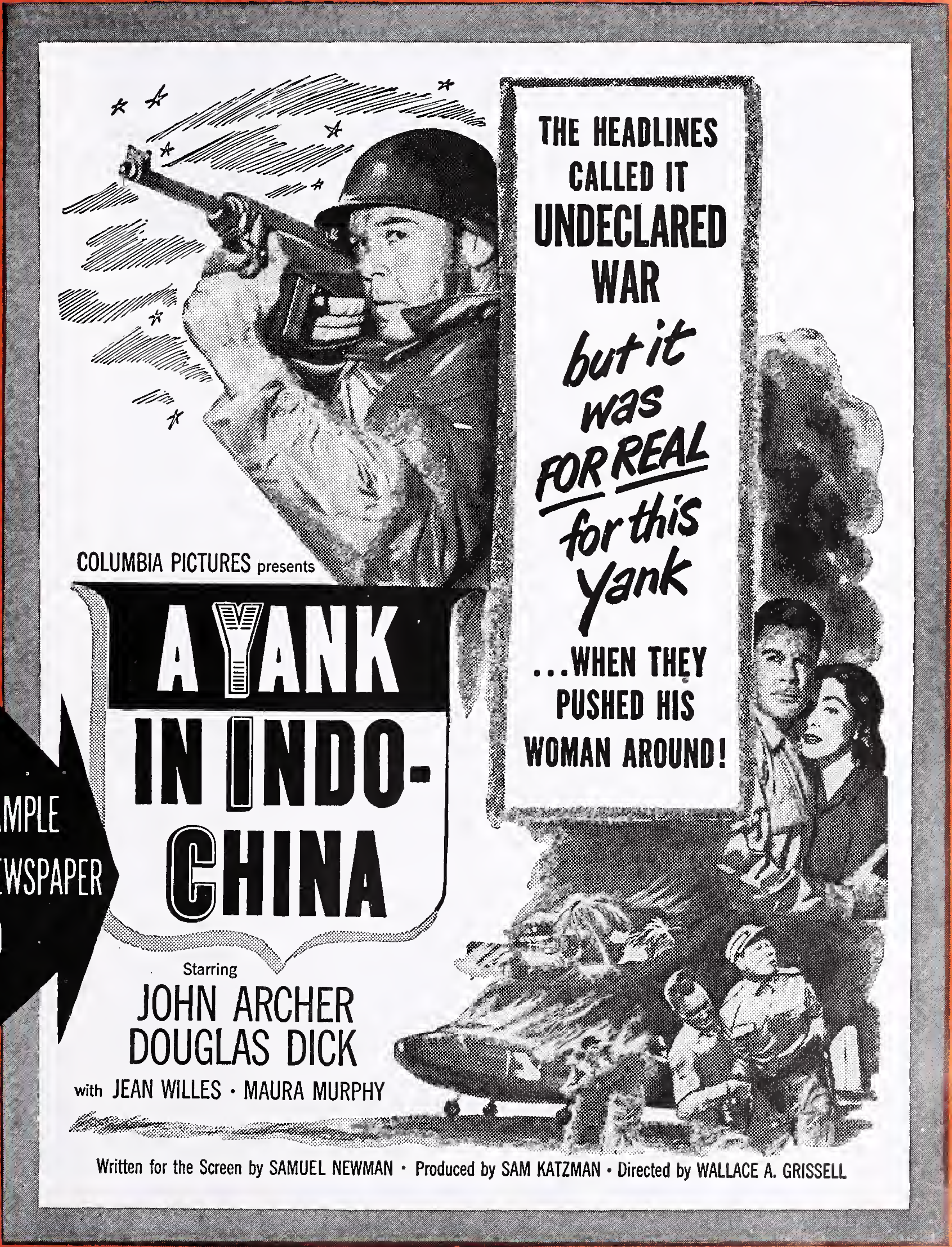
RUNNING TIME:
67 minutes

HIGHLIGHTS:
Behind the lines of the world's hottest front! Red raid tactics exposed. Mass executions. Savage reprisals. Razed villages. World knows no fury like a Yank fighting for his girl... and this guy's fighting for two! Kidnapped Yanks and their girls blast captors. Traitors trapped! Jungle escape! The guy and girl next door show 'em what Yanks are made of in the hottest spot on earth. "Okay for action market." (Daily Variety) "Plenty of action." (Hollywood Rep.) "Satisfies thrill seekers." (Showmen's Tr. Rev.)

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



THE HEADLINES CALLED IT UNDECLARED WAR *but it was FOR REAL for this yank* ...WHEN THEY PUSHED HIS WOMAN AROUND!

COLUMBIA PICTURES presents

A YANK IN INDO-CHINA

Starring
JOHN ARCHER
DOUGLAS DICK
with JEAN WILLES · MAURA MURPHY

Written for the Screen by SAMUEL NEWMAN · Produced by SAM KATZMAN · Directed by WALLACE A. GRISSELL

MOVIES RIDE THE CUSHIONS FOR PLUSH EXPLOITATION

by JAMES D. IVERS

The people of Colorado and Utah heard about the movies last week in tones and at a level not likely to be forgotten by the citizens nor by the more than 50 newspaper people from all over the country who heard and saw it. The occasion was a progressive premiere through the two states with a star troupe ballyhooing the picture and the industry on station platforms and street corners, in theatres and at Rotary and Chamber of Commerce luncheons, dinners and receptions in 10 cities.

The stars were from Hollywood: weather, scenery, hospitality and enthusiasm were supplied by the states of Colorado and Utah; transportation de luxe was by the Denver and Rio Grande Railroad, and the picture was supplied by Paramount. Its title, by coincidence, is "Denver and Rio Grande," produced by Nat Holt.

The star troupe was led by the inexhaustible Forrest Tucker and included Laura Elliott, star of the picture, Zasu Pitts and J. Carrol Naish, both featured; Tony Romano, and the Three Taylor Maids. These constituted the permanent cast, augmented from time to time by Governor Dan Thornton of Colorado, Governor J. Bracken Lee of Utah, Judge Wilson McCarthy, president of the Denver and Rio Grande and perfect host on the trip, and Nat Holt, producer of the picture, who rates a special citation for instigating the trip on behalf not only of the film but of the industry.

The parade began in Denver May 1 with the opening banquet of the annual Governor's Hospitality Conference devoted entirely to the virtues of the picture. The next afternoon all Denver saw the ancient narrow gauge steam engine used in the picture decorated and bewreathed as a prelude to the opening at the Denham theatre.

From there the expedition rode a D & RG special train—Vistadome, lounge car with bar stocked for any emergency from snake bite to consolation for lost luggage, and presidential private car complete with president—through the Royal Gorge, and Eagle Canyon, over the Tennessee Pass and down the Western Slope through Glenwood Canyon, Ruby Canyon and across the Utah desert to Salt Lake City, where D & RG men dammed the flood in order to bring the train in on time. Supervised by the top operating personnel of the railroad, the trip was railroading at its best conducted by railroad men who learned their business in the Western tradition.

THE PITCH. J. Carrol Naish, of the cast of "Denver and Rio Grande" barks the picture at the Skyline Theatre, Canon City, opening.

The four day itinerary included premieres for the picture and stage shows by the troupe at the Ute, Colorado Springs; the Main, Pueblo; the Skyline, Canon City; the Glen, Glenwood Springs; the Cooper, Grand Junction; and the Utah, Salt Lake City, with extra performances on station platforms, the Colorado Fuel & Iron mills, civic luncheons and pioneer costume dances.

With the working press covering the story under ideal conditions and from a moist and pleasant vantage point, the states of Colorado and Utah and the railroad got nationwide publicity, the motion picture industry got top grosses and immeasurable good will, and the press had a time for themselves. (*See page 57 for exploitation details.*)

Sen. Mundt Takes Floor To Laud "John," "Beacon"

The motion picture industry this week was praised in Washington for "two new and intensely patriotic pictures"—Paramount's "My Son John" and Columbia's "Walk East on Beacon"—by Senator Karl Mundt (R., S.D.), a key figure in the Congressional investigations of the Alger Hiss case. Sen. Mundt took the Senate floor to praise "My Son John" for "faithfully and feelingly depicting the evil poisons of Godless Communism" and described the film as "undoubtedly the greatest, most stirring, pro-American picture of the past decade." "Walk East on Beacon," said the senator, is "another gripping and compelling picture on the same theme, demonstrating dramatically how America's great FBI is operating to penetrate and punish the Communist spy apparatus in America."

Open 3 New Canada Drive-ins

The Franklin & Herschorn circuit of Canada plans to open its three new 900-car drive-ins in the Maritime Provinces in the middle of May. They are located near St. John, between Sydney and Glace Bay on Cape Breton Island and outside of Halifax.

Johnston Is Re-elected

Eric Johnston was re-elected president and Ralph D. Hetzel, Jr. was named a vice-president when the board of directors of the Motion Picture Association of America held its first quarterly meeting in New York last week.

Re-elected with Mr. Johnston were Joyce O'Hara, Joseph I. Breen and John G. McCarthy, vice-presidents; Fred W. DuVall, treasurer; Sidney Schreiber, secretary, and Stanley Weber, assistant treasurer.

At the annual meeting of the members of the Association, which preceded the board meeting, all of the present directors were re-elected. Mr. Hetzel has the title of assistant to the president in charge of the New York office.

The board unanimously adopted a resolution extending "warm expressions of thanks and appreciation to Mr. William F. Rodgers for his undertaking to act as chairman of the distributors' representatives at the industry conference on arbitration and for his devoted and effective leadership of the distributors' conferees."

Mr. Johnston announced the membership of the MPAA committees for 1952. Following are the chairmen of these groups:

Executive, Mr. Johnston; Finance, Mr. DuVall; membership, Jack Cohn; National distributors, A. W. Schwalberg; Law Committee of General Counsel, Austin C. Keough; international affairs, Mr. McCarthy; advertising and publicity directors, Charles Simonelli; Advertising Advisory Council, Howard Dietz; copyright law, Adolph Schimel; exhibitor and community relations, Ned E. Depinet; foreign legal advisory, Roger C. Clement; international film relations, Lawrence Lipskin; newsreel, Walton C. Ament; public relations, Nate J. Blumberg; research, Paul Raibourn; solicitations, John J. O'Connor; television, Leopold Friedman; titles, Albert S. Howson.

Toronto House Reports $56,114 Year Profit

TORONTO: Operating profit of Eastern Theatres, Ltd., the company which operates the Imperial, Toronto, increased to $175,694 last year from $141,895 in 1950, the annual report to shareholders shows. However, an increase in Dominion income tax provision and $6,732 in provincial income tax (including prior year adjustment) brought the net profit down to $56,114 from $57,823.

General Precision Net $35,660

General Precision Equipment Corporation and subsidiaries report that for the three months ended March 31, net income amounted to $35,660, equal to six cents per share of common. Last year's similar period brought $167,882, equal to 28 cents per share. Directors Tuesday declared a dividend of 25 cents per common share, payable June 15 to stockholders of record June 2.

Allied Picks Rembusch For COMPO

The plan for the appointment of a three-man interim committee to run the Council of Motion Picture Organizations—until a new president is appointed—was approved last weekend by the Allied States board of directors, who named Trueman Rembusch as its representative on the committee. The action was taken at the board's meeting in Colorado Springs.

Earlier, the Motion Picture Association of America announced after a meeting in New York that it "enthusiastically" approved the COMPO plan and would appoint its representative in the near future. Theatre Owners of America, which is to furnish the third man for the committee, is expected to announce its decision shortly.

Before announcing their approval, the MPAA paid tribute at a luncheon to Arthur L. Mayer, retiring COMPO executive vice-president, for his accomplishments during the past two years. Mr. Mayer left the COMPO post May 2 and took off for Europe by plane two days later.

Other news on the COMPO front: Maurice Bergman, director of public relations for Universal, last weekend began a 12-day speaking tour in Ohio on behalf of COMPO which will include appearances before Rotary, Kiwanis, Lions and Shrine clubs, the Grange, the American Legion and a "Town Meeting of the Air" television show in Columbus. Title of his address is "The Movies Are Your Business." Nine Hollywood personalities will make a Movietime U.S.A. tour of the Memphis exchange territory next week.

RKO Theatres Net Profit For First Quarter Listed

Consolidated net profit of RKO Theatres Corp. and subsidiary companies for the first quarter of 1952 was $137,867, after taxes and all other charges, compared to $441,941 for the same period in 1951, the company disclosed here yesterday. For the 13 weeks ending March 29, 1952, $7,264 was realized as a net profit on the sale of capital assets, compared to a $370,703 net profit in the same category in the 1951 quarter.

Profit from operations for the first quarter of this year was $806,060, compared to $1,093,000 for the same period last year. Dividends and other income for the first 13 weeks of 1952 were listed at $56,693,

Atlas RKO Profits Cited

Atlas Corporation realized "nearly $12-000,000" from its RKO Corp. investment, Floyd B. Odlum, president, said last week, following the annual stockholders meeting. Mr. Odlum also thought the production end of the film industry would be "fully immersed" in television to meet the competition offered by home TV.

HAITI SPREADS HOSPITABLE ARMS TO "LYDIA BAILEY"

PAN AMERICAN WORLD AIRWA
WORLD PREMIERE FLIGHT
"Lydia Bailey"
PAA

THE PRESS, as it began its "junket" to the island Republic, Haiti, Caribbean scene of the Twentieth Century-Fox feature, "Lydia Bailey." To the unusual world premiere went members of the press, and two of the stars, Anne Francis and William Marshall.

by CHARLES S. AARONSON

PORT AU PRINCE: The Republic of Haiti, that strangely mountainous tropical nation in the heart of the blue Caribbean, turned loose all of its exotic charm last weekend to hail 20th Century-Fox's "Lydia Bailey," and to greet and treat half a hundred representative press folk from "Stateside."

Representing magazines, newspapers and the trade press, the contingent was flown non-stop from Idlewild, New York, in a Pan-American special plane, touching down on Pan-Am's air strip at Port au Prince, Haiti, capital of the small republic, seven hours and 50 minutes later.

The group received, during their four-day stay, what might be described as the "full treatment" from a naturally hospitable people, aided in no small measure, it is true, by the Haitian Tourist Bureau.

"Lydia Bailey," done in color by Technicolor and based on the best selling historical novel of several years ago by Kenneth Roberts, tells a bit of the story of Haiti's early struggle for freedom from the rule of the France of Napoleon Bonaparte, hence a world premiere in Port au Prince had full justification.

The Republic of Haiti, up to and including President Paul Magloire, turned the full force of its varied charm in the direction of the visitors from the United States, wining them, dining them, and showing them the beauty that is Haiti, all of which surrounded, in point of time, the *piece de resistance,* the formal opening of "Lydia Bailey," Sunday evening.

The first world premiere held outside the confines of the Continental United States, it was attended by the elite of Haitian society, Government officials, led by the President and the Diplomatic Corps.

Anne Francis, feminine star of the film, and William Marshall, one of its male stars, accompanied the group, and as emissaries of the United States, 20th Century-Fox, and the picture, captured Port au Prince without a struggle. No less than 25,000 of the capital city's inhabitants lined the streets during the motorcade to the theatre, with a fireworks display to brighten the evening sky.

Following the premiere, the President was host at a formal reception and dance at the National Palace, a magnificent white structure, dominating the central square of this most picturesque city, nestling beneath its encompassing and protecting mountains.

The press visitors had a bit of all there is to see in Haiti, in a crowded four-day schedule which included a rugged, and incidentally rain-drenched, ascent to the majestic, and incredible Citadel, defense bastion built, it is said, and understandably, at the cost of some 15,000 lives, atop the mountainous crags which surmount the north end of Haiti, high above Milo with its ruins of the palace of Sans Souci.

The press group was quartered in various hotels in Petionville, some 15 miles from Port au Prince, which becomes a fact worth noting, since these hotels are situated high in the hills which lend to Haiti the distinctive appellation of the Alps of the Caribbean. The views are as superb as they are unexpected.

There was much more, but in sum, it served to add perhaps another small cubit of mortar to the wall of friendly relations fostered among sister Republics the world over by the representatives of the United States. The motion picture's prime function is to entertain, but where its promotion serves to reach a friendly hand across to another, it has served a double useful purpose. In Haiti's welcome to "Lydia Bailey" it served such a purpose well.

New Stars from Paramount...

Charlton Heston

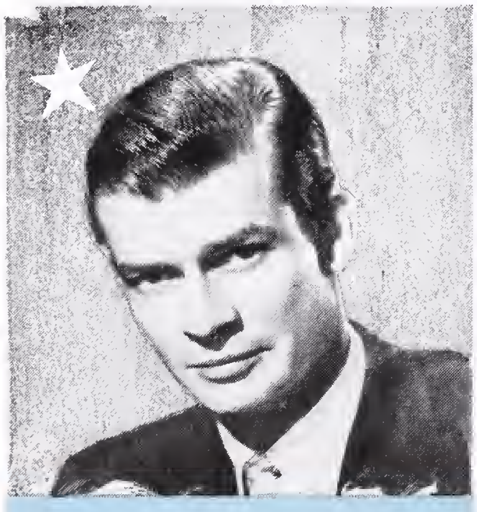
THE GREATEST SHOW ON EARTH gave him his big opportunity with Cecil B. DeMille. Next he plays the lead in an important adventure film, "The Savage" . . .

Jan Sterling

THE REBEL will be her next picture. She played top comedy in "Rhubarb" and for her dramatic work in "The Big Carnival" won an "Oscar" nomination . . .

Don Taylor

STALAG 17 is the film he has just completed for Director Billy Wilder. Soon he will start a lead role in "Pleasure Island," a romantic tale of the South Pacific . . .

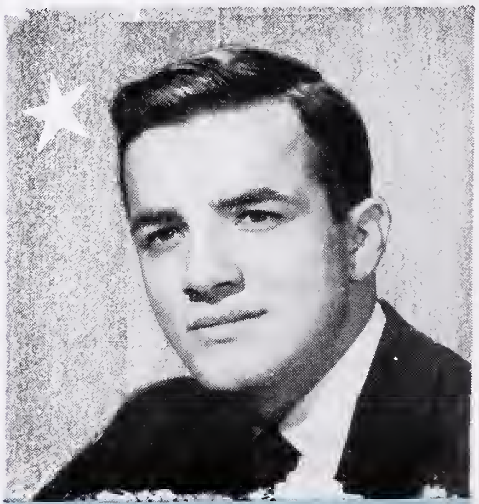


Michael Moore

THE ATOMIC CITY, now having its first engagements, focuses industrywide attention on this new actor who will also soon be seen prominently in "Stalag 17" . . .

Anna Maria Alberghetti

THE STARS ARE SINGING will be next to frame the superb soprano voice of the teen-age star first heard with Bing Crosby in "Here Comes The Groom". . .



Peter Baldwin

THE TURNING POINT, starring William Holden, was Peter's first Paramount picture. Soon after this is released, he will also be seen in Billy Wilder's "Stalag 17" . . .

Paramount, The Star Company, year after year sends the boxoffice the biggest marquee names whom exhibitors annually vote the industry's top money-makers. Now we present a dozen fresh young personalities as your assurance that the new star talent, which is so vital to our business, is constantly being developed for you at the Paramount Studio...

(Mats of this star lay-out are available. Write us for them.)

Audrey Hepburn

ROMAN HOLIDAY, to be filmed here and in Italy by William Wyler, will introduce to screen audiences the sensational star of the current Broadway stage play, "Gigi"...

Gene Barry

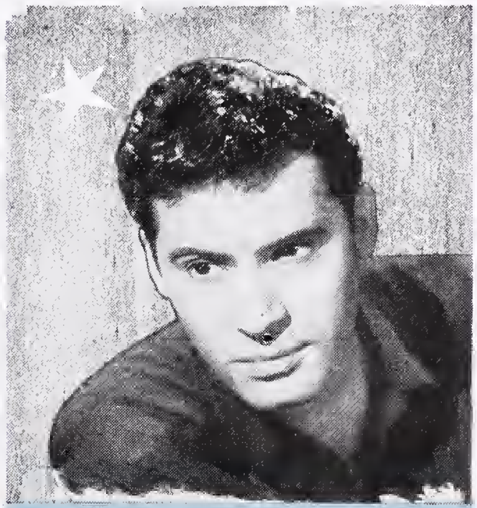
WAR OF THE WORLDS, H. G. Wells' science-fiction masterpiece, will give him an even more bigger role than he plays in "The Atomic City" or "Stalag 17"...

Rosemary Clooney

THE STARS ARE SINGING, a big musical in color by Technicolor, will be the first film for the recording star who clicked as the "Come On-A My House" girl...

Joan Taylor

THE SAVAGE, new frontier epic, gives Joan a big boost toward stardom. She will also be importantly featured with Bob Hope in "Military Policemen"...



Tom Morton

THE STARS ARE SINGING will present this romantic, rugged hero to movie fans. We predict that he's got a great future as a leading boxoffice moneymaker...

Mary Sinclair

FILM DEBUT SOON in a Paramount picture to be announced shortly... for the girl who is unanimously considered the finest young actress yet to appear on TV...

PARAMOUNT IN TOP PROGRAM

Balaban Hails Production Schedule as Pledge of Faith in Film Future

HOLLYWOOD: Highlighting Paramount's week-long sales and merchandising conference here for production and distribution executives was the announcement at midweek of a program of forthcoming product to be released between July, 1952, and December, 1953.

The line-up of pictures, more than two-thirds of which will be in color by Technicolor, was revealed by Y. Frank Freeman, vice-president and studio head, and Don Hartman, in charge of production before the first sales meeting held at the studio in three years. The program includes pictures which are completed, in production, in editing stages or sufficiently advanced to go before the cameras.

Sees Retail in Industry

Barney Balaban, Paramount Pictures president, hailed the program as an indication of the company's "supreme faith in the future of the motion picture business" and said it is "unprecedented not only in investment but without precedent in scope. Product-wise, it places Paramount in the most solid position in its history."

Presiding at the intensive sessions, A. W. Schwalberg, president of Paramount Distributing Corporation, said the program would be "a big-league factor in a great upsurge in movie-going" and he promised that the company's "all-out" merchandising and promotion "will be pitched on the same top level as its product."

The company's release schedule now starts with Cecil B. DeMille's The Greatest Show On Earth. It will go into general release in July.

Other films which are completed and set for release during the last half of 1952 are:

The Savage, Technicolor, starring Charlton Heston, Susan Morrow, Peter Hanson, and Joan Taylor, directed by George Marshall and produced by Mel Epstein.

"Encore" Succeeds "Quartet"

Encore, with an all-star cast and successor to Quartet and Trio.

Carrie, starring Laurence Olivier and Jennifer Jones and directed and produced by William Wyler.

Son of Paleface, Technicolor, starring Bob Hope, Jane Russell and Roy Rogers, directed by Frank Tashlin and produced by Robert Welch.

Just for You, Technicolor, starring Bing Crosby, Jane Wyman and Ethel Barrymore, directed by Elliott Nugent and produced by Pat Duggan.

Somebody Loves Me, Technicolor, starring Betty Hutton and Ralph Meeker, a William Perlberg-George Seaton production directed by Irving Brecher.

Hurricane Smith, Technicolor, starring Yvonne De Carlo, John Ireland, James Craig, Forrest Tucker, Lyle Bettger and Richard Arlen, produced by Nat Holt and directed by Jerry Hopper.

The Blazing Forest, Technicolor, produced by William Pine and William Thomas, starring John Payne, William Demarest, Agnes Moorehead, Richard Arlen and Susan Morrow, directed by Edward Ludwig.

The Turning Point, starring William Holden, Edmond O'Brien and Alexis Smith, directed by William Dieterle and produced by Irving Asher.

Caribbean Gold, Technicolor, starring John Payne, Arlene Dahl and Sir Cedric Hardwicke with Francis L. Sullivan, produced by William Pine and William Thomas and directed by Edward Ludwig.

Two for Martin-Lewis

The Stooge and Jumping Jacks, two Dean Martin and Jerry Lewis comedies completed by Hal Wallis, both directed by Norman Taurog. One of these will be scheduled for release this year and the other in 1953.

As the 1952 Christmas-New Year holiday attraction, Paramount plans to release Road to Bali, starring Bing Crosby, Bob Hope and Dorothy Lamour, in Technicolor.

Among those planned for release in 1953 are:

Thunder In The East (completed), starring Alan Ladd, Deborah Kerr, Charles Boyer and Corinne Calvet, directed by Charles Vidor and produced by Everett Riskin.

And the following, all currently in the editing stage:

Come Back, Little Sheba, Hal Wallis production, starring Burt Lancaster and Shirley Booth, co-starring Terry Moore with Richard Jaeckel.

Stalag 17, starring William Holden, Don Taylor and Otto Preminger. Billy Wilder produced and directed.

Shane, Technicolor, produced by George Stevens with Alan Ladd, Jean Arthur, Van Heflin and Brandon de Wilde.

Military Policemen, with Bob Hope, Mickey Rooney and Marilyn Maxwell, directed by George Marshall and produced by Harry Tugend.

Pal to Produce One

War of the Worlds, Technicolor, produced by George Pal.

Botany Bay, Technicolor, starring Alan Ladd, James Mason, directed by John Farrow and produced by Joseph Sistrom.

Tropic Zone, Technicolor, starring Ronald Reagan, Rhonda Fleming and Estelita, produced by William Pine and William Thomas, and directed by Lewis R. Foster.

Also aimed for 1953 release are the following productions which are set to start between now and October 1, 1952:

Pleasure Island, Technicolor, with a top cast including Don Taylor, Leo Genn, three British actresses brought here for the film—Dorothy Bromiley, Audrey Dalton and Joan Elan, and Elsa Lanchester. F. Hugh Herbert will direct, with Paul Jones as the producer.

The Stars Are Singing, Technicolor, starring Anna Maria Alberghetti, Rosemary Clooney, Lauritz Melchior and Tom Morton. Norman Taurog directing and Irving Asher producing.

Roman Holiday, William Wyler production with Gregory Peck and Audrey Hepburn.

Pony Express, Technicolor, starring Nat Holt, Charlton Heston, Rhonda Fleming and Jan Sterling.

The Rebel, Technicolor, Pine-Thomas, starring John Payne, Arlene Dahl, Jan Sterling and Lyle Bettger. Edward Ludwig will direct.

Houdini, by George Pal.

Sapphire Sal, Technicolor, an all-star comedy, teaming producer Robert Welch and director Frank Tashlin.

Jamaica Run, Technicolor, Pine-Thomas, starring Ray Milland and Wendell Corey. Lewis R. Foster will direct.

Little Boy Lost, starring Bing Crosby and Claude Dauphin. The producer will be William Perlberg and the director, George Seaton.

Topsy and Eva, Technicolor, to star Betty Hutton and Ginger Rogers. Harry Tugend will produce.

Girls Are Here to Stay, Technicolor, starring Bob Hope. The director will be Claude Binyon and the producer of the picture will be Paul Jones.

Ginger Rogers Signs for Three Paramount Films

Ginger Rogers has signed a three-picture contract with Paramount Pictures, it was announced this week in Hollywood. Her first picture under the deal will be "Topsy and Eva," a musical biography of the Duncan Sisters, in which she will co-star with Betty Hutton and which will be produced by Harry Tugend. Her second is scheduled to be "Rosalind," described as a "tune-filled extravaganza" with a Broadway background, to be produced by Pat Duggan and directed by Julius Epstein. Tentatively set as Miss Rogers' third picture is "The New Haven Story," to be produced by Robert Emmett Dolan.

Universal Has New Type Television Promotion

Universal-International has developed a new type of television program and is servicing it to some 52 TV stations coast-to-coast. Titled "Movie Star Album," the first in the series is a biographical history of Universal star Joyce Holden. In addition to 21 8x10 mat stills, it includes a script and an open-end interview with Miss Holden on a transcription. While the stills of Miss Holden from her early childhood and her career through the present day are televised, the local TV announcers will be able to interview her through their script and her answers on the transcription. The initial program is tied in with "Bronco Buster" in which Miss Holden is co-starred with John Lund and Scott Brady.

Allied Gulf's Board Discusses Sales Tax

Allied Gulf State members will again attempt to have abolished the Louisiana two per cent theatre sales tax, the board, meeting in New Orleans April 29, decided. Don George, Shreveport exhibitor, heads the tax committee. Also discussed was organization of a New Orleans Variety Club.

Buchman Contempt Trial Set for May 26

Sidney Buchman, producer, will be tried for contempt of Congress. He was cited for refusing to answer a subpoena for appearance and testimony before the House Committee on Un-American Activities.

LOST...

● **LOST** to a love without question! . . . The fire of "DUEL IN THE SUN"; the tenderness of "THE SONG OF BERNADETTE".

JENNIFER
JONES
in
The Wild Heart
Color by
TECHNICOLOR
A POWELL-PRESSBURGER PRODUCTION
A SELZNICK PICTURE
Written, Produced and Directed by
MICHAEL POWELL and EMERIC PRESSBURGER

Distributed by RKO RADIO PICTURES

TRADE SHOWINGS

ALBANY	Fox Scr. Rm.	1052 B'way	Tues. 5/20	2:00 P.M.
ATLANTA	RKO Scr. Rm.	195 Luckie St. N.W.	Tues. 5/20	2:30 P.M.
BOSTON	RKO Scr. Rm.	122-28 Arlington St.	Tues. 5/20	10:30 A.M.
BUFFALO	Mo. Pic. Oper. Scr. Rm.	498 Pearl St.	Tues. 5/20	2:30 P.M.
CHARLOTTE	Fox Scr. Rm.	308 S. Church St.	Tues. 5/20	2:00 P.M.
CHICAGO	RKO Scr. Rm.	1300 S. Wabash Ave.	Tues. 5/20	2:00 P.M.
CINCINNATI	RKO Scr. Rm.	12 E. 6th St.	Tues. 5/20	8:00 P.M.
CLEVELAND	Fox Scr. Rm.	2219 Payne Ave.	Tues. 5/20	2:30 P.M.
DALLAS	Rep. Scr. Rm.	412 South Harwood St.	Tues. 5/20	2:30 P.M.
DENVER	Para. Scr. Rm.	2100 Stout St.	Tues. 5/20	2:00 P.M.
DES MOINES	Fox Scr. Rm.	1300 High St.	Tues. 5/20	1:30 P.M.
DETROIT	Blumenthals Scr. Rm.	2310 Cass Ave.	Tues. 5/20	2:30 P.M.
INDIANAPOLIS	Univ. Scr. Rm.	517 N. Illinois St.	Tues. 5/20	1:00 P.M.
KANSAS CITY	Para. Scr. Rm.	1800 Wyandotte St.	Wed. 5/21	2:30 P.M.
LOS ANGELES	RKO Scr. Rm.	1980 S. Vermont Ave.	Tues. 5/20	2:00 P.M.
MEMPHIS	Fox Scr. Rm.	151 Vance Ave.	Tues. 5/20	12:15 Noon
MILWAUKEE	Warner Scr. Rm.	212 W. Wisconsin Ave.	Tues. 5/20	2:00 P.M.
MINNEAPOLIS	Fox Scr. Rm.	1015 Currie Ave.	Tues. 5/20	1:30 P.M.
NEW HAVEN	Fox Scr. Rm.	40 Whiting St.	Tues. 5/20	2:00 P.M.
NEW ORLEANS	Fox Scr. Rm.	200 S. Liberty St.	Tues. 5/20	10:30 A.M.
NEW YORK	RKO Scr. Rm.	630 Ninth Ave.	Tues. 5/20	2:30 P.M.
OKLAHOMA	Fox Scr. Rm.	10 North Lee St.	Tues. 5/20	10:30 A.M.
OMAHA	Fox Scr. Rm.	1502 Davenport St.	Tues. 5/20	1:00 P.M.
PHILADELPHIA	RKO Scr. Rm.	250 N. 13th St.	Tues. 5/20	2:30 P.M.
PITTSBURGH	RKO Scr. Rm.	1809-13 Blvd. of Allies	Tues. 5/20	1:30 P.M.
PORTLAND	Star Scr. Rm.	925 N.W. 19th Ave.	Tues. 5/20	2:30 P.M.
ST. LOUIS	RKO Scr. Rm.	3143 Olive St.	Tues. 5/20	1:30 P.M.
SALT LAKE CITY	Fox Scr. Rm.	216 East 1st St. South	Tues. 5/20	1:30 P.M.
SAN FRANCISCO	Fox Scr. Rm.	245 Hyde St.	Tues. 5/20	2:00 P.M.
SEATTLE	Jewel Box Scr. Rm.	2318 2nd Ave.	Tues. 5/20	1:30 P.M.
SIOUX FALLS	Hollywood Thea.	212 N. Philips Ave.	Tues. 5/20	9:30 A.M.
WASHINGTON	Film Center Scr. Rm.	932 New Jersey Ave.	Tues. 5/20	2:00 P.M.

LAWRIE REPORT ON NFFC YEAR

Points Out Profits and Says Production Cost Has Declined in Year

by PETER BURNUP

LONDON: Suave, accomplished banker James Haldane Lawrie, the National Film Finance Corporation's managing director, had a roseate air when he faced a press conference here last week following publication of the Corporation's annual accounts.

He pointed to the profits made by the corporation which, seen against the background of the millions loaned by the government in the three years of NFFC existence and put out in the chancy enterprise of British film production appeared infinitesimal. Profits for the year came to £10,891. The accounts also showed an overall deficiency to date of no less than £364,304. Nevertheless, the previous year's profit-and-loss account had revealed a deficit of £675,850 converted now into a profit for the year.

Shared in Five Pictures

The profit arose in an excess of the interest charged to the customers over the interest paid by NFFC to the government. (Borrowers paid £206,357 interest to the NFFC; whereas the government charged the corporation on £109,237 only.) But NFFC shared also in the profits on five of the films which it had helped finance. Mr. Lawrie declined to name the films in question, saying it would be unfair to other pictures to do so. NFFC's share in the fortunate five came to £32,996.

Mr. Lawrie feels that next year both the number of such films and the amount of profit should be considerably larger. Newsmen had the feeling that they were stockholders attending an annual accounting of the stewardship of their affairs. Mr. Lawrie claimed that his operations had led to a substantial reduction in all production costs. The average excess over budget on films costing over £175,000 has been reduced in two years by 74 per cent, but in the last two years 11 out of 12 went over budget, as against one out of the 19 costing between £75,000 and £125,000.

Balcon Loan Surprises

Inclusion of the name of Sir Michael Balcon's Ealing Studios among NFFC borrowers provoked considerable surprise in the trade, but Reginald Baker, Ealing's business chief, quickly explained that Ealing does not borrow money from NFFC to make pictures, but that it takes a loan when the finished picture is delivered to the distributor—in this case J. Arthur Rank's General Film Distributors—and to tide the company over until distribution receipts are in.

Mr. Lawrie claimed that in the past year the average amount of screen-time got into the can per day had gone up from 1.18 to 1.66 minutes. And he was willing, too, to claim that his Group Three Scheme—designed to help on novitiates in the business—had already thrown up promising candidates for *Fame.*

Questioned about two notorious flops known to have been special pets of Mr. Lawrie, the NFFC chief urbanely confessed to the complete failure of the films in question but maintained nevertheless that they were "artistic successes."

"Tough" Policy Cited

Back of all that amiable, apparent, beneficence, however, was a sense of NFFC toughness to the supplicants. Mr. Lawrie admitted that certain of his corporation's methods were what he called "unpopular but inevitable." NFFC, he said, has been concentrating on two financing methods; one involving the grouping of films so that profits on winners are not distributed until the losses on the others have been recovered, and the other financing films singly and taking a large share of the profits to cover losses on other individual pictures.

The just issued accounts show that £1,610,000 has been provided against possible losses on £5,307,303 of net advances outstanding. Prospects of repayment of a considerable part of those advances lie very much in the uncertain future, £1,000,000 of those possible losses are set against the now notorious advance of £3,000,000 to British Lion.

Mr. Lawrie admits that the Eady Plan has made his path easier in the last year. But examination of his report discloses that distributors have benefited more therefrom than NFFC and that "Eady" adds to the profit of already profitable films rather than run-of-the-mill productions. On a sample of 34 films in which NFFC was interested the proportion of profitable pictures has not been increased greatly by the plan. The estimated number has increased only from 13 to 16 or 17.

Rank Optical Company Shows £211,621 Profit

LONDON: Preliminary figures of J. Arthur Rank's British Optical and Precision Engineers Ltd., for 1951 show a pronounced turn for the better, revealing a group net profit of £211,621 against £116,073 in the previous year.

The figures were struck, moreover, after the payment in tax of £304,020 compared with £77,088 in 1950.

Payment of preference dividends has been brought up to date but Mr. Rank has decided that the time has not yet come for a resumption of dividend payments on the ordinaries. He takes the view that the company's liquid resources require to be conserved.

British Units Noisy Over U. S. Pact

LONDON: With the parties directly concerned—the British Government and the Motion Picture Association of America—preserving an aloof silence, other interests persist in providing voluble counsel on the pending review of the Monetary Agreement.

In its annual report issued last week, British Equity joins the clamor raised at the A.C.T. meeting; although it is fair to report, not with the same violent anti-Americanism. The report laments that there has been no improvement in the production of British films during the year; fears that the figures show that British production is becoming stabilized at a low level.

Says the report: "The resources of the film production industry are sufficient to produce at least double the number of films which we have been turning out during the past three years. There are sufficient studios, technicians, actors and ideas available. It is, however, doubtful whether this potenial capacity for increased production will remain in being. Studios are being sold and converted to other purposes. Thus during the past year Teddington Studios, with their two large stages, have been sold.

"It is ironic to recall that Teddington Studios were re-equipped after the war with the proceeds of a claim from the War Damage Commission. Now all this money and effort have been lost. Another example is Denham Studios which are still closed. Rumor has it that they, too, are in danger of being sold. The human resources of the industry are dwindling in the same way. Many technicians are finding other jobs and their skill and training is thus lost. British studios employ only half the number of technicians, craftsmen, etc. who were employed during the peak period at war's end."

The report reveals that in association with other unions on the Film Industry Employees Council—they include the A. C. T.—Equity is engaged in formulating proposals for the revision of the Agreement. It claims also that the problems of the industry cannot be solved "until there is a fundamental change in its structure which will give the producer a large share of the box office."

Foreign Aid Measure Is Approved by Committee

The foreign aid bill approved by the Senate Foreign Relations Committee in Washington provides for continuation of the Government's information media guaranty program, "under such agency as the President may determine."

Under the program, the Government guarantees film companies and other information media they will be able to convert into dollars part of their earnings from sending films, books, magazines, and newspapers to foreign areas.

PROBE THE EMOTIONS

that bind a woman
to a strange lover
and a
DANGEROUS LOVE!

DEL PALMA
PAMELA KELLINO

From
the
Novel

HERBERT J. YATES
presents

JAMES MASON · JUNE HAVOC

in

LADY POSSESSED

introducing
STEPHEN DUNNE · with **FAY COMPTON** · **PAMELA KELLINO**

and **STEVEN GERAY** · **DIANA GRAVES** · **ODETTE MYRTIL** *Directed by* **WILLIAM SPIER** *and* **ROY KELLINO**
Screenplay by **PAMELA KELLINO** *and* **JAMES MASON** · *Produced by* **JAMES MASON**

A PORTLAND PICTURE

A REPUBLIC PRESENTATION

People in The News

W. C. GEHRING, executive assistant general sales manager for 20th Century-Fox, addressed 800 members of the Philadelphia Motion Picture Reviewers organization at a luncheon May 1 at the Warwick Hotel. He discussed forthcoming product and stressed public relations topics designed to foster good-will for films.

ALFRED W. CROWN, vice-president of Samuel Goldwyn Production, left this week by plane for Paris and Cannes, France, as representative of the Society of Independent Motion Picture Producers at the forthcoming talks on the U.S.-French film agreement. The representatives of both countries will discuss film imports and the conversion of earnings.

CHARLES M. AMORY, vice-president in charge of sales for Souvaine Selective Pictures, left New York for London by plane last weekend for a short visit to look over new pictures.

DAVID BURSTEN, former secretary and general counsel of the Selznick Releasing Organization, has joined the legal staff of United Artists Corporation, SEYMOUR PEYSER, vice-president and general counsel of United Artists, announced this week.

OTTO W. COOK, manager of film manufacturing at Eastman Kodak Company's Kodak Park plant, has retired after completing nearly 32 years of service with the company.

SAUL MALISOW has been promoted to the post of 20th Century-Fox branch manager in Minneapolis, succeeding RALPH PIELOW, who resigned effective April 26. Mr. Malisow formerly was assistant to MOE LEVY, Midwest division manager.

LIZA WILSON, writer and press agent, has been appointed Hollywood editor of The American Weekly, ERNEST V. HEYN, editor, has announced.

GEORGE TEMPLETON, Hollywood director, writer and actor, has been named by the State Department to head the motion picture program in the Office of the U. S. High Commissioner in Germany. Under the program, documentary and other films are produced and distributed in Western Germany.

MAX SHEINE has been appointed manager of the Calgary branch of International Film Distributors by D. V. ROSEN, general manager, whose offices are in Toronto.

General Decrease Shown In Tax Collections

WASHINGTON: General admission tax collections in March, reflecting February business, were almost $6,000,000 below those of March, 1951, one of the sharpest year-to-year drops in many months, the Bureau of International Revenue reported last week.

Collections this March amounted to $19,863,940, compared with $25,625,450 last March. This means that for the first three months of this year, collections were almost 12 per cent below those of the first quarter last year.

General admission tax collections include levies on admissions to concerts, sports events, legitimate theatre and other spectator entertainment, as well as to motion pictures. Total admission tax collections, including general collections, roof garden and cabaret taxes and various overcharges, amounted to $23,590,162 in March compared with $28,900,924 last March.

Two Anti-Trust Suits Filed In New York

Two anti-trust suits, seeking combined treble damages totaling $7,500,000, were filed this week in Federal Court in New York.

Samuel I. Orsen and Harold W. Friedman, assignors of Colonial Enterprises, Albany, N. Y., seek $4,500,000 in damages from the distributors and circuits, claiming discrimination in rentals and clearances between 1947 and 1951. Named besides the eight majors are Fabian Theatres, Mark Strand Corp., RKO Keith Orpheum Corp., Fast Theatres, Inc. and Copia Realty Corp.

The second suit was brought by the TC Theatre Corp., which operated the Biltmore Theatre, Mt. Vernon, and seeks $3,000,000 in damages covering a period from 1937 to 1950. Besides the eight majors, named as defendants are Brandt Theatres, Parkway Theatres, Donni Blair Amusement Corp., Embassy Vernon Corp., Skouras Theatres, Mt. Vernon Corp. and Willard Amusement Corp.

Houston Will Soon Have Twin Screen Drive-in

Houston's biggest drive-in, the King Center, which will have the distinction of two screens back-to-back, will be ready to open June 1, Julius Gordon, president of L.O.G., Inc., builders of the new theatre, has announced. The theatre, described as a "butterfly" drive-in, will accommodate 800 cars and is situated on 10 acres of ground. The two screens are for the convenience of patrons who want to see only half of the theatre's regular double feature program. Included for the convenience of the patrons will be two large snack bars. Current plans are for the theatre to show only "first drive-in run pictures," within a month of their presentation in downtown theatres.

NPA Doubles Allowance

WASHINGTON: Starting with the third quarter, the amounts of metals which manufacturers of theatre equipment and other items may "self-certify" have been roughly doubled by the National Production Authority.

Self-certification is a procedure whereby a manufacturer writes his own priority tickets for certain amounts of metals, without having to come to NPA for an official government priority. It is designed to eliminate paperwork both for the manufacturer and for NPA.

Effective July 1, manufacturers of so-called Class B products, including most items of theatre and film equipment, will be able to self-certify up to 60 tons of carbon steel, 16 tons of alloy steel, 500 pounds of stainless, 3,000 pounds of copper and 4,000 pounds of aluminum, providing these allowances do not exceed the amount of metals used in an average quarter of 1950.

At present, these firms are allowed to self-certify up to 30 tons of carbon steel, eight tons of alloy steel, 500 pounds of stainless, 3,000 pounds of copper and 2,000 pounds of aluminum.

All manufacturers, regardless of their 1950 consumption, will, starting July 1, be able to certify up to 25 tons of carbon steel, one ton of alloy steel, 500 pounds of copper and 1,000 pounds of aluminum. At present, such firms are allowed to write their own tickets for only five tons of carbon steel, 1,000 pounds of alloy steel, 500 pounds of copper and 500 pounds of aluminum. No stainless steel is now allowed or would be allowed for self-certification to these producers.

House Un-American Group Hears Robinson Again

Edward G. Robinson, making his third voluntary appearance before the House Un-American Activities Committee in Washington last week, testified again under oath that he was never a Communist or, knowingly, a fellow traveler or Communist sympathizer. Mr. Robinson called himself a liberal Democrat and said he had been "duped and used" by Red front organizations which had used his name for "hidden purposes." He added, "No one has ever been willing to confront me, under oath, free from immunity, and unequivocally charge me with membership in the Communist party or any other subversive organization. No one can honestly do so."

V & S Lease New York Theatre

V & S Amusement Corporation, headed by Joseph and Seymour Selig, have taken a 21-year lease on the Rosedale theatre, located adjacent to Parkchester Village, New York City, from the Rosedale Engineering Corporation. The deal was arranged by Berk and Krumgold, theatrical realty specialists, and brings to eight the number of theatres now owned and operated by V & S.

The Hollywood Scene

Television Harnessed To Benefit Pictures

by WILLIAM R. WEAVER
Hollywood Editor

The successful harnessing of television by the motion picture may not be so remote as is generally presumed, and may be accomplished first, appropriately, in Los Angeles, where the critter wears seven heads but already has been broken to halter.

Perhaps the most striking use of television is that made of it by the Pacific Drive-In circuit's 16 installations in and around the city. Under terms of a trade deal with KLAC and KLAC-TV, independent radio and television station, the drive-ins use a 15-minute music program featuring the station's five disc jockeys preceding the first show, and a 10-minute program between shows. Reciprocally, KLAC and KLAC-TV plug the drive-ins throughout the day and evening, both vocally and with film trailers.

Television, Radio Plugs Total 522 in 6 Months

Scarcely less striking are statistics compiled by Columbia Pictures showing that television and radio plugs originating in Hollywood (all stations) during the past six months numbered 522, and paid off so well that effort of this kind will be intensified. (Columbia goes in especially for lending studio folk, technical and staff as well as talent, for panel and interview programs).

And more striking than either of these, for the 24-hour span covered, is the fusilade of 10- and 20-second spots spread over all the outlets by Lippert Pictures every time a Lippert release opens locally.

Still to come, possibly to set the final pattern of television promotion, is the project nurtured by National Theatres' Thornton Sargent which contemplates outright sponsorship of a standard half-hour show.

New Medium Is Useful In Economic Way

While progress on the exploitation side goes forward, the critter is proving pretty useful also in an economic way. The Screen Actors Guild, the Screen Directors Guild, the Screen Writers Guild and the AFL Film Council (that takes in about everybody) claim the coming of television has reduced the unemployment problem to a remnant of what it was. That is to say, television, especially television film production, affords a picture professional work of the kind he knows how to do when he can't find it in the studios; for less money, to be sure, but work. It may be skimpy, but it keeps his hand in. And it's a good, if stern, teacher.

Bit by bit, evidence piles up to indicate, as mere opinion so often does not, that television's ultimate place in the motion picture scheme of things will be one of an advertising medium and training school, maybe proving ground, experimental laboratory. Could be a pretty good thing.

Seven Features Started

Seven features were started during the week, and six others were completed, bringing the shooting level to 32.

Warners started the tuneful "Desert Song," color by Technicolor, with Rudi Fehr as producer, Bruce Humberstone directing, and with Kathryn Grayson, Gordon MacRae, Raymond Massey and Dick Wesson in the cast.

MGM started two pictures:

"Time Bomb," with Glenn Ford, Anne Vernon, Victor Mattern and many others, is being filmed in England by Richard Goldstone, with Ted Tetzlaff directing.

"Rogue's March," produced by Leon Gordon and directed by Alan Davis, has Peter Lawford, Janice Rule and Richard Greene.

"Bloodhounds of Broadway," 20th-Fox, is being produced by George Jessel and directed by Harmon Jones, with Mitzi Gaynor, Scott Brady and Mitzi Green.

Columbia's Sam Katzman began shooting "Jack McCall, Desperado," directed by Sidney Salkow, with George Montgomery.

Vincent M. Fennelly went to work on "The Maverick," a Wild Bill Elliott vehicle for Monogram, with Phyllis Coates opposite and with Thomas Carr directing.

Thor Productions, releasing through 20th-Fox, launched "Panic Stricken," with Joseph Cotten and Teresa Wright in the principal roles. Bert Friedlob is producing, Andrew Stone directing.

Yankwich Investigation Asked

Representative Richard B. Vail, Illinois Republican, has asked the House Judiciary Committee to investigate the official conduct of Federal District Court of Los Angeles Judge Leon Yankwich. The latter presided in the trials of writer Lester Cole's damage suit against Loew's, Inc.

THIS WEEK IN PRODUCTION:

STARTED (7)

COLUMBIA
Jack McGill, Desperado

INDEPENDENT
Panic Stricken (Thor Prod.-20th Fox release)

MGM
Time Bomb (England)
Rogue's March

MONOGRAM
The Maverick

20TH CENTURY-FOX
Bloodhounds of Broadway

WARNER
The Desert Song (Technicolor)

FINISHED (4)

MONOGRAM
Sea Tiger

REPUBLIC
Ride the Man Down

20TH CENTURY-FOX
Night Without Sleep

WARNER BROS.
Danger Forward

SHOOTING (25)

COLUMBIA
The Outlanders (Scott-Brown Prod.-Technicolor)

INDEPENDENT
Lady in the Fog (Intercontinental Films-London-Lippert release)

MGM
Sky Full of Moon (Las Vegas)
Tribute to a Bad Man
Prisoner of Zenda (Technicolor)
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

MONOGRAM
Army Bound

PARAMOUNT
Road to Bali (Technicolor)

REPUBLIC
Thunderbirds

RKO RADIO
Hans Christian Anderson (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX
Tonight We Sing (Technicolor)
Stars and Stripes Forever (Technicolor)
My Wife's Best Friend
Monkey Business (formerly "Darling I Am Growing Younger")
Pony Soldier (Technicolor)

UNIVERSAL-INT'L
Magic Lady
Gun Hand (Technicolor)
Willie and Joe Beck at the Front
Bonzo Goes to College
City Beneath the Sea (Technicolor)

WARNER BROS.
Springfield Rifle (WarnerColor)
The Iron Mistress (Technicolor)
April in Paris (Technicolor)

Universal Editing 14

Universal-International editing activity is at the year's peak, with 14 pictures currently in the cutting rooms. Half of these are in color by Technicolor.

Virgil Vogel is working on three pictures: "Untamed Frontier" in Technicolor, and starring Joseph Cotten, Shelley Winters, and Scott Brady; "Just Across The Street," starring Ann Sheridan and John Lund; and "Ma and Pa Kettle at Waikiki," with Marjorie Main and Percy Kilbride.

Others are "Scarlet Angel," starring Yvonne De Carlo and Rock Hudson; "The Texas Man," with Robert Ryan, Julia Adams, Hudson, in Technicolor; "The Duel At Angel Creek," Technicolor, Audie Murphy, Faith Domergue, and Stephen McNally; "The Black Castle," with McNally, Richard Greene, Boris Karloff, Paula Corday, and Lon Chaney; "Francis Goes To West Point," with Donald O'Connor; "It Grows On Trees," with Irene Dunne, Dean Jagger, and Joan Evans; "Against All Flags," in Technicolor, with Errol Flynn and Maureen O'Hara; "Yankee Buccaneer," in Technicolor, with Jeff Chandler, Scott Brady, and Susan Ball; "Sally And Saint Anne," with Ann Blyth and Edmund Gwenn; "The Raiders," in Technicolor, with Richard Conte, and Viveca Lindfors; and "Lost In Alaska," with Abbott and Costello.

More U-I Stock For Decca

WASHINGTON: Decca Records last week informed the Securities and Exchange Commission that it acquired 5,000 additional warrants for purchase of Universal Pictures common stock during March. The purchase brings Decca's holdings of Universal Warrants to 37,500.

HERALD EDITOR CITES TOP-GROSSING FILMS

The one and only "message" people like to get in motion pictures is that "pretty girls, sex, glamour and adventure — are fun." That's what Terry Ramsaye, consulting editor of *Motion Picture Herald,* has to say in the May issue of Films in Review in which he cites the top money-making pictures in the years from 1948 to 1951. His information is based on the *Herald* chart published at year's end since 1948. "The truth was, and is, that people do not go to the movies for political indoctrination, psychological education, or identifiable propaganda, regardless of its intent," Mr. Ramsaye wrote. "The public goes to the movies to be entertained, and the gross revenues of pictures shows what the public thinks the pictures were worth."

Skiatron Appeals to the Department of Justice

The alleged reluctance of the majority of film companies to supply product to the Skiatron subscriber-television system has resulted in representatives of the company conferring in Washington with the Department of Justice, Arthur Levey, Skiatron president, disclosed at the annual meeting of stockholders, in New York last week.

Mr. Levey told the stockholders he believed that eventually the companies would "go along" with the system's proposed test in the New York area. Skiatron will apply to the Federal Communications Commission for authorization to make its test in August or September over station WOR-TV, he added.

TV Feature Cost Given

WASHINGTON: The CBS, ABC and DuMont television networks spent almost $1,800,000 on the purchase of feature motion pictures in 1951, the Federal Communications Commission was told here last week.

Figures were provided by the networks in the course of the Paramount hearings. The National Broadcasting Co., which is not a party to the hearings, was not asked to supply the data. The combined expenditure for all type films by the three networks in 1951 amounted to $3,599,478.

Donald A. Stewart, film buyer for the DuMont network, told the Commission that, should the proposed merger between United Paramount Theatres and the American Broadcasting Company go through, it would place other buyers of films for television in "a substantially inferior position."

Early this week, Arthur Levey, president of Skiatron Electronics and Television Corp., began what will be long and detailed testimony on Scophony Corporation of America. Mr. Levey, formerly president of Scophony, is expected to be on the stand until well into next week, discussing the six-year tie-in between Scophony and Paramount Pictures.

The breakdown of network expenditures on film showed ABC had spent $1,339,479 for all types of film during 1951. The figure given by DuMont was $553,000 and CBS reported a total of $613,000 for feature-length films and $27,000 for non-feature length material.

Meanwhile, the FCC said this week that six independent theatre owners will testify at the United Paramount hearings on how they are affected by the circuit's activities. They are: Mrs. J. M. Anderson, Boone, Ia.; Carl Knudsen, Seward, Neb.; Fred F. Curdts, Greenville, S. Car.; Charles Walder, Miami, Fla.; Arthur F. Saas, Chicago; and Sam C. Myers, Chicago, identified as a brother-in-law of Barney Balaban, Paramount Pictures president.

Loew's Loses Plea On Chicago Bidding

Loew's, Inc., in the Federal Court in Chicago last week lost its plea for a decree ordering competitive bidding in the Jackson Park zone. The court dismissed the Jeffery theatre from the hearing. The Jackson Park theatre now has free access to product, without bidding for it.

In the same district, Government attorneys last week also asked Federal Judge Barnes for clarification of his order quashing the anti-trust suit against drive-in theatres for alleged price fixing.

In Buffalo, Charles A. Smakwitz, Albany zone manager for Warner Theatres, a first defense witness in the conspiracy suit by Bordonaro Brothers, denied conspiracy to withhold product from the Palace theatre, Olean. Named in the suit are Warners, RKO, and Paramount.

M-G-M TRADE SHOW—MAY 15th

"GLORY ALLEY"

ALBANY	20th-Fox Screen Room	1052 Broadway	5/15	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/15	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/15	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/15	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/15	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	5/15	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	1638 Central Parkway	5/15	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	5/15	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/15	10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/15	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/15	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	5/15	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	5/15	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	5/15	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/15	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	5/15	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/15	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/15	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/15	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/15	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/15	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/15	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/15	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/15	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/15	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/15	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/15	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	5/15	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/15	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/15	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	5/15	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	5/15	2 P.M.

M-G-M presents "GLORY ALLEY" • Starring Ralph Meeker • Leslie Caron • with Kurt Kasznar Gilbert Roland • John McIntire • and Louis (Satchmo) Armstrong and His Trumpet • Story and Screen Play by Art Cohn • Directed by Raoul Walsh • Produced by Nicholas Nayfack

The National Spotlight

ALBANY

A number of theatres have been booking pictures staring Greer Garson, Audrey Totter and Victor Jory, and tieing in the advertising with recent local appearances of the stars as part of the "Movietime U.S.A." unit. The reception which the stars received in the small cities and towns was "terrific," Harry Lamont, exhibitor chairman, reported. The Hollywood contingent—it also had Don Taylor, Archie Mayo and Sam Marx — conducted themselves "perfectly." Taylor seemed to be a favorite with teen agers. . . . Variety Club members and other industry friends of Max Friedman expressed the hope that success would be his in assuming from Warner Theatres operation of the Babcock and Temple, Wellsville, in the western district. Friedman had recently resigned as chief buyer and booker for the circuit in the zone offices here after 17 years' service. . . . Neil Hellman plans to close the Paramount and Royal theatres, Albany, May 11, according to stories on Film Row. It is said he does not contemplate reopening the two neighborhood houses. Hellman's Troy theatre, the Palace, is dark as the result of a fire which recently caused severe damage to the interior. . . . Don Moger, Warner exploiteer from Boston, spent two days here with Mrs. Grover Cleveland Alexander on behalf of "The Winning Team," scheduled for a June showing at the Strand.

ATLANTA

Mr. and Mrs. Jim Ulmer (he is head booker Paramount Exchange) are the parents of twins, a boy and a girl. . . . In for a booking trip were: Hugh Thomas and Mose Waller, Trail-Drive-In, Sarasota, Fla.; Nat Hancock, Jefferson, Jefferson, Ga.; Walter Morris, Pike, Knoxville, Tenn.; Oscar Lam, Lam Amusement Co., Rome, Ga.; Mrs. M. M. Osman, Strand, Covington, Ga.; John Hackney, Porterdale, Ga.; Mr. and Mrs. Ben Harris, Starlight, Drive-In, Tallapoosa, Ga.; Nat Williams, Thomasville, Ga.; Spence Pierce, Knoxville, Tenn.; Ebb Duncan, Georgia theatre owner; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; The Martin Boys, Martin Theatres, Columbus, Ga.; J. H. Thompson, Martin and Thompson, Hawkinsville, Ga., and John Thompson, Skyview Drive-In, Gainesville, Ga. . . . The Florida State Theatres, Jacksonville, Fla., has announced the sale of their Dreke theatre, Deland, Fla., to Geo. Stonaries. . . . Howell and Pegan has purchased the Lake Worth theatre, Lake Worth, Fla., from W. R. Shafer. . . . Curt Shreve, southern district manager of Manley Popcorn Co., confined to his home on account of a heart attack and low blood pressure. . . . Jack Hunt will marry Dot Prince of La Grange, Ga. They will spend their honeymoon in Mexico and Florida. . . . H. C. Austin has opened his new drive-in at Ardmore.

BOSTON

Sam Horenstein, Manley's district manager for New England, celebrated his 65th birthday and 25 years with the Manley Company on April 15. In commemoration of both anniversaries, the Manley company presented him with a solid gold watch suitably engraved. . . . Ray Feeley, executive secretary of Independent Exhibitors, Inc., of New England, attended the spring board meeting of national Allied in Colorado Springs, representing the New England unit. . . . Affiliated Theatres' president Arthur Howard and his wife Carol recently celebrated their 25th wedding anniversary. . . . Graphic Theatres circuit has reopened their two Maine drive-ins with Al Lashway managing the Rockland theatre and Harold McCool handling the Bangor drive-in. . . . "Tomorrow Is Too Late," Italian film distributed in this area by Joe Levine, of Embassy Pictures, is set for its New England premiere at the Beacon Hill Theatre on May 23, with Frank Cronin helping manager Tom Dowd on the ballyhoo. . . . Jack Freeman won the highest average and the high 3 string for the top award in the final standings of the Theatrical Bowling League, with the Kenmore team, captained by Joe Sandler, winning the best out of eight entries. New officers for the 1952-53 season will be announced by the executive committee shortly.

BUFFALO

The City Board of Stadium and Auditorium has been upheld by Supreme Court Justice Raymond A. Knowles in awarding to Dewey Michaels, prominent local exhibitor (Palace and Mercury), the 1952 contract for stock-car races in the Civic Stadium. Three other bidders had asked that the contract be annulled. The members of the board, with one dissenting voice, awarded the contract in March to Mr. Michaels on his bid of 20% of the gross receipts for the city. The contract runs until October 5 and calls for a program of 36 races. . . . The visit to Buffalo and western New York cities of the Hollywood Movietime personality caravan was a huge success and brought a lot of good will to the industry. Geo. H. Mackenna of Basil Theatres and William Dipson of Dipson Theatres, did great jobs as co-chairmen in lining up the appearances of the stars. . . . Mrs. Grover Cleveland Alexander was a Buffalo visitor the past week, coming here in behalf of Warner Brothers' "The Winning Team." Mrs. Alexander was accompanied on her tour by Art Moger of the WB exploitation forces. She was widely interviewed by press, radio and TV and was guest at a luncheon at noon in Hotel Statler. She threw out the first ball at the Buffalo-Syracuse game in the evening in Offerman Stadium. . . . Alex Stornelli has re-opened the Star in Middleport. . . . Jack H. Boyd has taken over the Star in Caledonia. . . . Mark L. Sanders now is managing the Seneca drive-in near Geneva. . . . Toronto, which now is getting its TV from WBEN-TV in Buffalo, will start its own telecasts late in August on Channel 9. It is understood that TV ad rates in Toronto will be $1600 hourly. . . . Eddie Cantor was in town last May 4 to put on his one-man show in Kleinhans Music Hall in behalf of the Red Cross blood drive. A pint of blood was the admission ticket.

WHEN AND WHERE

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

June 17, 18: Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.

CHICAGO

Business continues in the doldrums here, with the exception of the drive-ins which have just had two of the biggest week-ends in their history. With grosses sagging, another wave of theatre closings seems imminent; already, the Star, in Chicago, operated by Richard and Morris Salkin, has closed, and the Anderson Circuit has shuttered its Times theatre, Morris, Ill. . . . Dave Batke, co-manager of the Commercial, Chicago, has moved to the Hilltop Drive-in, Joliet, for the summer. His colleague, John Praught, carries on at the Commercial. . . . The 4 Star, Chicago, got a plug in the columns with its jungle display in the lobby, advertising the engagement of "The African Queen." . . . The 300-seat Astor, in downtown Chicago, has been using newspaper ads for the first time in several years. . . . Manta and Rose's Hammond 41 Drive-in has inaugurated a series of Sunday afternoon United Protestant services by Dr. Preston Bradley, which will continue throughout the summer. No admission will be charged and no collections will be taken up. Services are at 4 o'clock Sunday afternoons. . . . The Oriental, Chicago, raised its top admission to $1.25, including tax, for the p.a. of singer Johnny Ray. . . . Otto K. Eitel threw a cocktail party for Cecil B. DeMille to celebrate the first run engagement of "The Greatest Show on Earth" at Eitel's Palace. . . . The La Salle Drive-in, jointly owned by the Alliance and Alger circuits, opened last week with two evenings of free shows. . . . The north

(Continued on following page)

THEATRE EXECUTIVE ADDS STATION

BRANCHING OUT. B. R. McLendon, second from left, operator of the Tri-States theatre circuit, pays a visit to his new station, KLBS, Houston, Texas. His Trinity Broadcasting Corporation acquired the station, formerly KLEE, and has added it to the Liberty Broadcasting System, of which Mr. McLendon is co-chairman. The price was reported more than $300,000. Greeting Mr. McLendon are Helen Jones, KLBS receptionist, and Tom Cavanagh, left, station manager. With Mr. McLendon on the trip from Dallas is Ray A. Lewis, right, general manager of Trinity. The newly purchased outlet is in the Milby Hotel, Houston, and has three broadcasting studios and one auditorium studio holding 100.

(Continued from preceding page)

side Bryn Mawr, Chicago, booked "Affairs of a Model," Swedish-language comedy, for its first Chicago run, starting May 16. . . . William K. Hollander, B. & K. ad-pub chief, is serving on the publicity committee in the American Cancer Society's Chicago campaign. . . Clyde Elliott's "Citizen Saint" did so well at H. & E. Balaban's Milford for three mid-week days, thanks to Milford manager Mike Yelk's outstanding promotional work with the parochial schools, that the circuit has booked it into the Commercial for a mid-week engagement.

CINCINNATI

The entertainment highlight here has been the personal appearance of Eddie Cantor in a "one man show" at Music Hall, to which admission was the donation of a pint of blood. There was an unusually large and equally enthusiastic audience. . . . Negotiations are said to be under way here between the Louis Woethe circuit and the New Testament Baptist church for the purchase of the Andulus theatre, located in suburban St. Bernard. The house was closed some few weeks ago, and since has been used for church services under a rental plan. The consideration involved was not disclosed, but Mr. Wiethe is quoted as saying that it would cost approximately $350,000 to duplicate the structure today. . . . Although Dayton, Ohio, is still without an art theatre, present indications point to a project of this nature developing shortly. It is reported that John C. Tietsworth contemplates opening an art theatre in suburban Dorothy Lane. It is also said that the Wayne theatre, recently closed because of lack of patronage, may reopen soon and continue its former policy of art films. Additionally, local RKO managers recently inaugurated a movement to have art films shown at the State theatre two nights a week, which plan will be abandoned if either of the other projects go through.

CLEVELAND

Juvenile delinquency begins in the home at a very early age, probably at two or three years, not on street corners or movie houses, Sheldon and Eleanor Glueck, nationally known students of crime and both on the faculty of Harvard University, told members of the Family Service Association this week. . . . James Shulman, of the Lexington theatre, left by plane for a 5-week trip to Europe. . . . Carl Coffee, owner of the Kenton theatre, Kenton, O., bought the Ohio, Kenton, from Rudy Norton and associates. . . . The 9-year-old only son of Bob Stone, Idol theatre, Lodi, O., is in the Cleveland Clinic Hospital, seriously injured in a fall from his bicycle. . . . H. C. Lanse has closed the Diana theatre, Rittman. . . . Dismantled are the Stork theatre, Cleveland, and Forest theatre, Forest. . . . Eddie Miller, former Hippodrome manager, is back in St. Petersburg, Fla., after a session in Lawson General Hospital at Chamblee, Ga.

DENVER

Mary Lind, owner of the Ute, Rifle, Colorado, and Mark McFarland, were married at Rifle. They will live in California. . . . United Concessions has taken over the distributorship of Dixie Cups for the area. . . . Max Schreiber has been named manager of the Starlight, Colorado Springs, Colo., and Kenneth Lemke has been made manager of the Motorena, Greeley, Colo. Lee Theatres, owners of both, have announced they are enlarging the Starlight from 650 cars to 1,000 cars, after which they will compete for first run product. . . . Harold Greene, Columbia branch manager at Salt Lake City, was in for conferences with Robert Hill, Denver branch manager, and together they talked sales with Robert Selig, Fox Intermountain executive vice-president. . . . Forrest Tucker, in for the world premiere of Paramount's "Denver & Rio Grande," took time out to visit the office force at the Denver Republic exchange, which studio has Tucker's contract. . . . Earl Bell, Warner Bros. branch manager, and salesmen Loe LeVee, Ed Lebby and Wm. Haefliger, went to Chicago for the sales meeting.

DES MOINES

Ed Delaney has decided not to rebuild his Lyric theatre at Marcus. The theatre burned to the ground about three months ago. Mr. Delaney based his decision not to rebuild on the heavy expense involved. . . . The town of Mapleton and the Mapleton theatre, operated by Doc Naulteus, played a big part in the recent flood relief program for victims of the rampaging Missouri river. Evacuees from the nearby flood area were fed and housed in Mapleton and free films were shown to these people every afternoon during the flood crisis. The special showings were given through the co-operation of the following film exchanges: Paramount, Fox, Warners, M-G-M and Columbia. . . . A native of Sioux City, who has become a star in Hollywood, paid a five-day visit to her home town. She is Delores Gay, dancer and singer, soon to be seen in a picture with Gregory Peck. Miss Gay renewed acquaintances in Sioux City during the recent Sports and Builders show. . . . Fire broke out in the Varsity theatre in Dubuque two hours after it closed. Damage was estimated at several thousand dollars. Screen, draperies and curtain were destroyed. C. J. O'Rourke, manager, said the theatre will be closed three weeks for repairs. . . . The Rialto at Missouri Valley has reopened after being closed for the duration of the flood.

DETROIT

Saul Korman is continuing his stage show policy at his Broadway-Capitol, after the Tommy Dorsey show proved such a success, by having Pee Wee King's Western Variety revue for a one-week stand. . . . Dave Idzal, manager of the Fox, had a new 30-foot plastic molded screen installed in the 5,000-seat house. . . . Oscar Gorelick, manager and owner of the Carmen, is resuming his law practice. His father, Phillip, will operate the theatre. . . . Juan Morales, Jr., manager of the Model, is planning to build a theatre for showing of Mexican films only. . . . Film Truck Service has moved into offices in the Film Exchange Bldg. They were formerly located in the Fox Theatre Building. . . . Earl J. Hudson, president of United Detroit Theatres, has been re-elected as president of the United Cerebral Palsy Association of Michigan. . . . "The African Queen" is doing top notch business at the Fox with "Quo Vadis" in second place still going strong in its tenth week at the Adams. . . . The RKO Uptown is showing Dr. Silkin's "Asylum of Horrors" on the stage. . . . The next meeting of Allied Theatres of Michigan board of directors is scheduled for May 14.

(Continued on opposite page)

HARTFORD

Tent 31, Variety Club of Connecticut, will sponsor its second annual all-star vaudeville show at the Shubert Theatre, New Haven, shortly. All proceeds will go to the Variety Club Heart Fund. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw are on a vacation cruise. . . . Al Schuman, general manager, Hartford Theatre Circuit, Hartford, and Mrs. Schuman, have returned from a two-month vacation stay in Miami Beach. . . . Ray Title has resigned as manager of the E. M. Loew's Hartford Drive-in, Newington, Conn. . . . The Pike Drive-in, Newington, Conn., has a new policy of opening its children's playground on Sunday afternoons at 2. The drive-in, managed by Paul W. Amadeo, opens its boxoffice at the regular late afternoon time, however. . . . Connecticut State Treasurer Joseph A. Adorno, son of Sal Adorno, Sr., general manager, M&D Theatres, Middletown, Conn., has been re-elected treasurer of the Eastern Connecticut Republican Association. . . . Jim McCarthy, manager of the Warner Strand, Hartford, is in Miami, Fla., on a vacation. . . . Jim Totman, assistant zone manager, Warner Bros. Theatres New England zone, New Haven, is back from a Philadelphia visit. He was called down by the sudden death of his brother-in-law. . . .

L. J. Calvocoressci, father of John Calvocoressci, partner in the Community Amusement Corp., Hartford, is dead.

INDIANAPOLIS

The Fountain Square group closed the Sanders this week, to convert it into business rentals. It did the same with the Granada last year. . . . Several local neighborhood houses now are operating only five nights a week. Two have cut to a one-show-a-night policy. . . . John Malone, MGM division manager, was here last week to help out while branch manager Foster Gauker was on vacation. . . . Joe Cantor, owner of the Cantor Circuit, gave a cocktail party in his home May 4 for Carl Shalit, Columbia district manager. . . . Wm. Carroll, secretary of the Allied Theatre Owners of Indiana, reports registrations for this week's spring convention at French Lick will near 100. . . . The Hudson circuit opened its new drive-in at Kendalville May 9. . . . A new 1,000 car drive-in to be known as the National is under construction on US 40 east of Indianapolis by Jacob M. Smiler. Cost is estimated at $200,000. . . . Present capacity of 10 Marion County (Indianapolis) drive-ins has been put at 8,500 cars by film row observers.

KANSAS CITY

Charles Potter and associates, owners of the Frontier drive-in at Atchison, Mo., said all equipment was removed before the Missouri overflowed it; and that reopening is planned for May 10. At the Riverside at Kansas City, also flooded, the equipment had been removed in plenty of time. . . . "With a Song in My Heart," in its second week, moved over from the Fox Midwest's four first runs to the Esquire. . . . The Kimo announces prices of 85c for adults, 65c for students, 25c for children, as a double bill starts, "The Medium" and "Dance Magic". Previous price scale was 99c, 75c. . . . "Navajo" after its third week at the Warwick is followed by "Mr. Peek-A-Boo". . . . "The man in the White Suit" is in its fourth week at the Vogue. Mickey Rooney appeared twice on the stage of the RKO Missouri on opening night of "Sound Off"; and talked with high school paper reporters in the afternoon. . . . "Mutiny" and "Love Is Better Than Ever", ran six days at the Midland; were followed by "The Wild North", that opened big. . . . Miss Ruth Turgeon, secretary to Harry Hamburg, branch manager, Paramount, is using her vacation to make an air trip to Paris. . . . William Gaddoni, branch manager, Loew's, has received his appointment as distributor chairman for Movietime U. S. A. and similar activities for the Kansas City area.

LOS ANGELES

Henry Herbel, Warner district manager, Fred Greenberg, branch manager, Bill Watnough, George Tripp, Joe Sarfaty and Frank Reimer, planed to Chicago to attend the regional sales convention presided over by Ben Kalmenson. . . . The Columbia exchange threw a party for Jules Neddleman, who is leaving shortly to join the Air Force. . . . Mike Carl Young, manager of the Midway theatre, Los Angeles, found $1,500 in cash and $1,500 in express money orders under one of the theatre seats. He discovered the owner to be a resident of Glendale and hurried to the address to return the money, and as a reward he received a "thank you very much." . . . Bill Peck of the La Moda, Atascadero, was huddling with Harry Rackin and Sid Lehman. . . . Also in town was Lloyd Miller of the 99 Drive-In, Bakersfield. . . . The new clerk typist at the RKO exchange is Ramona Blanco, who hails from Texas. . . . Nickey Neiderhauser, secretary at Warner Bros., is resigning in a few weeks in order to take up residence in Seattle and assume her housewifely duties there. . . . Lucille O'Brien, secretary to Everett Sharp at FWC, is vacationing at home midst a tangle of wallpaper, paint and painters. . . . Dick McKay, film buyer for Arizona Paramount, and George Aurelius, district manager, planed in from Arizona. . . . Seymour Peiser, former advertising and publicity director for FWC, has joined the Sherril Corwin organization. . . . Out of towners seen on the row were Harold Martin, San Jacinto, and Ben Bronstein, Palm Springs. . . . Visiting the Warner exchange was Betsy Bogart, who was the first booker employed by the Warner Bros., when they combined with First-National pictures in 1922. Betsy was with the company for 23 years.

LOUISVILLE

According to an article appearing in the *Louisville Times* here, "Loew's theatre wants someone to crack a safe in its lobby and keep the contents in connection with 'My Six Convicts.'" The safe contains a $25 Savings Bond, gifts and merchandise orders, totaling more than $50. . . . Phil, Harden, a member of the local IATSE and newsreel representative in the Louisville area, has contracted with Associated Press for the filming of the Kentucky Derby for television. . . . Joseph McHugh of the Falls City Theatre Equipment Co.'s staff has been elected corresponding secretary of the St. Xavier High School's Alumni Association. . . . Out of town exhibitors seen on the row recently included: Oscar Hopper, Arista, Lebanon, Ky.; Homer Wirth, Crane, Crane, Ind.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; Luther Knifley, Art, Knifley, Ky.; B. A. Kannapel, Sky-Line Drive-In, Madison, Ind.; Mr. & Mrs. Fred May, Royal, Carrollton, Ky.; Bob Enoch, State & Grand, Elizabethtown, Ky.; James H. Totten, Lakeview Drive-In, Pendleton, Ky. . . . While the admission prices at the first run downtown theatres, and the subsequent run neighborhood theatres have been more or less staple, it has been noted among some of the drive-ins that admission prices have been raised from approximately 8 to 10c per ticket for adults. . . . The Kentucky Association of Theatre Owners are making final preparations for their convention to be held at the Brown Hotel here May 28 and 29. . . . As usual quite a number of celebrities representative of the film industry were on hand for the annual running of the Historic Kentucky Derby. . . . Film star Tim Holt and his company, including "Chito" Martin, and Black Jack O'Shea were visitors in the state and were scheduled for personal appearances.

MEMPHIS

M. A. Lightman, Sr., president of Malco Theatres, Inc., vacationing in Miami, Fla., was one of the competitive honor winners in the Southeastern Regional Bridge Championships there. . . . Ben Bluestein and M. H. Brandon, Memphis delegates to Variety International meeting at Las Vegas, were eye-witnesses to an atom bomb blast near there. . . . Jack Tunstill, manager, Crosstown, and Mrs. Tunstill are vacationing in Oklahoma City. . . . Marvin Morris, assistant manager of Warner theatre at Memphis, has resigned to accept a position in Houston and has been succeeded by Henry Rogers, of Memphis. . . . Nelson Towler, division manager, Atlanta, was a visitor at Lippert Pictures Memphis exchange. . . . Ben Y. Cammack, RKO district manager, Dallas, was in Memphis on business. . . . Neil Murphy, salesman, Monarch, is back on the job after a leave of absence. . . . Clayton Tunstill, division manager, Malco Theatres, Inc., made a business trip to Helena, Ark. . . . Allen West, son of J. A. West, owner of Hollywood Theare, Memphis, is seriously ill at Methodist Hospital in Memphis. . . . Allied worked with MGM and Loew's State and Loew's Palace to bring 11 movie stars, di-
Loew's Palace to bring 11 film stars, di-
Cotton Carnival.

MIAMI

Samuel Abrahams and Irving Eisenstat recently sold the Dixie drive-in to the McComas family, owners of the Tropicaire drive-in. J. M. Arnold of Louisville, Ky., will be in charge at the Dixie. . . . For the run of "The Battle of Apache Pass," Tim Tyler, manager of the Miami theatre, had an uninhibited usher in full war paint and loin cloth, seated on the guard rail of the box office, beating rhythmically on tom-toms. . . . Burton Clark of the Boulevard drive-in reported the returr of hillbilly square dancing and entertainment for the Sunday shows. . . . Harvey Fleischman of Wometco's finds the popular "Big League" contest has stirred up more enthusiasm than any previous contest and he attributed it to the weekly score announcements. The top four, Carib, Miracle, Lincoln and Surf, retained their positions. . . . Harry Kronewitz, recently returned from service, is now managing the Parkway. . . . Bud Childress is out at the

(Continued on following page)

"ISLAND LOVE"
VERNA DEVORE — ROBERT FLUTTER
AND
ADMISSION
"ISLAND LOVE"
STARRING
VERNA DEVORE
ROBERT FLUTTER
CAVALLI

"I liked the part where the fat man sat on your hat!" MOTION PICTURE HERALD

(*Continued from preceding page*)

Essex as student assistant to manager Walton Oakerson. . . . Sam Carver has returned to the Tower as aide to Bill Goller.

MILWAUKEE

The Mozart theare, owner by A. Provinzano, closed its doors May 5. . . . Harold Pearson, executive secretary, and Ben Marcus, Wisconsin's National director, went to Colorado Springs to attend the national Allied board meeting. . . . During Easter week, Joe Reynolds rented out the Oriental theatre in the afternoon to the B'Nai B'rith Shorewood Chapter for a benefit show, featuring the "Wizard of Oz." . . . Tony Curtis was a busy man while here last week prior to the world premiere of "No Room for the Groom" for the Milwaukee Cancer Crusade. His wife, Janet Leigh, flew here for over the weekend to be with Tony.

NEW ORLEANS

Allied Gulf members attending their monthly meeting on April 29 included president, Abe Berenson; chairman of board, L. C. Montgomery; vice-president, F. G. Pratt, Jr.; secretary, Harold Bailey. . . . Warren, Phillip and Jack Salles, have resumed the construction of their drive in at Covington, La., after more than a year interruption. They plan to have it completed for a June 1 opening. . . . Making the rounds of exchanges were E. M. Jones, manager St. Bernard drive-in; Page M. Baker, Theatres Service Company; Tom McElroy, Shreveport, Ia., and E. M. Sellers, Yam drive-in, Opelousas, La. . . . Slated to attend MGM sales meeting in Washintgon, D. C. on May 14 are Manager James Briant and salesmen, Cy Bridges, H. P. Mosely and Ralph Hogan. . . . Richard Guidry, Lefty Cheramie and R. J. Soignet were here on a shopping tour for equipment and supplies for their new 300-car-drive-in in the Bayou country on the Golden Meadows-Cut Off highway. . . . Mrs. Floyd Paddock gave birth to a baby boy, April 30. She is the former Colleen Gilmore with Eagle Lion and Republic Pictures Exchanges. . . . Mrs. Babe Cohen entered Baptist Hospital for surgery. . . . Harry Rosenthal, before recall to Army Air Force on U.A.'s sales staff, is back in civilian life and has joined 20th Fox sales force. . . . Henry Harrell, who has served 20th-Fox here as office manager and salesman and recently as office manager again was transferred to Atlanta as assistant to division manager Paul Wilson. Jerry Kennedy, who has been their salesman for many years, will take over as office manager. . . . Curtis Matherne has joined the U.A. sales force. Previously he was on the road for National Screen Service. . . . R. L. Johnson, southern representative for Ballantyne Equipment Co. and head of Johnson Theatre Service, is reported doing well and expected to return home after an automobile collision in Baton Rouge, La.

OKLAHOMA CITY

"My Son John" which was held over at the Criterion Theatre, moved to the Tower Theatre. . . . "The African Queen" is at the State Theatre for the third big week. "The Marrying Kind" is at the Center Theatre. . . . V. D. Johnson, manager of the Redskin theatre, has gone to Lake Murray to attend the Video Convention. . . . The Bomber drive-in theatre, is coming along nicely, and expects to open in about 6 weeks. . . . Bill Duncan, has been named manager of the Air Line drive-in theatre. . . . Mr. and Mrs. Bob Barton, have gone to Colorado for a week's vacation. Mr. Barton is booker for Barton Theatres. . . . Mrs. Ethel Dinkens, manager of the Sky Train theatre, gave three lectures on "Theatre Management" at the Midwest High School. . . . Mr. and Mrs. Harold Combs, have returned from Chicago where they attended the convention of Tobacco Distributors. Mr. Combs is manager of the Concessions of the Barton Theatres. . . . The Knob Hill Theatre, is now showing first run pictures. . . . Seven stage acts from the recent Central Daze, were presented May 2 and 3 as special features of the Ritz Week showing of "My Son John" at the Ritz Theatre, in Tulsa, Okla.

OMAHA

Thomas Lund, who received a Carnegie medal for pulling a boy to safety in a stock car crash at the Grandview Racing Bowl and Drive-In near Bellevue, Neb., last summer, has now sued for $50,000 for injuries he claims were suffered in the accident. . . . Larry Caplane, RKO-Brandeis manager, announced Jim Morton, an ex-convict, will appear here in connection with showing of "My Six Convicts" . . . William Miskell reported Tristates will not show movies through May and June at the Paramount but will book stage shows and make the theatre available to civic promotions on rental. Manager Don Shane will replace Ted Emerson at the Omaha, with Emerson returning to publicity work for Tristates. . . . The new Variety Club layout at the Blackstone Hotel is getting a good play. . . . Frank Parmenter, son of Mr. and Mrs. L. D. Parmenter of Omaha, is production manager on Paramount's "Dangerous Assignment." . . . Branch manager Frank Hannon and the Warner sales staff were in Chicago last week for a district meeting. . . . Dr. Michael Blank, brother of A. H. Blank of Des Moines, president of Tristates Theatres, was buried at Beth El Cemetery. . . . MGM cashier Dodie Kosiut was crowned queen of the Union Pacific Sports Club. . . . "The African Queen" did plus business at the State but other first runs had trouble with par, with few making the grade.

PHILADELPHIA

The latest count brings the total of drive-ins in the territory to 85 theatres. . . . Victor H. Blanc, Chief Barker of the local Variety Club, is out of the Jefferson Hospital after surgery. . . . Iz Borowsky closed his New Jewel and Harry Perleman closed the West Allegheny, both small neighborhood houses. . . . Mrs. Mike Felt, wife of the independent circuit head, was re-elected president of the Variety Club's Ladies Auxiliary. . . . The Tannenbaum interests, which operate the Surf, formerly the Palace, in Atlantic City, N. J., have taken over the Lyric there with former owner S. William Ford leaving the industry after 32 years in the field. . . . New sound equipment was installed with the opening of the Wysox Drive-In, Wysox, Pa., operated by Marvin Sands, who also operates the Starlite Drive-In, Tunkhannock, Pa. . . . Birk Binnard, lessee-manager of the Penn, West Reading, Pa., announced a change in policy to art pictures. . . . The Amvets' Post, Summit Station, Pa., is showing free movies for children and adults alike in Sweitzer's Hall there once a week. . . . The "Sunday Star," weekly newspaper in Wilmington, Del., has expanded its "Movie Time Table" to cover the entire week. . . . Tony Curtis and Piper Laurie come in May 14 for the opening of

(*Continued on opposite page*)

their "No Room for the Groom" at the William Goldman's Midtown on May 14. Esther Williams will make a personal appearance in town for the premiere of "Skirts Ahoy" the last week in May. . . . The Township Board of Supervisors in Bensalem Township, Pa., voted a 10 per cent amusement tax which is expected to raise $4,000 annually. . . . Ellis Theatres, independent circuit, is equipping the projection room on top of the Warner Building where it maintains offices. . . . The Avon Motion Picture Corporation, which took over Warners' Queen and Arcadia in Wilmington, Del., announced that G. Earl Smith, former manager of the Queen, would be in charge of both houses with Edmund Travers coming in as assistant manager of the Queen. . . . The Mount Penn Drive-In, Mount Penn, Pa., opened for week-end operations from Friday to Sunday inclusive. . . . The Midway Drive-In, Lewistown, Pa., reopened for the current season.

PITTSBURGH

Perry Nathan of National Screen Service is being commended for his excellent work in sending shows to the suburban veterans hospital. He is a past commander of Variety Club Post 589 of the American Legion. . . . Eddie Cantor did a great job in getting more than 5,000 to give a pint of blood to the Red Cross to see his Syria Mosque show. Variety Club Tent No. 1 took steward Joe Ferris and projectionists Dutch Lauth and Joe De Man to the National convention at Las Vegas for their excellent work in sparking the club's charities last year. . . . Larry Knree, manager of the Warner Theatre, has resigned that post and Ben Davies also quit a similar position at Warner's Victor Theatre. John Petros, Jr., has taken over the spot vacated by Davies. . . . Wally Allen, general-manager for the Allied-Motion Picture Theatre Owners of Western Pennsylvania is ailing and was absent from his desk for a few days. . . . The Harris organization hosted the Variety Club's weekly family night and attracted a capacity crowd.

PORTLAND

Business is way off here. Three first run houses are showing studio previews this week to hypo business. Local amusement parks and Portland Meadows opened this week. . . Martin Fox took over as city manager for the John Hamrick chain, replacing Virgil Faulkner. . . . Portland's only Newsreel Theatre, managed by Marty Foster and Frank Breal, going great. . . . Jack Matlack, J. J. Parker executive, to MGM sessions at Culver City. Keith Petzold, J. J. Parker's Broadway theatre manager, appointed theatre industry chairman for the Red Cross Drive. . . . Capitol theatre closed down after many years of operation. . . . United Artists theatre set to go double bill soon after showing single bills for years and years. Art films will be the second picture. . . . Neighborhoods are doing big boxoffice business with first runs scratching for products. . . . Arnold Marks and Herb Larsen, drama critics for the *Journal* and *Oregonian,* off to the Paramount premiere of "Denver and the Rio Grande" in Denver.

PROVIDENCE

Loew's State Theatre presented one of their infrequent stage shows featuring Les Paul and Mary Ford, in addition to their screen fare, "The Wild Blue Yonder," to make a record-breaking show. . . . Ethel Waters played a one-night stand in "The Member of the Wedding" at the Metropolitan. . . . E. M. Loew's Drive-In theatre, and the Bay State Drive-In packed them in with "A Streetcar Named Desire" presented simultaneously. . . . The Carlton, after presenting a horror-show of the Frankenstein-Dracula calibre a week previously, offered an all-prison show featuring "Prison Break," and "Warden of the Big House' on the same program.

SAN FRANCISCO

M. R. "Duke" Clark and Mrs. Clark are visiting son Robert, sales manager of Paramount. . . . Tony Fursee, formerly of Universal, Los Angeles, was transferred here to supplement the sales department when Dick Colbert stepped up to sales manager. . . . Pat Patterson, Astor Pictures, is in New York buying films. . . . Harry Coburn, Columbia auditor, is at the local exchange. Sales Manager Mel Klein, is making a trip up the north coast in the interest of Columbia pictures. . . . Issy Wolfe, National Screen Service salesman, is in the Santa Cruz territory. . . . RKO's "Half-breed" is set to premiere at the Golden Gate May 14. Janis Carter will be on hand for personal appearances and press interviews. Perry Leiber will accompany her from Los Angeles. . . . In keeping with Loew's Warfield policy of promoting from the ranks, manager Boyd Sparrow has appointed former doorman Harry Morgan to assistant, replacing John Whatley, resigned to live with his family in Germany. Joseph Pitruzuello, usher, will take the doorman's job June 1. . . . John Parsons, Telenews division manager, and Robert Kronenberg, president, Manhattan Films, have purchased the 462-seat Fulton in Fresno from Westland Theatres. Ray Epperson, former manager of the Oakland Telenews, has been named manager of the newly acquired house.

SEATTLE

John Hamrick Theatres, Inc., dissolved its unified advertising and publicity department in a move to streamline and economize advertising. In the future, each theatre manager will create his own advertising campaigns. Willard Coghlan, former advertising manager, has been promoted to assistant city manager. . . . Marvin Fox, former manager of the Orpheum, has been transferred to Portland replacing Virgil Faulkner as city manager. Bill Kelly is the new first assistant manager of the Orpheum and Keith Stowe has been named second assistant manager. . . . Pete Muhe has been named assistant manager at the Music Hall. . . . Neal Walton, branch manager of Columbia Pictures was in Yakima conferring with Junior Mercy. . . . Columbia's "The Marrying Kind" and "My Six Convicts" have been booked at the Fifth Avenue theatre. . . . Jack J. Engerman, branch manager of the Seattle and Portland office of Lippert Pictures, was home with a bad cold.

ST. LOUIS

The St. Louis chapter of the American Red Cross has established a blood bank for the men and women associated with the motion picture film business in St. Louis and their families. Blood received for this bank will also be available for the armed forces. . . . St. Louis' two legitimate theatres, The American and The Empress, closed for the season April 27. Both will resume operations next fall. . . . Motion picture theatres in the St. Louis area haven't been affected by the flood waters of the Missouri and Mississippi Rivers as yet. Not one house closed down. . . . Arthur N. Baebler, district manager for the Alexander Film Company, was killed April 21st in an automobile accident. . . . Mrs. John E. Friede, a past president of the Better Films Council of Greater St. Louis, state president of the Missouri Federation of Women's Clubs, presided at the state convention. Sarah Blocher, member of the staff of National Screen Service, engaged to Norman W. Rudman of Abilene.

TORONTO

Dewey Bloom, MGM publicity, still confined after three weeks at his home with a serious cold. . . . Gordon Beavis formerly manager of the Odeon, Ottawa, now manager of the Biltmore, Toronto. . . . Tony Ranicar, advertising-publicity chief for Warners in Canada, attended the WB meeting in Pittsburgh. . . . Gordon Stulberg, formerly of Toronto, counsel for the Screen Writers Guild to visit here for a week towards the end of the month. . . . Jack Bateman, formerly with Famous Players TV department has joined CBC TV department. . . . Dr. Morris Nathanson well-known heart specialist in Los Angeles, died at the age of 59 in that city. He was a brother of Henry L. Nathanson, MGM president in Canada, and the late N. L. Nathanson, one of the founders of Famous Players Canadian Corporation.

VANCOUVER

All British Columbia drive-in theatres report better business than for the comparable period last year. . . . A move to allow smoking in local theatres is meeting with strong opposition in letters to the newspapers. Theatremen want no part of it, due to the fire hazard. . . . Raymond McDonald, a member of the British Columbia censor board, was moved up to the position of chief censor to fill the post of the late Jack Hughes. . . . Daylight saving time which started Sunday, and the return of night baseball, hit theatre grosses badly. The only pictures to show any strength were the Canadian premiere of "The Wild North" at Ivan Ackery's Orpheum and "Ma and Pa Kettle at the Fair" at the Vogue. . . . Building has started on the first outdoor theatre in the Kootenay's district of B.C.

WASHINGTON

George Crouch, Warner Bros. general zone manager, was married to Mary Davis, Warner Booking Dept., on May 1. . . . Local showmen on the committee to establish the "Kfar Truman" village in Israel, a haven for homeless Jews of Europe, is Frank M. Boucher, general manager of K-B Theatres; Sam Jack Kaufman, Loew's Capitol theatre orchestra leader; Joel Margolis, manager of Loew's Palace theatre; and Jack Foxe, director of publicity, Loew's Theatres. The committee will sponsor a dinner at the Statler Hotel on May 26, with proceeds going to the establishment of the village. Vice-President Barkley is honorary chairman of the drive. . . . The Pitts-Roth Circuit opened the Suffolk drive-in theatre at Suffolk, Ba.

J. Beresin New Head Of Variety

LAS VEGAS: Delegates at the fourth and final business session last week of the 16th annual convention of Variety Clubs International here unanimously elected Jack Beresin the new International Chief Barker to succeed Marc J. Wolf. The last day's business also included the selection of Mexico City as the site of the 1953 Variety convention.

Elected to succeed Mr. Beresin as first assistant chief barker was George Hoover, who in turn was succeeded as second assistant by John Rowley of Dallas. Murray Weiss and George Eby were re-elected property master and dough guy, respectively, while Jack Chisholm of Toronto was elected press guy. On a motion made by Mr. Rowley, Mr. Wolf was made honorary main guy, a post which he will hold for life. Col. William McCraw was unanimously reelected executive director.

Earlier the convention elected Bob O'Donnell as Variety's representative on the Council of Motion Picture Organizations, with Mr. Wolf as alternate.

Speaking at a final session, Charles Skouras recommended that a two-reel color short subject be professionally produced and exhibited in theatres, telling the story of the Variety Clubs, possibly titled "The Heart of Showbusiness," and that all theatres play the subject at average two-reel rental prices. The suggestion was supported by Mr. O'Donnell who pledged his circuit to book the subject.

The convention also approved a plan through which local tents will get assistance from a public relations campaign for better local newspaper and radio coverage. The 1952 conclave concluded with the Humanitarian Award dinner at which Helen Keller was named recipient of the award. The award was accepted for Miss Keller by Robert Barnett, executive director of the American Foundation for the Blind.

U-I's "Groom" Has Big Milwaukee Premiere

Universal-International's "No Room for the Groom" had its world premiere May 6 at Milwaukee's Warner theatre as a benefit for the Cancer Society of Milwaukee. Making personal appearances and aiding the promotional events were stars of the picture, Tony Curtis and Piper Laurie, assisted by Chill Wills. The local radio and TV stations, newspapers and civic groups went all out to cooperate in the campaign which was highlighted by a luncheon, a parade and Mayor Zeidler's proclamation of May 6 as "Premiere Day." All the city's theatres joined in displaying material announcing the Cancer Fund premiere. The *Milwaukee Sentinel* and *Milwaukee Journal* sponsored contests tied in with the opening and the presence of Curtis and Miss Laurie.

JACK BERESIN

Wald Buys Out Krasna

Jerry Wald has acquired the interest in Wald-Krasna Productions, of his partner, Norman Krasna, writer, producer, and director.

RKO Radio has distributed Wald-Krasna product. It termed the "parting" as amicable and said it eliminates the need for two executive producers, and added RKO plans are for making of only high budget films, which Mr. Wald will produce personally.

The Wald-Krasna team had made for RKO "The Blue Veil," "Clash By Night," "Behave Yourself," and "The Lusty Men." Cash involved was not disclosed, but was reported in six figures. Mr. Krasna, it was added, will henceforth concentrate on writing.

Continuing as president and vice-president of the corporation will be David Tannenbaum and Milton E. Pickman, the latter also general manager.

"Red Ball Express" Opens in San Francisco

Universal-International's "Red Ball Express" opened May 1, at the Orpheum, San Francisco, with stars' personal appearances, promotional events, extensive cooperation by the U. S. Army Transportation Corps., and observance by the city of "Army Transportation Day," proclaimed by the Mayor. The stars were Jeff Chandler and Charles Drake.

McCarey Defends Hollywood

Immorality in Hollywood was minimized in a speech in Toronto last week by producer-director Leo McCarey who addressed the Canadian Association of Advertisers. Introduced by John J. Fitzgibbons, president and managing director of Famous Players-Canadian, Mr. McCarey said: "I think the percentage of the morality and immorality in Hollywood is just the same as anywhere else. We have some wonderful people there."

Back COMPO Says Mayer On Leaving

Stronger support for the Council of Motion Picture Organizations was urged last week in a final message by Arthur Mayer, retiring as vice-president. Mr. Mayer said he had received great support, but would advocate that his successor receive even more.

He left New York Sunday for Europe, after writing letters of appreciation to editors and industry leaders, and going over the final draft of a book, "Merely Colossal," which Simon and Shuster will publish.

The organization currently is being run by Robert W. Coyne, COMPO special counsel. The Motion Picture Association, Theatre Owners of America and the Allied States Association shortly will name a three-man governing committee, to head the body until a COMPO president can be elected.

Mr. Mayer's tenure since August 10, 1950 was marked by the drive for funds and organization; projects such as "Movietime U.S.A." and institutional newspaper advertising; the "round-table" all-industry conference on the Coast; the unfavorable article by Life magazine and replies to it; and the industry's gradual realization it needs a general public relations program.

Eastman First Quarter Grosses $119,000,000

Eastman Kodak's preliminary consolidated sales for the first quarter of the year amount to approximately $119,000,000, shareholders were told at the annual meeting in Flemington, New Jersey, last week. The amount last year was approximately $120,000,000.

This is virtually holding its own, Thomas Hargrave, president, said, adding that most of the company's major photographic lines are showing sales increases, and sales of film, paper, and chemicals are also above last year's.

"A possible sales increase, however, will not produce a proportionate increase in earnings. Increased costs and slightly higher taxes make that impossible. In our equipment plants, metal restrictions have made it impossible in the past year or so to manufacture as many of the products as we could have sold," he said.

Agree On Japanese Imports

The 10 members of the Motion Picture Export Association this week agreed on the number of pictures each will distribute in Japan during the period April 1 to September 30. Japan has agreed to the importation of 63 pictures during the six months. MGM was allocated nine, Paramount and Warner Bros., seven each, Twentieth Century-Fox, eight, RKO Radio, Universal and Columbia, six each, United Artists and Republic, five each, and Allied Artists, four.

Fox Issues Trailers For Video

Exhibitors who believe, as Twentieth Century-Fox does, that they may use television to aid their business, shortly will be given trailers for use on that medium. The service will be without charge.

The company has begun making such trailers, one lasting one minute and the other 20 seconds, for its forthcoming "Kangaroo", made in Technicolor in Australia. It will continue making such trailers for other pictures it deems suitable to advertise over television, Charles Einfeld, vice-president, announced in New York over the weekend.

The only requirement an exhibitor must comply with is a schedule of stations he intends to use. The company will make the trailers in numbers sufficient to the demand. It stresses that continued production depends upon the response to its offer. It hopes its exhibitor customers will report on success of the new kind of advertising.

The trailers are especially devised for television audiences. The longer one will be for regular spot advertising; the other for station "breaks." The company will distribute them directly to the exhibitors.

Legion Places Five Films in Class B

Of 21 films reviewed this week, National Catholic Legion of Decency has found five which it terms morally objectionable in part for all. These are "Geisha Girl", "Life of Donizetti", (Italian) "Outlaw Women", "The Lion And the Horse", and "Loan Shark".

Placed in Class A, for adults, are "Beware, My Lovely", "Maytime In Mayfair", and "Wall of Death", "High Noon", "Without Warning", "Waco", "Carbine Williams", "Wings of Danger".

In Class A, for general patronage, are "Man From The Black Hills", "Wild Stallion", "The Atomic City", "Barbed Wire", "Rough, Tough West", "Jour De Fete", (French), "Kisenga, Man of Africa", and "Wild Horse Ambush".

Mexican Exhibitors Close Houses Mexican Labor Day

Mexico City had no motion picture theatres open May 1, Mexican Labor Day. Some 115 theatres closed, costing the theatre men an estimated $115,000. Exhibitors by law were allowed to open 3:00 p.m. This would have permitted employees to parade. Fear of violence decided closings, however.

House Kills Trust Bill

The House Judiciary Committee last week killed a bill to allow plaintiffs in anti-trust actions to veto defendant's motions to transfer cases to different courts. Presently, approval of such motions is the courts' function.

IN NEWSREELS

MOVIETONE NEWS, No. 37—Supreme Court on steel seizure. Russians fire on French airliner. Oil industry strike. U. S. deports 268 aliens. Salt Lake City battles floods. Eisenhower in farewell tour. Glove fashions.

MOVIETONE NEWS, No. 38—Truman tour of White House. Tokyo Reds riot. Wasp-Hobson rescue. Ike bids farewell to his G.I.'s. Apple blossom queen. Kentucky Derby.

NEWS OF THE DAY, No. 271—Steel crisis. NATO troops fire last salute to Ike. French airliner shot up by Reds. Israel's fourth birthday. Summer fashions. British horsemen in Olympic tryouts. Motorcycling.

NEWS OF THE DAY, No. 272—Jap Reds battle police. 61 saved from sea. Carrier crew aids children. American mother of 1952. Ike's goodbye to G.I.'s in Germany. Kentucky Derby.

PARAMOUNT NEWS, No. 74—Red jets fire on French plane. Eisenhower farewell tour of Germany. Israel's fourth birthday. Fashions for Main Street. Crisis in the steel industry.

PARAMOUNT NEWS, No. 75—Reds riot in Tokyo. Chinese woman is American mother of 1952. British soccer cup final. 78th Kentucky Derby.

TELENEWS DIGEST, No. 18-B—Steel case tests executive powers. Tragedy at sea. Soviet jet shoots airliner. General Eisenhower's farewell in Germany. Baseball news.

TELENEWS DIGEST, No. 19-A—White House steel negotiations collapse. Ike sees Chancellor Adenauer. Japan's first week of independence.

UNIVERSAL NEWS, No. 557—Supreme Court on steel crisis. News in brief: floods in France, fire in Indo-China, air raid drill in New Jersey. Sports: horse-racing, partridge shoot.

UNIVERSAL NEWS, No. 558—Naval disaster. May Day. News in brief: U. S. S. Antietam, Hill Gail wins Kentucky Derby.

WARNER PATHE NEWS, No. 76—Ike bids troops farewell. NATO Council holds first Paris meeting. Plastic auto. "Big Bell" returns to Vienna. Fashions. Lion and horse at dinner. Motorcycling.

WARNER PATHE NEWS, No. 77—Tokyo Reds riot. Tragic Navy collision. Mr. Truman shows the White House.

Benjamin Rechetnik Dies

Benjamin Rechetnik, father of Sidney Rechetnik of the Warner Brothers home office publicity department, died in New York Tuesday. He was 67. Funeral services were held Wednesday at the Westminster Chapel in Brooklyn with burial at Mt. Lebanon Cemetery. Mr. Rechetnik is survived by his wife, Martha, his sons, Sidney and Joseph, a daughter, Mrs. Sarah Ellenbogen, and four grandchildren.

Harold Loeb

Harold Loeb, a veteran of over 40 years with Twentieth Century-Fox, died in Chicago May 4. He was 53 and had been suffering from a heart ailment. Mr. Loeb is survived by his wife, Catherine, a son, William, a daughter, Fern, and a brother and a grandson.

Otto Franz Rhein-Schrading

Otto Franz Rhein-Schrading, German actor, died April 30 in Milwaukee. On stage in the German language theatre, and in silent films, he was known as Otto Rhein. He played in old Essenay pictures.

Maurice Alschuler

Maurice Alschuler, 68, owner of the Vision theatre, Chicago, died at his home in Chicago May 4 at the age of 68. He is survived by his widow, Rose, a son, Frank and a daughter, Beatrice.

Fred Crowe

Fred Crowe, 73, manager of the Erlanger theatre, died in Chicago May 5. He is survived by a brother and a sister. The Erlanger has been a down-town legitimate theatre since 1938.

Robbins Replies On Trust Suit

Virtually every other item in operation of theatres has increased in cost tremendously during the past 30 years, with the exception of trailers and accessories, Herman Robbins, president of National Screen Service, pointed out last week, in his New York headquarters, by way of comment on the Government's anti-trust action naming his company and major distributors.

Mr. Robbins noted that the main point raised by the Government's New York anti-trust division office was that "restraining" the flow of trailers and accessories "tends to increase admission prices to the public for a major medium of entertainment."

Said Mr. Robbins: "Everyone will recognize how incorrect this statement is. I am heartened by the immediate response of exhibitor organizations who hail National Screen as a constructive advertising influence in the motion picture industry."

"Exhibitors, in recognition of our relationship, see only an injury to themselves and an injustice to us, in the present suit. . . . We are confident that we will demonstrate that this suit is a misguided effort."

United Artists' Canadian District Becomes Division

United Artists Canadian district has been expanded into a division, and Charles S. Chaplin has been made Canadian general manager. The district had been part of the Eastern division. The move is part of a general sales area realignment. United Artists now has three divisions, the one mentioned, an east-south, and a west, captained by Milton Cohen and James Velde, respectively.

Screen Directors Guild Wins Wage Increases

Raised minimum scales mark the agreement reached between the major studios and the Screen Directors Guild, meeting on revisions in the eight year contract signed in 1950. The raised minimums include a four week guarantee at $550 weekly, for westerns under $100,000; and a five and one half week guarantee at the same weekly salary for other features.

HENRY R. ARIAS

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913.
Negotiations in Any Language.
CABLE:
HENARIAS, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGERS, ASSISTANTS—PLACEMENT SERvice. Confidential nation-wide service. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 42nd St., New York City. OR. 5-7866.

THEATRE MANAGER, APPLY ANDERSON THEATRE CORP., Morris, Ill.

THEATRES

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

EAGLE THEATRE, MONTGOMERY, PA., 500 seats, only theatre, remodeled, everything. Going to Australia. ROBERT THOMPSON.

THEATRE. ONLY ONE IN CHICAGO SUBURB of 18,000. Owner now lives in Florida. Selling price includes building, elecric cooling system, 600 seats, screen, operating equipment. Ready for immediate operation. Will take $14,000 down. Balance at $199. per month. Write owner, A. LUND, 501 Seabreeze Blvd., Daytona Beach, Fla.

BUSINESS OPPORTUNITIES

PATENTED THEATRE SEAT COVER BUSIness. Includes 15,800 yards elastic, 6,500 yards leatherette, 14,000 zippers. Covers fit all chairs. Complete, $29,500. TUFFORD, INC., Front St., San Diego, Calif.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOW-cost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

HURRY! HURRY! HURRY! ORDER NOW AND open in 1952. Underground cable $70M. Complete dual projection and sound from $1,595.; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

POSITION WANTED

DRIVE-IN THEATRE MANAGER, AGE 30, married, two children, 10 years circuit experience, conventional and drive-in theatres. Advertising and exploitation experience. Require year round position. Available June 1st. Best of references. BOX 2656, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE MARQUEE, TWO YEARS OLD, with Wagner 10″ letters. Simplex projectors, rear shutters, RCA sound No. 105. Two Brenkert lamps, 1KW. LEONARD SOSKIN, 12248 Grand River, Detroit 4, Mich.

S-T-R-E-T-C-H YOUR $$$ AT S. O. S. RECTIfier bulbs $4.95; coated lenses $100 pr.; Changeovers with foot switches $44.50 pair. Flameproofed, fungusproofed screens 39½c sq. ft.; beaded 49½c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

POPCORN MACHINES WITH FREE SUPPLIES that return their cost. New high grade beautiful models, five sizes. Three Manley's, like new bargains. Also Hamilton scales, $98.50. KLINKEL POPCORN MACHINES, Albion, Mich.

SHOP! COMPARE! SUPER-SIMPLEX MECHANisms, rebuilt, $850., 1 unit hand operated ticket machine. excellent, $44.50; wire and aluminum reels, excellent, $1.00; Powers mechanisms, rebuilt, $114.50; pair Gardner 1-KW lamphouses and rectifiers, rebuilt, $495. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

REBUILT BY S. O. S. MEANS EQUAL TO NEW. Simplex H. I. arcs, rectifiers $795. Holmes Educator dual outfit complete with arcs $1,295.; Hertner 50/100 amp. Generator, panel, rheostats $495. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD YOUR name to S. O. S. satisfied customer list. Prices start at $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

FIRST QUALITY RECTIFIER BULBS, $4.75; white sound screen, top quality, 35c ft.; Exciter lamps, 39c; parts for Simplex and Powers, 30% discount; Universal splicers, $5.69; photocells from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

WHY PAY MORE? BUY TEMPERED MASONITE marquee letters: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES. Ball-bearing bucket blade exhaust fans, 12″—$25.50; 16″—$37.50; 18″—$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

LIGHTS—CAMERA—ACTION! CHOOSE FROM these 35mm cameras. Bell & Howell studio $1,950.; Arriflex with lenses, magazines, $695.; Cineflex complete outfit $2,000. value, $1,295., Solarspots $69.50; Sunspots. 5,000W $77.50; Art Reeve 35mm recorder $1,995; animation stands $1,495. up; Bell & Howell 35mm printer $1,495.; 16mm sound readers $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

MARBLES, JACKS & BALL. PRICES AND CATalog on request. HECHT, 3074 Park Ave., New York 51.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Translux Stock Fight Is Called "Harassment"

Opposition to the management of the Translux Corporation in the recent stockholders' meeting in New York, and the latest move of the opposition, to void the election of officers, was termed by the management late last week as "harassment." The opposition is led by stockholder George Mason. The Translux management said the election was fairly conducted and proxies were solicited according to rules of the Securities and Exchange Commission. The Mason group has told the latter body the proxy statements made by the management were "false and misleading."

WB Declares Dividend

At a special meeting of the board of directors of Warner Brothers Pictures in New York Tuesday, a dividend of 25c per share was declared payable July 5, 1952, to the holders of common stock at the close of business, June 6, 1952.

U.A. Makes Distribution Deal

United Artists has concluded a long-term deal with Uniao Cinematografico Brasileira, the largest national film company in Brazil, whereby U.A. will take over the physical distribution of U.C.B.'s feature films, shorts and newsreels, and service them through its nationwide network of exchanges in Brazil. The agreement, which goes into effect July 1, was finalized in Rio de Janeiro by Arnold M. Picker, UA vice-president in charge of foreign distribution, and A. A. Ribeiro, president of U.C.B.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

It's Not Playing Politics To Build Patriotism

SUCCESS of the "Presidential Poll" conducted by Fox-Midwest theatres is sufficient indication that theatre managers can do this sort of thing elsewhere, in the heat of the political summer ahead. Balloting in Fox theatre lobbies was held with all formal safeguards against abuses, even to the extent of having "watchers" appointed by the two major political parties to supervise and inspect the voting. And the results were so well regarded by the dignified *Kansas City Star* as to constitute a formal front-page box, day after day through the entire period.

This theatre poll, in Kansas and Missouri, foretold the outcome of the actual primaries held later, and offered some stimulation to registration and "getting out the vote." Now, as indicated in the adjoining box, the Boy Scouts will put on their own campaign, with this end result in view. Theatres everywhere can participate in such a worthy enterprise. We suggest that special trailers be made to tie in with this activity. Check with your newspaperman and civic leaders for your place in such a program. Display a poster throughout the summer.

Theatres have long been warned not to "play politics," and we certainly urge them not to, in local affairs. But a national election is a different matter. You are doing no more than selling the basic idea of citizenship, and proper regard for one's country. Some industry leaders of our acquaintance have made a stronger plea than we are willing to, on this page. They say that it's part of public relations and community interest to bring this right down to the local level. Maybe so, but watch out that you don't make enemies. Some political differences are never quite reconciled, and former friends pass by without speaking, because they voted differently. You can't afford that sort of result for political reasons.

There is a good chance to cooperate with schools, in anything of such civic importance. The schools have the same reason for being impartial and unpolitical, but they must train their students in the ways of citizenship, and the necessity for going to the polls. If you can encourage joint participation in patriotism, with your theatre and the school system cooperating, you have hit upon a fine idea for public relations.

HEY! register and vote
BOY SCOUTS OF AMERICA IN COOPERATION WITH FREEDOMS FOUNDATION, INC.

The national campaign undertaken by the Boy Scouts of America to urge citizens to register and vote this Fall, is seen by Dr. Arthur A. Schuck, Chief Scout Executive, as the opportunity to make a great contribution to America. In a message to 543 local councils, representing 2,942,779 Boy Scouts and leaders, he says the Scouts are doing "a good turn" to the nation.

In cooperation with Freedom Foundations, Inc., one million of the posters shown above will be placed on display to remind citizens to register. Just before Election Day, November 4th, the Scouts will place Liberty Bell cut-outs on 30,000,000 door knobs, urging every citizen to vote. The campaign is entirely non-partisan, without reference to any candidate or party. It has earned the endorsement of patriotic agencies and civic-minded individuals, all over the country.

¶ Allied Theatre Owners of Indiana, in their recent bulletin, comment on the survey which Sindlinger & Co. have been making in the Chicago area. This view of facts and figures—and the future, makes a lot of sense, which is more than can be said of many surveys. For instance, the average individual in 1947 went to the movies 29.1 times against 16.6 times in 1951. He spent $9.17 at the movies in 1947 as compared with $7.65 in 1951. The average U. S. household spent 13.5% of its entertainment budget for movies in 1947, but only 7.4% in 1951.

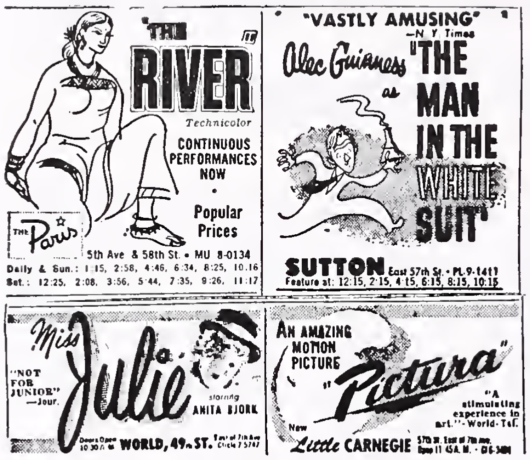
But in the meantime, the number of households in the U. S. increased 16% from 1947 to 1951 and the average admission price increased 15%. Because of these compensating factors, the total U. S. movie gross declined only 11% in that period and it has apparently levelled off at that point. Sindlinger points out the fact that since the average householder is only spending 7.4% of his recreation dollar, it should be an encouraging sign that a potential exists to increase this business. Also that there will be a natural 2% increase in total gross and that special efforts—meaning exploitation at the point of sale—might well increase the industry's gross 20% above the 1951 level, as TV-weary audiences turn again to theatres for entertainment. Better pictures and concerted industry drives are not taken into account, but are plus factors, according to Sindlinger.

* * *

Pearce Parkhurst, writing his reports of "What the Picture Did For Me" from the Lansing Drive-In theatre, Lansing, Michigan, used the expression that such-and-such a picture had a "LDIT rating," which sent all of us looking in the Motion Picture Almanac *and elsewhere for an organization using this alphabetical abbreviation. It wasn't the Legion of Decency, so what? Finally, we figured it out. What Pearce means is the Lansing Drive-In Theatre rating! Which is exactly what we wanted in the first place!* —*Walter Brooks*

Skillful Advertising

OUR FAVORITE among recent newspaper advertisements is the example at right, placed by our old friend Morris Finkel, owner of five neighborhood theatres in Pittsburgh. He praises "Singin' in the Rain"—playing first-run, downtown, at Loew's Penn theatre. Read the copy, note the artistic and friendly approach, calculated to make friends and influence people, to believe that movies are better than ever.



"THE RIVER"

Technicolor

CONTINUOUS PERFORMANCES NOW

Popular Prices

THE Paris

5th Ave & 58th St. • MU 8-0134

Daily & Sun.: 1:15, 2:58, 4:46, 6:34, 8:25, 10:16

Sat.: 12:25, 2:08, 3:56, 5:44, 7:35, 9:26, 11:17

"VASTLY AMUSING" —N. Y. Times

Alec Guinness as "THE MAN IN THE WHITE SUIT"

SUTTON East 57th St. • PL 9-1411

Feature at: 12:15, 2:15, 4:15, 6:15, 8:15, 10:15

"NOT FOR JUNIOR" —Jour.

Miss Julie

starring ANITA BJORK

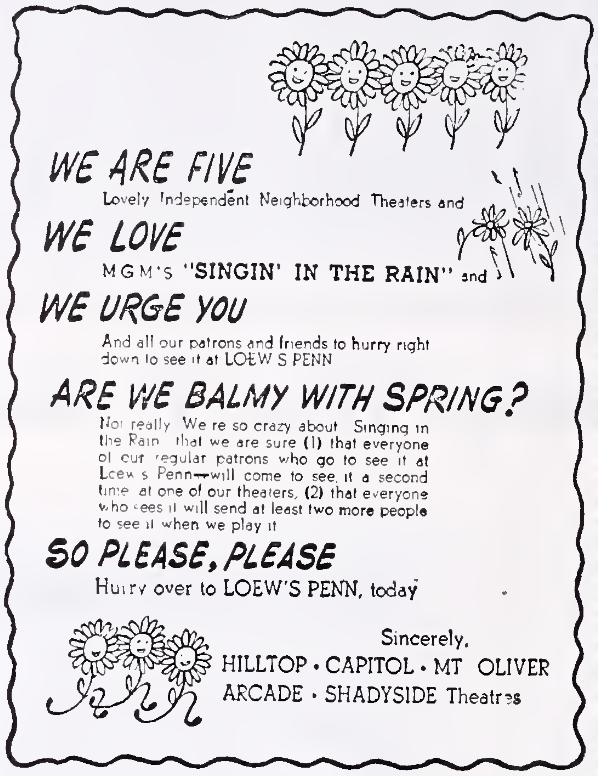
Doors Open 10:30 A.M. WORLD, 49th ST. East of 7th Ave Circle 7-5747

AN AMAZING MOTION PICTURE "Pictura"

"A stimulating experience in art."—World-Tel.

New Little CARNEGIE 57th St. East of 7th Ave. Open 11:45 A.M. • CI 6-1365

Little art theatres in New York use lots of art in their little advertisements in the metropoiltan newspapers—to excellent advantage.



WE ARE FIVE
Lovely Independent Neighborhood Theaters and

WE LOVE
MGM'S "SINGIN' IN THE RAIN" and

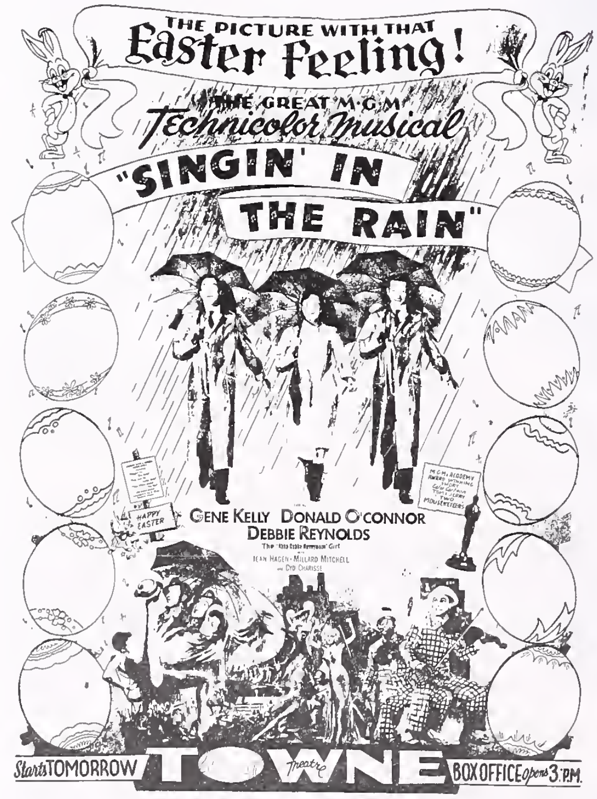
WE URGE YOU
And all our patrons and friends to hurry right down to see it at LOEW'S PENN

ARE WE BALMY WITH SPRING?
Not really. We're so crazy about "Singing in the Rain" that we are sure (1) that everyone of our regular patrons who go to see it at Loew's Penn—will come to see it a second time at one of our theaters, (2) that everyone who sees it will send at least two more people to see it when we play it

SO PLEASE, PLEASE
Hurry over to LOEW'S PENN, today

Sincerely,
HILLTOP • CAPITOL • MT OLIVER
ARCADE • SHADYSIDE Theatres

And compliments to Dubin and (Joe) Feldman, the Pittsburgh advertising agency who designed this clever ad for Morris Finkel.



THE PICTURE WITH THAT Easter Feeling!

THE GREAT M·G·M Technicolor Musical

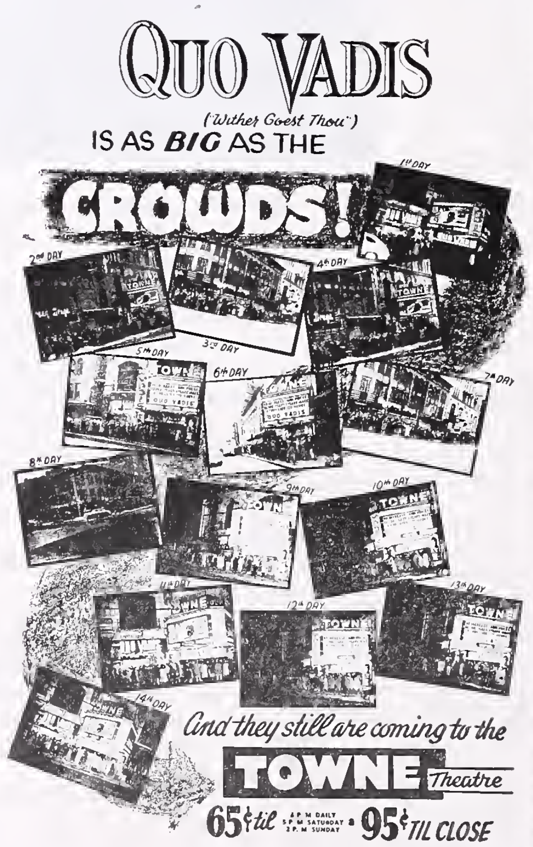
"SINGIN' IN THE RAIN"

GENE KELLY DONALD O'CONNOR DEBBIE REYNOLDS

JEAN HAGEN • MILLARD MITCHELL and CYD CHARISSE

HAPPY EASTER

Starts TOMORROW TOWNE Theatre BOX OFFICE opens 3 P.M.



QUO VADIS ("Wither Goest Thou")

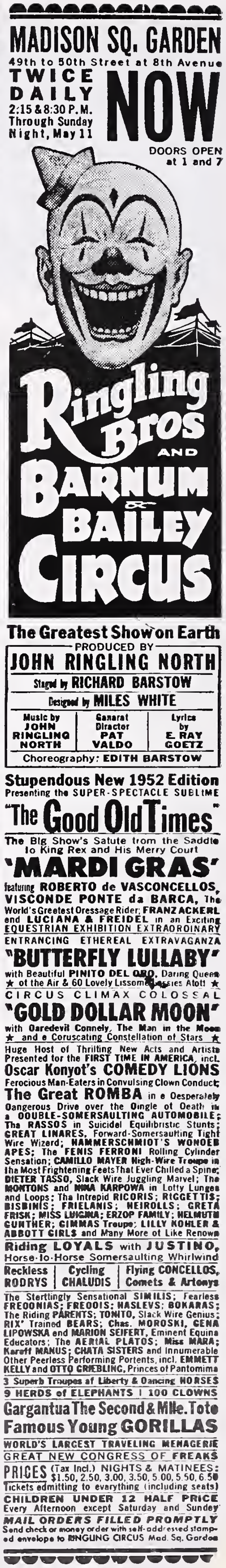
IS AS *BIG* AS THE CROWDS!

1st DAY, 2nd DAY, 3rd DAY, 4th DAY, 5th DAY, 6th DAY, 7th DAY, 8th DAY, 9th DAY, 10th DAY, 11th DAY, 12th DAY, 13th DAY, 14th DAY

And they still are coming to the TOWNE Theatre

65¢ til 4 P.M. DAILY, 5 P.M. SATURDAY, 2 P.M. SUNDAY • 95¢ TIL CLOSE

Ervin J. Clumb, manager of the Town theatre, in downtown Milwaukee, is a good newspaper advertiser. Above, he shows the layout of his cooperative ad for "Singin' in the Rain"—and the good eggs surrounding are provided for ten cooperative sponsors. At right, his idea of proving that the crowds in front of the Town were lined up for fourteen days when "Quo Vadis" opened—all views of the same theatre front with different lines assembled at the box office.



MADISON SQ. GARDEN
49th to 50th Street at 8th Avenue

TWICE DAILY
2:15 & 8:30 P.M.
Through Sunday Night, May 11

NOW

DOORS OPEN at 1 and 7

Ringling Bros AND Barnum & Bailey Circus

The Greatest Show on Earth

PRODUCED BY JOHN RINGLING NORTH

Staged by RICHARD BARSTOW

Designed by MILES WHITE

Music by JOHN RINGLING NORTH | General Director PAT VALDO | Lyrics by E. RAY GOETZ

Choreography: EDITH BARSTOW

Stupendous New 1952 Edition
Presenting the SUPER-SPECTACLE SUBLIME
"The Good Old Times"

The Big Show's Salute from the Saddle to King Rex and His Merry Court
'MARDI GRAS'
featuring ROBERTO de VASCONCELLOS, VISCONDE PONTE da BARCA, The World's Greatest Dressage Rider; FRANZ ACKERL and LUCIANA & FREIDEL in an Exciting EQUESTRIAN EXHIBITION EXTRAORDINARY

ENTRANCING ETHEREAL EXTRAVAGANZA
"BUTTERFLY LULLABY"
with Beautiful PINITO DEL ORO, Daring Queen ★ of the Air & 60 Lovely Lissome Lassies Aloft ★

CIRCUS CLIMAX COLOSSAL
"GOLD DOLLAR MOON"
with Daredevil Connely, The Man in the Moon ★ and a Coruscating Constellation of Stars ★

Huge Host of Thrilling New Acts and Artists Presented for the FIRST TIME IN AMERICA, incl. Oscar Konyot's COMEDY LIONS Ferocious Man-Eaters in Convulsing Clown Conduct; The Great ROMBA in a Desperately Dangerous Drive over the Dingle of Death in a DOUBLE-SOMERSAULTING AUTOMOBILE; The RASSOS in Suicidal Equilibristic Stunts; GREAT LINARES, Forward-Somersaulting Tight Wire Wizard; HAMMERSCHMIDT'S WONDER APES; The FENIS FERRONI Rolling Cylinder Sensation; CAMILLO MAYER High-Wire Troupe in the Most Frightening Feats That Ever Chilled a Spine; DIETER TASSO, Slack Wire Juggling Marvel; The MONTONS and NINA KARPOWA in Lofty Lunges and Loops; The Intrepid RICORIS; RIGGETTIS; BISBINIS; FRIELANIS; HEIROLLS; GRETA FRISK; MISS LUIGINA; ERZOP FAMILY; HELMUTH GUNTHER; GIMMAS Troupe; LILLY KOHLER & ABBOTT GIRLS and Many More of Like Renown

Riding LOYALS with JUSTINO, Horse-to-Horse Somersaulting Whirlwind

Reckless RODRYS | Cycling CHALUDIS | Flying CONCELLOS, Comets & Artonys

The Startlingly Sensational SIMILIS; Fearless FREDONIAS; FREDDIS; HASLEVS; BOKARAS; The Riding PARENTS; TONITO, Slack Wire Genius; RIX' Trained BEARS; Chas. MOROSKI, GENA LIPOWSKA and MARION SEIFERT, Eminent Equine Educators; The AERIAL PLATOS; Miss MARA; Karoff MANUS; CHATA SISTERS and Innumerable Other Peerless Performing Portents, incl. EMMETT KELLY and OTTO GRIEBLING, Princes of Pantomime

3 Superb Troupes of Liberty & Dancing HORSES

9 HERDS of ELEPHANTS | 100 CLOWNS

Gargantua The Second & Mlle. Toto
Famous Young GORILLAS

WORLD'S LARGEST TRAVELING MENAGERIE

GREAT NEW CONGRESS OF FREAKS

PRICES (Tax Incl.) NIGHTS & MATINEES: $1.50, 2.50, 3.00, 3.50, 5.00, 5.50, 6.50
Tickets admitting to everything (including seats)

CHILDREN UNDER 12 HALF PRICE
Every Afternoon except Saturday and Sunday

MAIL ORDERS FILLED PROMPTLY
Send check or money order with self-addressed stamped envelope to RINGLING CIRCUS Mad. Sq. Garden

More News From Film Suppliers

Steve Davis, representing MGM's accessory supply sources, has brought us a set of the new 11x14 color stills that Metro is now providing through National Screen Service, and it makes news because of the quality and the price. In the first place, these are not the old fashioned gelatin prints, so long common in lobby display, and usually out of focus. These are sharp, bright color of Kodachrome quality, and they literally sell Technicolor with equal quality in the display. And the cost is $1.50 a set, the lowest price in the market—made possible by subsidized mass production. Steve says, "If this sounds like a sales pitch. . . it is."

Also in the mail, is a sample of Paramount's new "pink sheet" of selling and advertising aids, sort of a super pressbook supplement, for pictures that will be current this Spring. It is to be a quarterly issue, and will contain many things extra and above the usual, to excite and stimulate showmen at the point of sale. Written for showmen everywhere, and written by showmen, too, for we recognize the fine hand of Jerry Pickman's staff at Paramount at work.

A New Twist in Cooperation

We think that Starkey Howard, manager of the Waco Drive-In theatre at Goldsboro, N. C., has something new in tieups, never before reported in these pages. R. E. Agle, general manager of Statesville Theatre Corporation at Boone, N. C., says that the Waco Drive-In has sold its five-minute intermission to a local radio station, and when the break comes, a trailer on the screen says "You are now listening to the station"—which immediately tunes in via the drive-in speaker system. It's an exchange, with the station paying off in spot time, but it's a new deal.

"ON YOUR LEFT..."

Over across the way is a sample of the kind of newspaper advertising that the circus does in New York, and all around the country. We want you to study this use of type, of *small* type, and note that in spite of the crowd, everything stands out. For generations, the circus has used this style, and proved beyond question that the public *reads*—to the last adjective. Probably, it is old stuff to all of you, but we still think it points up a lesson in good advertising. Maybe you can think up ways to use this distinctive style when you have the biggest or the best show in town, as your attraction.

SHOWMEN IN ACTION

Albert J. Clarke, manager of the Majestic theatre, Providence, planted good telephone displays in department store windows for "Phone Call From a Stranger."

▼

Sidney Hoffman, manager of the Metropolitan theatre, Washington, D. C., made an effective hook-up with the magazine counters of large downtown stores to promote "I'll See You in My Dreams."

▼

Cass Smith, manager of the Music Box theatre in Seattle, arranged an interesting tieup with a local disc jockey as a lobby stunt for "An American in Paris."

▼

Louis Fishkin, manager of the Randforce Commodore theatre in Brooklyn, used authentic "Wanted" posters of Police Department origin, as display for "Detective Story."

▼

Martin Simpson, manager of the Downtown theatre in Toronto, a recent visitor in New York and a caller at the Round Table for a chat about things in general.

▼

Ervin J. Clumb, manager of the Town theatre, in Milwaukee, executed a tieup with the local Schuster chain of book stores to exploit 25c edition of "Death of a Salesman."

▼

John Dostel, manager of the RKO Orpheum theatre in New Orleans, maneuvered a tie-in with local juke box operators to plug Tennessee Ernie, star of "Man in the Saddle."

▼

Universal has the Apaches hitting the war-path again as a promotion tour for "Battle of Apache Pass" and whooping it up through 25 cities via chartered Greyhound bus.

▼

Lester Pollock displayed a mannequin in a wedding dress as a lobby display for "Invitation" at Loew's theatre in Rochester, with an invitation to a wedding as a theme.

Larry Levy, manager of Loew's Colonial theatre, Reading, Pa., has an honest-to-goodness blimp, with high-in-the-air ballyhoo for "Singin' in the Rain."

▼

Sam Gilman, manager of Loew's State theatre, Syracuse, had a perambulating 24-sheet stand, touring the town on a truck, and facing two ways in front of the theatre, as display for "Singin' in the Rain."

▼

Roy Pierce, manager of the Riverside theatre, Milwaukee, used convincing street ballyhoo for "Westward the Women" with a covered wagon and characters to match.

▼

Bob Helm, manager of the United Artists theatre, San Jose, Cal., staged a street parade of 20 units who marched down the main stem in honor of the Marine Corps. and "Retreat, Hell!"—his current attraction.

▼

Bernard Joffee, manager of the Tower theatre, Kansas City, poses with a tall trick-rider (femme!) and street ballyhoo for "Bend of the River."

▼

Bud Parker, manager of the Center theatre, Watsonville, Calif., has a particularly attractive theatre front which lends itself to scenic treatment for "The Big Trees."

▼

William Gandall, Universal-International fieldman in Kansas City, served as master of ceremonies for a children's talent contest held at Sears-Roebuck store, all in the name of good promotion for "Bend of the River."

▼

William T. Whalen, former chief detective with the New York Police Department, on tour through the midwest, speaking in Salt Lake City, for Columbia's "The Sniper."

▼

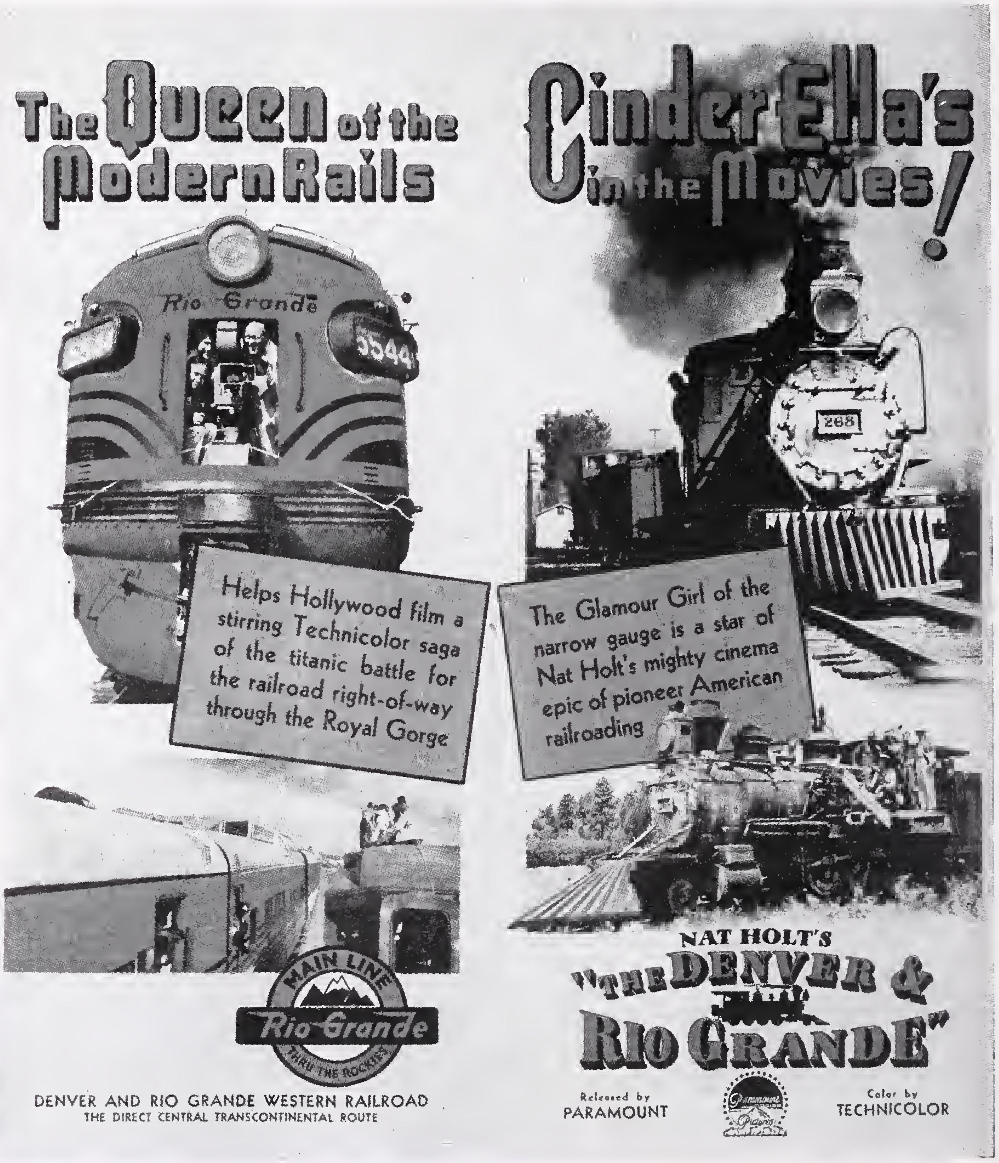
Signore Jack Sidney sends us a communication from Italy, decorated with beautiful stamps, and pertaining to the run of "When in Rome" at Loew's theatres in Baltimore, U. S. A.

Mrs. Wilma Totten, roving Round Table secretary, was made welcome at the London office of Quigley Publications, at 4 Golden Square. Here, left to right, Miss Lily Watt, Scotland's only woman manager, who came down from the Odeon, Coatbridge; John McCallum, Miss Audrey Totten, Mrs. Wilma Totten, Miss Chrissie White (Mrs. Edwards), Henry Edwards and Miles Malleson. Henry Edwards is an old friend, we remember and cherish his delightful British address in our personal files, "Henry Edwards, Gracious Pond, Chobham, Surrey, England."

Campaign Catalog

WORKIN' ON THE RAILROAD

More than 100 newspaper men and women from all over the country were engaged recently in a four-day, 745-mile train trip through the Colorado Rockies, over the rails of the "Denver and Rio Grande"—for the eleven-city world premiere of Paramount's color epic of the same title. The accumulative effect of this publicity and the saturation area premieres constitute the best pre-selling effort of the month, with reverberations down to subsequent runs. Following the gala opening in Denver, the newspaper contingent went by special train to Colorado Springs, Pueblo, Canon City, Salida, Glenwood Springs, Grand Junction, Provo, Helper and Salt Lake City.



Helps Hollywood film a stirring Technicolor saga of the titanic battle for the railroad right-of-way through the Royal Gorge

DENVER AND RIO GRANDE WESTERN RAILROAD
THE DIRECT CENTRAL TRANSCONTINENTAL ROUTE

The Glamour Girl of the narrow gauge is a star of Nat Holt's mighty cinema epic of pioneer American railroading

Travel Literature Sells the Film

In addition to the full impact of this newspaper, magazine, radio and syndicate coverage, strongly supported by the eleven local premieres, the Denver and Rio Grande Railroad has put out 100,000 copies of a 16-page brochure, in typical travel-folder style, extravagantly illustrated and filled with credits for the motion picture, which will be widely circulated by both the railroad and the film sources. The booklet will pick up and carry on the pre-selling values of the premieres, for future benefits.

The fine, click-paper magazine, "Colorado Wonderland," carries an interesting comparative story of the historical version and the movie version of the story of the "Denver and the Rio Grande," and will be a source of information to writers on the subject. The magazine is one of the finest examples of color art and has pages of wonderful Kodachrome of Colorado scenery and locations in the picture. The story of the film is twice valuable for it tells both the actual and the fictional backgrounds.

They Have Their Own Kodachrome Picture

Also, the D&RGW has its own 16-millimeter Kodachrome color film for non-theatrical distribution and for joint promotional benefits. The film contains fascinating "behind the camera" scenes of the shooting of the railroad epic, and runs 30 minutes, thereby qualifying as the longest trailer ever made. The railroad and other sources will see to it that this film is shown to Rotary Clubs and various civic organizations, luncheon clubs and interested groups throughout the country. The "trailer," however, does not include the dramatic and sensational train wreck which is the spectacular highlight of the theatrical feature film. Top railroad and travel executives were included in the contingent on tour in Colorado, and will take this publicity back to their own audiences.

As a further addition to the color-coverage which Paramount has provided, full-color 4x5 transparencies made direct from the Technicolor film have been sent to non-competitive key-city newspapers and others who can use color in their description of the "Denver and Rio Grande" at local level.

The most extensive saturation bookings in Paramount's history have been set for "Denver and Rio Grande" in conjunction with the eleven city premiere. A series of area premieres will start at the Denham theatre in Denver, followed by ten other cities on the tour, and more than 125 openings in the inter-mountain area. These will be followed in turn by upwards of 500 openings throughout the West, including Los Angeles, San Francisco, Portland and Seattle, all in the pattern of the Colorado premiere. —*W. B.*

National Pre-Selling

Ten million individual plugs (that's the biggest figure so far this month, but it's early in May!) are claimed for Twentieth-Century-Fox's "Pride of St. Louis" in a tieup with Royal Desserts and Royal Gelatin Desserts. A photograph of the star is currently featured on the backs of some 10,000,000 packages now on the shelves of leading grocery and super markets. And five thousand (that's more moderate) radio spots are being broadcast by the same sources for the benefit of the Dizzy Dean autobiography. Cooperative advertising, placed by the food stores, will appear in 309 newspapers in 290 cities, coast to coast.

●

American Magazine *for May, released Saturday on the newsstands, puts "My Son John" at the top of their list of movie selections, with "Walk East on Beacon" as a runner-up. The magazine credits "Belles on Their Toes," "Young Man With Ideas," "Macoa" and "About Face" and uses an interesting reproduction of movie-size still reproductions in color to set off the double page. Debra Paget gets a dancing pose, in color, from "Japanese Sandman." MGM's "Movie Calendar of the Month" runs just one page ahead of the* American's *peck at the "Movies of the Month."*

●

The 1952 Award of the Catholic Institute of the Press was presented to Leo McCarey, producer of Paramount's "My Son John" at a Communion Breakfast at the Waldorf last Sunday, and the benefit of this public approval and praise will be made apparent in the fields of newspapers, magazines, motion pictures, radio, television and allied industries. The Award is made each year to the person who has distinguished himself by the manner in which he has reflected Christian principles and fostered good citizenship in his chosen field.

●

The American Trucking Association, representing some 60,000 truckers in 48 States, and the General Motors Truck Division, through GMC dealers from Coast-to-Coast, have been tied-in for the premiere of "The Red Ball Express," Universal-International saga of the Army Transportation Corps, which will have its world premiere at the Orpheum Theatre in San Francisco, on Friday. The premiere will launch openings of the picture throughout the country in connection with the observance of "Armed Services Week," starting May 17. The Army has issued directives to all installations to lend fullest possible cooperation to exhibitors on local play-dates. The picture has the endorsement of the American Legion, Veterans of Foreign Wars, American Veterans' Committee, and other organizations.

To get the most out of the personal appearance of a Hollywood star, try to spot him or her in the department in a local store that is featuring merchandise tied in with the picture. Here is Charlton Heston, who rose to new prominence in "The Greatest Show on Earth" making a store appearance in the glassware department of the Jones Store in Kansas City, Mo., with an exhibit of Libbey's new "Circus" glassware.

●

Summer will be ushered in officially with a Walt Disney "Donald Duck School's Out Festival" which keys this typical showmanship event in many theatres. In New York, a tie-in has been made with Macy's which plans to carry last ads when school closes in this area, promoting the new Donald Duck rubber shoe for children. Sid Kramer, RKO Radio shorts subjects manager, is planning 400 bookings of the Donald Duck shorts in metropolitan theatres during the period of the promotion.

●

Twentieth Century-Fox devised an unprecedented advertsing splash for "Belles on Their Toes," opening at the Roxy theatre, with a series of teaser ads appearing "run of the paper" in the *World-Telegram, Journal-American* and *Daily News*. Each member of the fabulous family, including Jeanne Crain, Myrna Loy and Debra Paget, briefly appears with text referring to the theatre ad in the amusement pages, where the entire group are assembled in large display space. Copy is cute and the family will appeal to all families for their charm. Al Lichtman, director of distribution for 20th Century-Fox, will accept the *Christian Herald* herald plaque honoring "Belles on Their Toes" as the outstanding picture for the month of May.

●

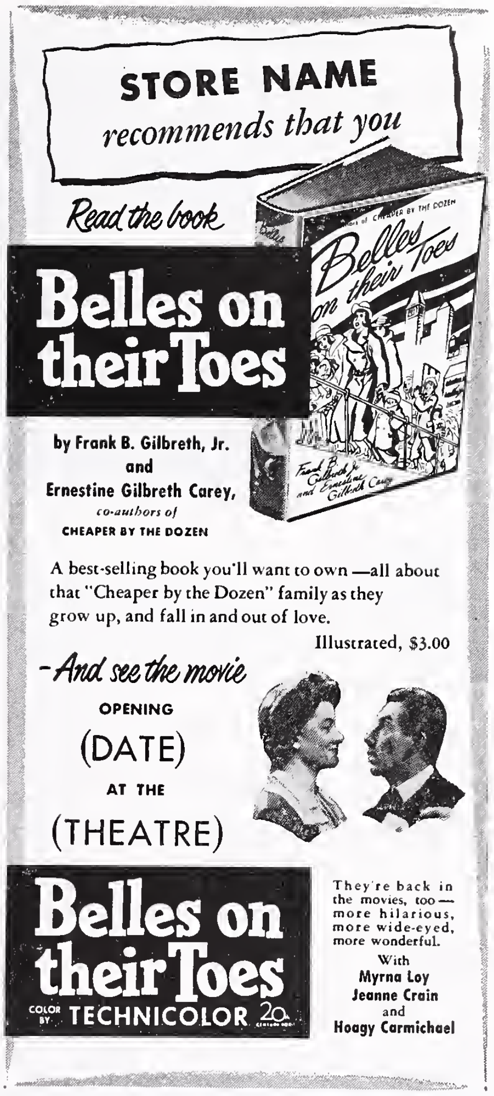
American Legion *magazine for May, released to 3,600,000 subscribers this week, but not to newsstands, has taken an unusual step in running a lead editorial urging its readers to see a motion picture, the Leo McCarey-Paramount film, "My Son John." The editorial, titled "Plan To See This Movie" points out that "the film can be one of the most important ever made," and says "it is our fervent hope that every American will see it."*

●

Jacqueline Neben, promotion manager for *Photoplay* magazine, submits a sample of her pink package of advertising aids prepared for AMC stores, in the pre-selling of 20th Century-Fox's "Belles on Their Toes." Kit contains some attractive photos of still more attractive people wearing model fashions that we hope become popular in this neighborhood, and a check list from which store managers may order exciting Hollywood hoopla for the better merchandising of both picture and products advertised in *Photoplay*. Campaign is timed exactly to hit store counters and theatre box-offices with the issue of the magazine and the release of the picture.

Fine Institutional Ad From Vic Sicilia

Vic Sicilia, city manager for Marc Wolf's Y. & W. Rivoli theatre in Muncie, Indiana, submits a tear-sheet of the *Muncie Star* showing the full-page-deep, three-column ad which was used to celebrate the theatre's 25th Anniversary. "25 Years New" is the headline, and the follow-up copy sells the new Giant-Size screen and other up-to-the-minute equipment.



STORE NAME
recommends that you

Read the book

Belles on their Toes

by Frank B. Gilbreth, Jr.
and
Ernestine Gilbreth Carey,
co-authors of
CHEAPER BY THE DOZEN

A best-selling book you'll want to own —all about that "Cheaper by the Dozen" family as they grow up, and fall in and out of love.

Illustrated, $3.00

-And see the movie
OPENING
(DATE)
AT THE
(THEATRE)

Belles on their Toes
COLOR BY TECHNICOLOR

They're back in the movies, too—more hilarious, more wide-eyed, more wonderful.
With
Myrna Loy
Jeanne Crain
and
Hoagy Carmichael

Book Shops Cooperate

20th Century-Fox has made a promotion tieup with the Thomas Y. Crowell Publishing Company which not only produces the free distribution of mats, similar to the above, for dealers throughout the country, but also carries with it the promise by the publishing house to pay one-fourth of the cost of the space, in cooperation with the local dealer and the local theatre. In addition, the Thomas Y. Crowell people will give dealers one free copy of "Belles on Their Toes" for every dozen copies ordered —which is a customary bonus for dealers to embrace promotional deals and undertake to cooperate in beneficial advertising.

This is a generous and progressive example of pre-selling and cooperative advertising, right at the local level.

SPECIAL TRAILERS
GOOD and FAST
and packed with SELL-MANSHIP is what you always get from reliable
CHICAGO
1327 S. Wabash
FILMACK
NEW YORK
630 Ninth Avenue

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—A fairly good comedy—but oh the box office receipts! Just about 50% of average and we went way in the red on this. Bless the Columbia salesman who sold us their reissues—they have all spelled red ink for us. Played Saturday, April 26.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

MOB, THE: Broderick Crawford, Betty Buehler—You can see this type on television. Got to have better pictures. No business. Played Wednesday, Thursday, April 23, 24.—Harland Rankin, Plaza Theatre, Chatham, Ont., Canada.

SUNNY SIDE OF THE STREET: Frankie Laine, Tony Arden—A nice little musical for anybody's program. Small town average business. Played Wednesday, Thursday, April 23, 24.—Francis Gill, Paonia Theatre, Paonia, Colo.

Lippert

SAVAGE DRUMS: Sabu, Lita Baron—Way below average story which is held up somewhat by the name and acting ability of Sabu—very slow moving with too much detail. Will get by in the dualers. LDIT rating: Fair. Played Friday, Saturday, April 25, 26.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

YES SIR, MR. BONES: All Star Minstrel Show—A rather slow-moving minstrel show featuring the usual songs, dances, funny sayings and banjo playing. LDIT rating: Fair. Played Tuesday, Wednesday, Thursday, April 22, 23, 24.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

AMERICAN IN PARIS, AN: Gene Kelly, Leslie Caron—Funny thing—almost invariably an Oscar picture flops here. I can't explain why in all cases. However, in this case I think the picture was a little too "arty" for my type of audience. I bought it right and broke even, so won't kick. They can't all draw. Played Sunday, Monday, April 13, 14.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TEXAS CARNIVAL: Esther Williams, Howard Keel, Red Skelton—We played this one rather late—but good old "Red" came through. This drew, was well liked and bought right. Should be good for any community. Played Sunday, Monday, April 6, 7.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TEXAS CARNIVAL: Esther Williams, Howard Keel, Red Skelton—One of the best pictures we have shown in the past year. We certainly recommend it. Business up approximately 40% above average. Played Sunday, April 20.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Monogram

JOE PALOOKA IN THE SQUARED CIRCLE: Joe Kirkwood, Myrna Dell—Good action picture of its kind, but business poor. Played Friday, Saturday, April 25.—Harland Rankin, Plaza Theatre, Chatham, Ont., Canada.

Paramount

RHUBARB: Ray Milland, Jan Sterling—What a cat—what a picture! If you haven't played this one, you are missing a comedy that is different. Did better than average business in this small town. Played Sunday, Monday, Tuesday, April 20, 21, 22.—Francis Gill, Paonia Theatre, Paonia, Colo.

TRIO: James Hayter, Kathleen Harrison, Anne Crawford—Some liked it and some didn't. It is good for a double feature program. Did average business in this small town. Played Wednesday, Thursday, April 23, 24.—Francis Gill, Paonia, Colo.

Realart

HOUSE OF HORRORS: Robert Lowery, Virginia Grey—We use one of these for a Saturday midnight shown each week with good results. Played Saturday, April 26.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Republic

HONEYCHILE: Judy Canova, Eddie Foy, Jr.—This was a lovely picture—lots of entertainment. Don't know what they want, but no business. Played Monday, Tuesday, April 21, 22.—Harland Rankin, Plaza Theatre, Chatham, Ont., Canada.

SOUTH OF CALIENTE: Roy Rogers, Dale Evans—Good Roy Rogers' picture but didn't have the old pull—television doing it. Played Friday, Saturday April 25, 26.—Harland Rankin, Plaza Theatre, Chatham, Ont., Canada.

Twentieth Century-Fox

ANNE OF THE INDIES: Jean Peters, Louis Jourdan, Debra Paget—A very good action-adventure picture—good support and very well photographed. Did average business in this small town. Played Friday, Saturday, April 18, 19.—Francis Gill, Paonia Theatre, Paonia, Colo.

ELOPEMENT: Clifton Webb, Ann Francis—As fine an actor as is Clifton Webb, there have been only two of his pictures that have any drawing power here—"Cheaper by the Dozen" and "Mr. Belvedere" (first one). It seems that the picture is the thing. Small town and country patronage. Situation still hurt by last year's floods. Played Sunday, Monday, April 13, 14.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

FIXED BAYONETS: Richard Basehart, Michael O'Shea—A number of compliments on this one, but believe the town is a little fed up on war themes. Possibly it is because they are fed up on the movies in general at present—who knows? Small town and country patronage. Situation still hurt by last year's floods. Played Tuesday, Wednesday, Thursday, April 15, 16, 17.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

LET'S MAKE IT LEGAL: Claudette Colbert, Macdonald Carey—I made a mistake and played this one day mid-week. Could hold up very well for a Sunday-Monday bill—a very clever, very funny, very sophisticated picture. It was well received and no walk-outs, no complaints. Played Wednesday, April 9.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MR. BELVEDERE RINGS THE BELL: Clifton Webb, Joanne Dru—This drew better than I expected. I thought it was very clever and extremely amusing. Had no complaints and no walk-outs. I would say play it. Played Sunday, Monday, March 30, 31.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SECRET OF CONVICT LAKE, THE: Ethel Barrymore, Glenn Ford—Very good—well acted and well produced. Did average business in this small town. Played Friday, Saturday, April 25, 26.—Francis Gill, Paonia, Paonia, Colo.

United Artists

SILENT CONFLICT: Bill Boyd—A typical western saved by Bill Boyd as Hopalong Cassidy which has appeal at the box office to his fans. Played Friday, Saturday, April 18, 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

Universal International

YOU NEVER CAN TELL: Dick Powell, Peggy Dow—A clever comedy that pleased relatively small audiences. Doubled with Gene Autry in "The Old West." Small town and country patronage. Situation still hurt by last year's floods. Played Tuesday, Wednesday, April 18, 19.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Warner Bros.

DISTANT DRUMS: Gary Cooper, Mari Aldon—A good adventure story, thrill packed from beginning to end. The Technicolor photography is excellent, and the fact that it was filmed in the Everglades adds a great deal to the tense drama and thrills. This picture should do well wherever it is shown, and especially well in Florida. LDIT rating: Good. Played Tuesday, Wednesday, Thursday, April 22, 23, 24.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

JIM THORPE—ALL AMERICAN: Burt Lancaster, Phyllis Thaxter—Another big disappointment. This is definitely a very athletic minded community and I expected a full house, but guess the weather was too nice. It is going to be tough for me now for several months, regardless of what I play. I didn't see this, but those who did liked it. Played Thursday, Friday, April 20, 21.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TANKS ARE COMING, THE: Steve Cochran, Mari Aldon—This is the story of the Third Armored Division, a picture full of adventure which gives the impression of actual battle at times, although not always accurate in regard to military strategy. It has enough humor and romance to please the audience. LDIT rating: Good. Played Friday, Saturday, April 25, 26.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Shorts

Columbia

CHAMPION JUMPERS: World of Sports—Very good. Harland Rankin, Plaza Theatre, Chatham, Ont., Canada.

JIMMY McHUGH'S SONG PARTY: Screen Snapshots—Very good. Enjoyed by the too few who saw it.—Harland Rankin, Plaza Theatre, Chatham, Ont., Canada.

Twentieth Century-Fox

GUEST, THE: Short Feature—A truly great short subject and one I was proud to show. Played it the week before Easter, which I thought was very apropos. Good comments. Marcella Smith, Vinton Theatre, McArthur, Ohio.

Fabian Theatres Plan Promotional Drive

Fabian Theatres during June, July and August will embark on an intensive drive for increased grosses, sparked by a sharing plan whereby every manager will participate in any increase in gross over the same period last year. In addition, circuit heads S. H. Fabian and Sam Rosen will award substantial cash prizes to those managers who lead the circuit with the highest percentages of increase in gross over 1951. Details of the contest plus promotion plans and ideas will be presented to the Fabian managers at a day-long meeting at the Hotel Astor in New York May 6. Because intensified feature picture merchandising will be the most important activity in the drive, Charles Einfeld of Twentieth Century-Fox, S. Barret McCormick of RKO Pictures and Max Youngstein of United Artists will be among those addressing the managers.

A Clever Herald

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, sends a clever herald addressed "If I Were President—If I were a School Teacher—If I were a Politician—but since I'm only a movie fan, I attend the Lamar Theatre."

Show Films 20 Hours

Detroit's first theatre to announce a policy of showing first run films almost around the clock is the Palms. Hours will be from 10:45 A. M. to 6 A.M.

Short Product in First Run Houses

NEW YORK — Week of May 5

ASTOR: FDR—Hyde Park.....Pictorial Films
Feature: My Six Convicts..............Columbia

CAPITOL: Music Quiz ....MGM
Dog Trouble ....MGM
Feature: Carbine Wiliams................MGM

CRITERION: Springtime in Mexico.RKO Radio
Kiddin' the Kiddin.............Warner Bros.
Feature: The Green Glove.........United Artists

GLOBE: 14 Carrot Rabbit......Warner Bros.
Sportlight ....Paramount
Feature: Red Mountain...............Paramount

MAYFAIR: Casper Takes A Bow Wow Paramount
Fresh Water Champs............Paramount
Feature: The Atomic City............Paramount

PARAMOUNT: Water Jockey Hi-Jinks Paramount
Basketball Headlines of 1951....RKO Radio
Feature: Macao ....RKO Radio

RIVOLI: Fun At the Fair........Paramount
Big Sister Blues.................Paramount
Feature: Pride of St. Louis..............20th-Fox

ROXY: Off to the Opera..........20th-Fox
Accent On Balance...............20th-Fox
Feature: Belles on Their Toes...........20th-Fox

WARNER: Water, Water Every Hare Warner Bros.
So You Want to Enjoy Life....Warner Bros.
Danger Is My Business.........Warner Bros.
Feature: Mara Maru................Warner Bros.

CHICAGO — Week of May 5

EITEL'S PALACE: Two Mouseketeers...MGM
Jasper National Park................MGM
Feature: Singin' in the Rain..............MGM

ESQUIRE: Olympic Elk..........RKO-Disney
Feature: The Narrow Margin.........RKO Radio

SURF: They All Like Boats.......Paramount
Little Bo Beep................Warner Bros.
Feature: Man in the White Suit........Universal

ZIEGFELD: Off to the Opera........20th-Fox
Majestic Redwoods 20th-Fox
Feautre: Passion for Life................Brandon

Paramount Looking For "Miss Slick Chick"

Paramount is launching a search for "Miss Slick Chick of New York" in connection with the opening of their Technicolor musical, "Aaron Slick of Punkin' Crick" at the Globe theatre on Broadway. To enter, you mail a full length photograph calculated to intrigue the judges with your obvious qualifications, and winners will be elected by ballot after their photos are posted in the Globe lobby. Winners will receive Helbros wrist watches and valuable gift certificates.

Mohme Now in Canada

Gustave Mohme, who has been distributing Mexican pictures in the United States from Mexico City, and also has been 20th-Fox manager there, has opened an exchange in Montreal.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

LORETTA YOUNG
as **PAULA**
with
KENT SMITH • ALEXANDER KNOX
Screen Play by JAMES POE and WILLIAM SACKHEIM
Produced by BUDDY ADLER • Directed by RUDOLPH MATÉ

BRAVE WARRIOR
in Color by **TECHNICOLOR**
starring **JON HALL**
with
CHRISTINE LARSON • JAY SILVERHEELS • MICHAEL ANSARA
Written for the Screen by ROBERT E. KENT
Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

CHARLES STARRETT • SMILEY BURNETTE
in **THE ROUGH, TOUGH WEST**
with JACK MAHONEY • CAROLINA COTTON • PEE WEE KING & HIS BAND
Written by BARRY SHIPMAN
Produced by COLBERT CLARK • Directed by RAY NAZARRO

MONTANA TERRITORY
in Color by **TECHNICOLOR**
with
LON McCALLISTER • WANDA HENDRIX • PRESTON FOSTER
Written by BARRY SHIPMAN
Produced by COLBERT CLARK • Directed by RAY NAZARRO

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 110 attractions, 4,705 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick from Punkin Crick (Para.)	–	–	2	4	5
African Queen, The (UA)	20	6	–	–	–
Aladdin and His Lamp (Mono.)	–	–	2	2	2
An American in Paris (MGM)	13	45	26	39	9
*Anne of the Indies (20th-Fox)	–	8	36	32	12
Another Man's Poison (UA)	–	5	1	6	26
At Sword's Point (RKO)	–	7	9	7	4
*Barefoot Mailman, The (Col.)	4	11	16	11	3
Battle at Apache Pass (Univ.)	–	4	7	1	1
Belle of New York (MGM)	–	2	8	22	5
Bend of the River (Univ.)	24	40	21	1	–
Big Trees, The (WB)	–	1	6	6	1
Boots Malone (Col.)	–	–	3	11	6
Bright Victory (Univ.)	–	5	13	17	18
Bugles in the Afternoon (WB)	–	2	16	10	5
Callaway Went Thataway (MGM)	2	9	34	27	8
Calling Bulldog Drummond (MGM)	–	–	–	11	8
*Cave of the Outlaws (Univ.)	1	5	14	19	3
Cimarron Kid, The (Univ.)	–	27	29	16	1
Close to My Heart (WB)	–	16	40	16	5
Deadline U.S.A. (20th-Fox)	–	–	3	–	3
Death of a Salesman (Col.)	–	–	7	5	8
Decision Before Dawn (20th-Fox)	–	1	27	38	4
Detective Story (Para.)	2	33	27	31	4
Distant Drums (WB)	29	46	35	10	4
Double Dynamite (RKO)	–	–	6	39	7
Elopement (20th-Fox)	–	14	22	32	13
†Family Secret, The (Col.)	–	–	–	2	2
Finders Keepers (Univ.)	–	–	2	–	3
First Time, The (Col.)	–	–	6	–	–
Five Fingers (20th-Fox)	–	1	11	1	17
Fixed Bayonets (20th-Fox)	1	7	35	23	18
Flame of Araby (Univ.)	–	13	21	27	5
Flaming Feather (Para.)	–	1	13	4	3
†For Men Only (Lippert)	–	–	2	–	5
Fort Defiance (UA)	–	7	17	8	–
Fort Osage (Mono.)	–	4	10	2	–
Girl in Every Port, A (RKO)	–	1	9	11	6
Girl on the Bridge (20th-Fox)	–	–	2	6	2
Golden Girl (20th-Fox)	–	9	34	61	16
Greatest Show on Earth, The (Para.)	8	–	–	–	1
Green Glove, The (UA)	–	–	4	–	1
Harlem Globetrotters, The (Col.)	2	16	9	2	–
Here Come the Nelsons (Univ.)	–	6	6	7	3
Honeychile (Rep.)	1	13	12	2	8
Hong Hong (Para.)	–	2	18	22	5
I'll Never Forget You (20th-Fox)	–	–	14	15	10
I'll See You in My Dreams (WB)	11	27	61	20	3
Indian Uprising (Col.)	–	–	5	3	–
Invitation, The (MGM)	–	3	17	21	5
It's a Big Country (MGM)	2	7	16	8	3
I Want You (RKO)	–	5	28	17	7
Jack and the Beanstalk (WB)	–	2	5	4	1
Japanese War Bride (20th-Fox)	1	10	22	9	1
Just This Once (MGM)	–	–	6	11	2
Lady Pays Off, The (Univ.)	–	3	9	25	5
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	2	7	22	7
Let's Make It Legal (20th-Fox)	1	5	22	43	12
Light Touch, The (MGM)	–	–	2	17	10
Lone Star (MGM)	8	37	41	8	2
Love Is Better Than Ever (MGM)	–	–	4	4	7
Ma and Pa Kettle at the Fair (Univ.)	16	9	3	–	–
Man in the Saddle (Col.)	3	21	33	6	3
Marrying Kind, The (Col.)	–	3	3	–	–
Meet Danny Wilson (Univ.)	–	–	3	17	13
Model and the Marriage Broker, The (20th-Fox)	–	2	13	33	10
Mutiny (UA)	–	–	3	2	1
My Favorite Spy (Para.)	8	20	48	21	–
My Six Convicts (Col.)	–	3	–	1	1
On Dangerous Ground (RKO)	–	–	4	13	3
Pandora and the Flying Dutchman (MGM)	–	11	23	8	2
Phone Call from a Stranger (20th-Fox)	–	7	19	27	14
Pride of St. Louis (20th-Fox)	4	6	2	–	–
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	11	5	–	–	–
*Raging Tide, The (Univ.)	–	1	5	24	8
Rancho Notorious (RKO)	–	–	2	3	1
Red Skies of Montana (20th-Fox)	–	3	4	38	2
Retreat, Hell! (WB)	2	17	18	5	1
Return of the Texan (20th-Fox)	–	1	8	4	1
River, The (UA)	–	3	2	–	1
Room for One More (WB)	10	37	26	23	2
Sailor Beware (Para.)	51	17	4	–	–
†Scandal Sheet (formerly The Dark Page) (Col.)	–	–	–	2	2
Sellout, The (MGM)	–	–	1	3	4
Silver City (Para.)	–	6	42	29	4
Singin' in the Rain (WB)	8	3	1	–	–
†Snow White and the Seven Dwarfs (RKO) (reissue)	–	3	1	1	–
†Something to Live For (Para.)	–	–	1	2	2
Son of Dr. Jekyll (Col.)	–	1	3	–	2
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	–	4	12	3	–
Strange Door, The (Univ.)	–	–	2	6	2
Streetcar Named Desire, A (WB)	16	12	7	5	2
Submarine Command (Para.)	1	10	22	24	10
Tanks Are Coming, The (WB)	1	18	52	20	24
Tembo (RKO)	5	6	1	–	4
Ten Tall Men (Col.)	1	45	28	11	2
This Woman Is Dangerous (WB)	–	1	6	17	3
Too Young to Kiss (MGM)	4	60	50	7	–
Treasure of Lost Canyon (Univ.)	–	–	2	–	3
*Unknown Man (formerly Behind the Law) (MGM)	–	1	1	15	7
Viva Zapata! (20th-Fox)	1	6	7	15	43
Weekend With Father (Univ.)	–	11	27	22	6
Westward the Women (MGM)	24	77	16	2	1
When Worlds Collide (Para.)	2	7	34	24	21
Wild Blue Yonder (Rep.)	9	15	26	13	1
Wild North, The (MGM)	–	2	3	3	2
With a Song in My Heart (20th-Fox)	9	13	3	–	–

IT often happens that the best advertising copy was not written for that purpose. Nothing can be more convincing than a spontaneously written expression of sincere opinion. Hence this series of extracts, reproduced from some of the many letters to the editor of the ALMANAC.

This one from the President of Donahue & Coe, Inc. . . . .

As Ed Churchill sees it . . .

"... It is of inestimable value to us here at the office and is referred to constantly by many members of our organization. I sometimes wonder how we would get along without it!

Our annual edition becomes the most finger-printed reference book in our library and we're always mighty glad to receive the current one as a replacement."

Motion Picture
and Television
ALMANAC

A QUIGLEY
PUBLICATION

The current issue is completely sold out. Reservations are now being made for the enlarged new 1952-53 edition, at the unchanged price of $5 per copy postpaid.

Quigley Publishing Company, Inc.
1270 Sixth Avenue, New York 20, N. Y.

THE INTERNATIONAL REFERENCE BOOK

On the way IN... On the way OUT...

STANDEES

SELL your HITS!

Helen Hayes... FIRST LADY OF THE DRAMA RETURNS TO THE SCREEN!
LEO McCAREY'S
MY SON JOHN
Helen HAYES · Van HEFLIN
Robert WALKER · Dean JAGGER
ATTRACTION
SKIRTS AHOY
TECHNICOLOR
SKIRTS AHOY!
Esther WILLIAMS
JOAN EVANS · VIVIAN BLAINE
SULLIVAN BRASSELLE ECKSTINE
The DE MARCO SISTERS · DEAN MILLER
ISOBEL LENNART
SIDNEY LANFIELD JOE PASTERNAK
COMING

COMING and GOING, your patrons will be *sold* when they see these Colorful, Cut-Out DISPLAYS that *stand out* in your Lobby, Foyer or Out-Front . . . they need no frame and the beautiful fluorescent-lighted base adds to the SOCK and brings out the COLOR!

Get full details from your NSS Salesman or write your nearest NSS Exchange!

TECHNICOLOR
Lydia Bailey
DALE ROBERTSON · ANNE FRANCIS
20th CENTURY-FOX
COMING
WARNER BROS.
THRILL-SWEPT TROPICAL ADVENTURE!
ERROL FLYNN
RUTH ROMAN
Mara Maru
Directed by Gordon Douglas
Next ATTRACTION

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MAY 17, 1952

MOTION PICTURE HERALD

PRODUCT:

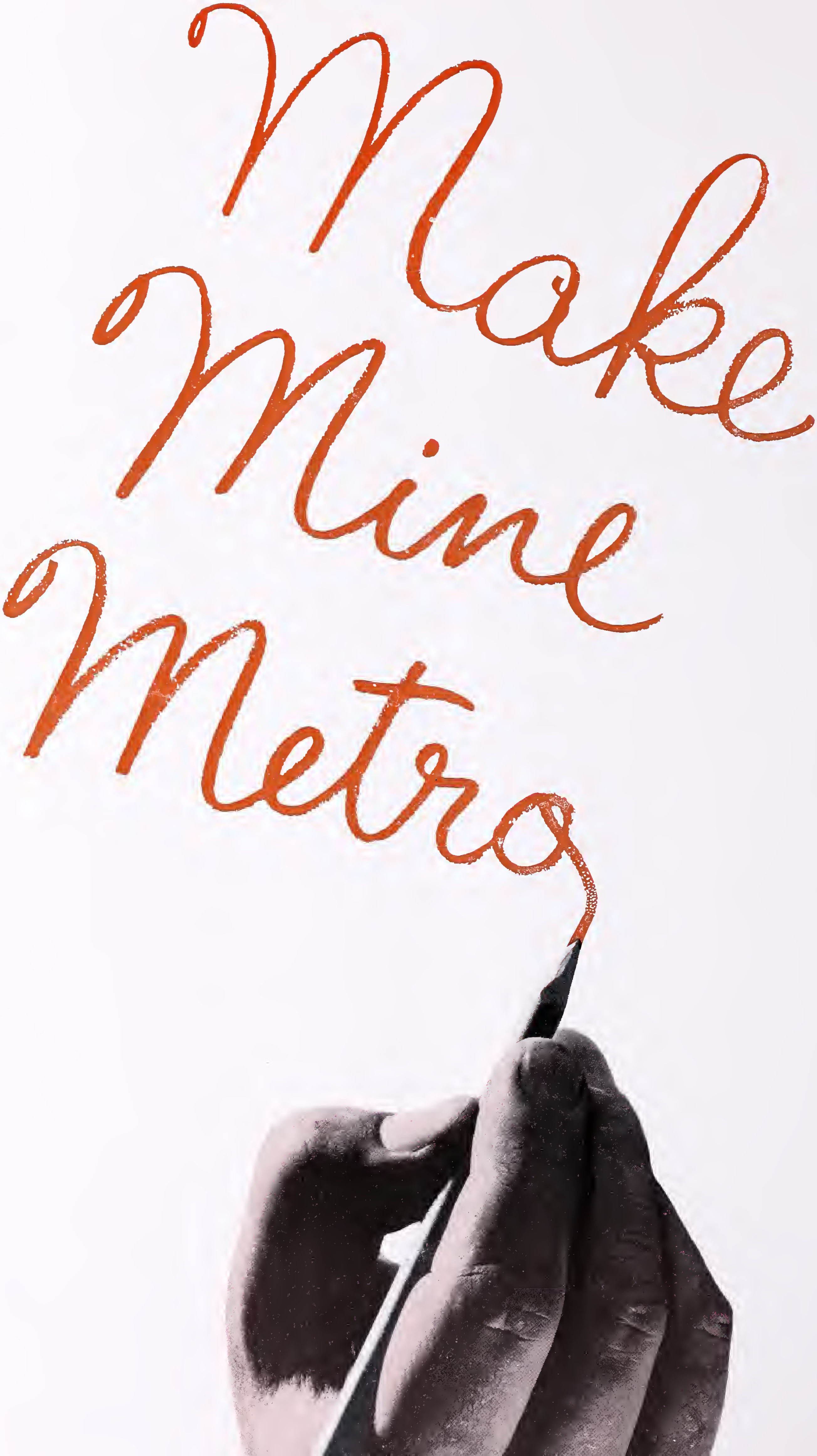
"Seeing is Believing" Trip To MGM Studio Sparks New Enthusiasm in Exhibition

Paramount Announces 35 More for Production Now

Universal Sets 17 Films For July to December

REVIEWS *(In Product Digest)*: THE QUIET MAN, PAT AND MIKE, SCARAMOUCHE, CLASH BY NIGHT, OUTCAST OF THE ISLANDS, PAULA, BRAVE WARRIOR, RED PLANET MARS

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*


Make Mine Metro

THE WRITE-IN CAMPAIGN THAT'S SWEEPING THE COUNTRY!

M-G-M's "Seeing Is Believing" trip to California provided an unparalleled opportunity for theatre men to carry back to the nation an enthusiastic first-hand report that has become splendid public relations for the entire industry.

We wish we could have had 10,000 showmen witnessing the screenings of the great M-G-M pictures coming. This was impossible, but every exhibitor may now be assured that never in the history of film business has any company, including M-G-M, had so many fine attractions ready, willing and able to bring crowds into theatres.

Here are some of our pictures, among them most of the big attractions screened in California, for release when your need is greatest, in May, June, July and August:

"SCARAMOUCHE" *(Tech.)*
Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson

"SKIRTS AHOY!" *(Tech.)*
Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine

"THE GIRL IN WHITE"
June Allyson, Arthur Kennedy, Gary Merrill

"CARBINE WILLIAMS"
James Stewart, Jean Hagen, Wendell Corey

"PAT AND MIKE"
Spencer Tracy, Katharine Hepburn, Aldo Ray, William Ching

"LOVELY TO LOOK AT" *(Tech.)*
Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller

"MR. CONGRESSMAN"
Van Johnson, Patricia Neal, Louis Calhern, Sidney Blackmer

"THE DEVIL MAKES THREE"
Gene Kelly, Pier Angeli

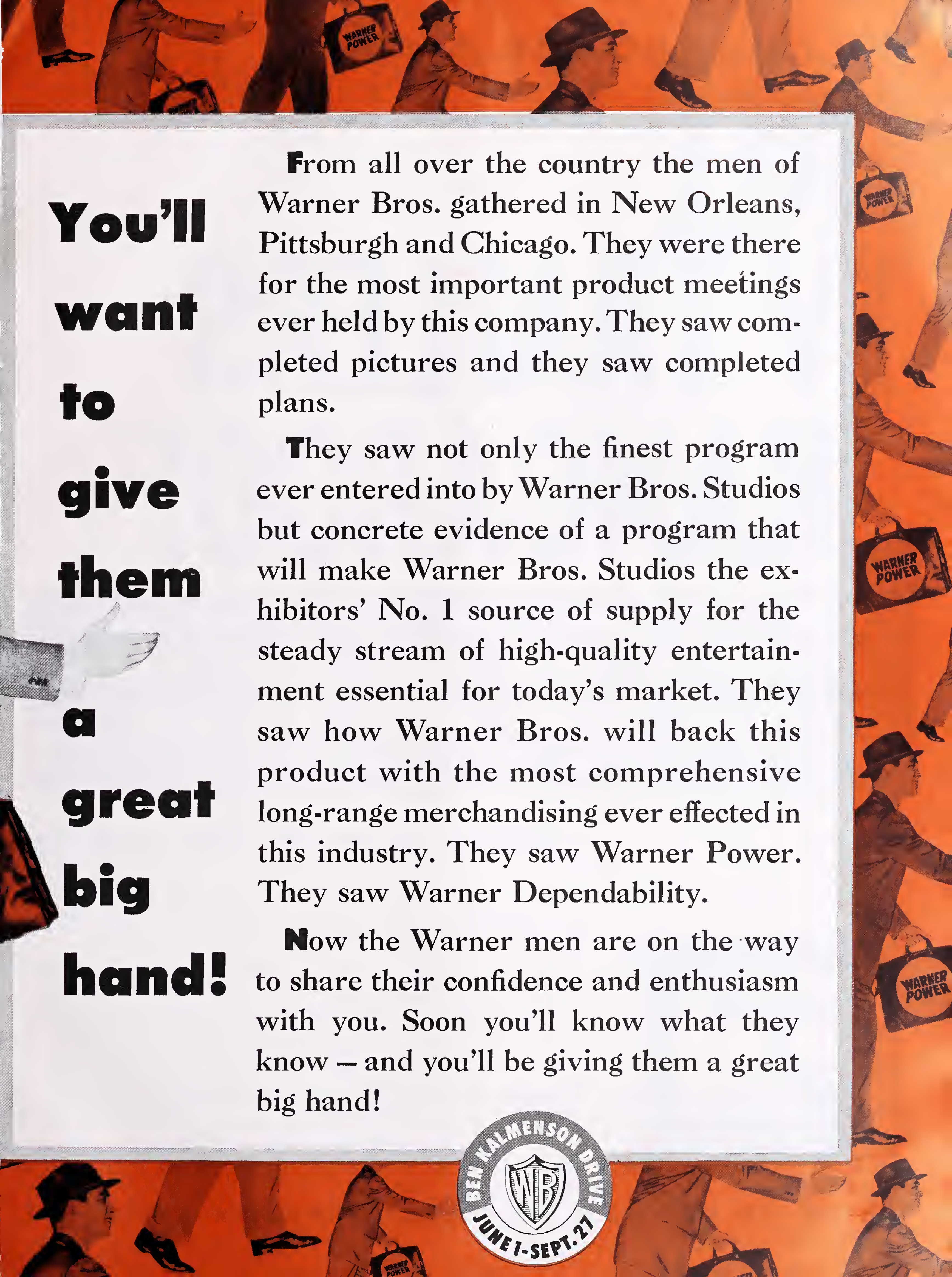
"FEARLESS FAGAN"
Janet Leigh, Carleton Carpenter, Keenan Wynn

"IVANHOE" *(Tech.)*
Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams

★

And in September the famed **"THE MERRY WIDOW"** *(Tech.)* Lana Turner, Fernando Lamas—followed by **"BECAUSE YOU'RE MINE"** *(Tech.)* Mario Lanza, Doretta Morrow.

WARNER POWER



You'll want to give them a great big hand!

From all over the country the men of Warner Bros. gathered in New Orleans, Pittsburgh and Chicago. They were there for the most important product meetings ever held by this company. They saw completed pictures and they saw completed plans.

They saw not only the finest program ever entered into by Warner Bros. Studios but concrete evidence of a program that will make Warner Bros. Studios the exhibitors' No. 1 source of supply for the steady stream of high-quality entertainment essential for today's market. They saw how Warner Bros. will back this product with the most comprehensive long-range merchandising ever effected in this industry. They saw Warner Power. They saw Warner Dependability.

Now the Warner men are on the way to share their confidence and enthusiasm with you. Soon you'll know what they know – and you'll be giving them a great big hand!

BEN KALMENSON DRIVE
WB
JUNE 1-SEPT. 27

20th CENTURY-FOX OFFERS

FREE TV TRAILERS ON "KANGAROO!"

THE FIRST AMERICAN PICTURE MADE IN AUSTRALIA...WITH THESE GREAT STARS—MAUREEN O'HARA, PETER LAWFORD, FINLAY CURRIE, RICHARD BOONE.

HERE'S HOW TO GET THEM:

Special TV trailers are available free of charge on "Kangaroo!"—directed in Australia by Lewis Milestone, who gave you "Halls of Montezuma."

They have been produced specifically to help you sell all the action and adventure of this exciting attraction. One runs one minute; the other, 20 seconds. Both are 16mm. with open-end for local theatre credits.

We'll send them to you promptly if, along with your request, you include detailed information as to your time-buys and the stations you are using.

Get them from 20th Century-Fox Exploitation Dep't., 444 West 56th Street, New York 19, N.Y.

KANGAROO!
COLOR BY
TECHNICOLOR

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* | MARTIN QUIGLEY, JR., *Editor*

Vol. 187, No. 7 | May 17, 1952

Seeing Is Believing

EXHIBITOR organization leaders and key circuit executives came, saw and were won over to a new spirit of confidence and enthusiasm by Metro-Goldwyn-Mayer's "Seeing Is Believing" conference held at the company's studios May 8-10. There is no doubt that on their return home the one hundred showmen will inculcate their associates with the same feelings. It is hoped that the stimulus will reach eventually every potential theatregoer.

The visitors to the West Coast were not only well impressed by the six features shown but also by the MGM studio organization and physical plant. A number of exhibitors remarked on how good it made them feel to realize that the whole Hollywood production colony was seriously at work to make the merchandise necessary for their theatres. The sight of a great studio employing some 5,000 workers and bending all energies to the making of films for the months ahead gave to many exhibitors a sense of stability of the industry in a way they had not felt before.

At the opening luncheon Mr. Charles M. Reagan, sales chief, set the keynote of the conference when he called for "enthusiasm based on product." On the same occasion Mr. Dore Schary, vice-president in charge of production, said, "I do not believe that Hollywood has lost the ability to demonstrate real showmanship; and I do not believe that you have lost that quality." By the time the showing of the six features was completed no exhibitor present would question the fact that Hollywood not only had the ability to demonstrate showmanship but that it had done so, and in the grand manner. Likewise, exhibition representatives pledged that the films shown and others to come from all studios would be supported by the theatres with the best possible showmanship.

THOSE official and unofficial critics of the motion picture industry who have asserted that some in this business have lost a love and enthusiasm for it would have been confounded by the reactions at the screenings. Time and again spontaneous enthusiastic applause heralded the quality of the features and of the six Fred Quimby color cartoons and Pete Smith short subjects. The exhibitors also showed that they could laugh at a good comedy as well as the most faithful fan.

The brief advertising and promotion forums presided over by Mr. Howard Dietz, vice-president in charge of advertising, publicity and exploitation, assisted by Mr. Si Seadler, advertising manager, and Mr. Dan Terrell, exploitation manager, were productive of some concrete suggestions but more importantly a better understanding of the problems of film advertising and exploitation imposed by the obligation of appealing to potential customers in the most profitable way.

Altogether the conference exerted a constructive influence not only with respect to MGM product but for all Hollywood.

■ ■ ■

Films & Group Libel

NEWSPAPERS recently have had so many important Supreme Court decisions to comment upon, that it is not surprising that one with very broad implications has received thus far little attention. Of interest to the motion picture industry is the fact that at a time when the Supreme Court had before it two cases concerning motion picture censorship, in the so-called Illinois Group Libel Law, that court upheld the rights of the States to pass laws subjecting motion pictures and other forms of publication to penalty for libeling a group.

Motion picture making always has been difficult. It certainly would become even more so if other states followed Illinois' example and the theory of "group libel" becomes general. Up to now groups that feel affronted by a motion picture or other "publication" of any kind have had to do their protesting by mobilizing public opinion. In Illinois the way is open for such groups to take court action.

For example, future exhibitions of such a film as "Birth of a Nation" in Illinois may be running the risk of provoking a case under the group libel law. The statute, upheld by a five-to-four decision of the Supreme Court, is very broad:

> *"It shall be unlawful for any person, firm or corporation to manufacture, sell, or offer for sale, advertise or publish, present or exhibit, in any public place in this state any lithograph, moving picture, play, drama or sketch, which publication or exhibition portrays depravity, criminality, unchastity, or lack of virtue of a class of citizens, or any race, color, creed or religion which said publications or exhibition exposes the citizens of any race, color, creed or religion to contempt, derision, or obloquy or which is productive of breach of the peace or riots . . ."*

Some of the dissenting Supreme Court Justices seemed to question the whole theory of "group libel." On the other hand other dissenters agreed with the theory behind the Illinois statute but objected to its application in the particular case. Justice Black bitterly attacked the statute and the opinion of Justice Frankfurter and the members of the Court who concurred in it. Justice Black wrote, "This statute imposes state censorship over the theatre, moving pictures, radio, television, leaflets, magazines, books and newspapers. No doubt the statute is broad enough to make criminal the publication, sale, 'presentation or exhibition' of many of the world's great classics, both secular and religious." He also declared that "sugarcoating" the law by calling it a "group libel law" "does not make the censorship less deadly." In another place he wrote "unless I misread history the majority is giving libel a more expansive scope and more respectable status than it was ever accorded even in the Star Chamber. For here it is held to be punishable to give publicity to any picture, moving picture, play, drama or sketch, or any printed matter which a judge may find unduly offensive to any race, color, creed or religion." The Illinois law specifically applies to firms and corporations as well as to individuals.

It would indeed be ironic should the Supreme Court ultimately strike down state film censorship boards after opening the way for even broader censorship via group libel laws and local measures taken to guard against anything "productive of breach of the peace."

■ ■ ■

¶ Second Glance Dept. "The novelty of TV is a threat at first but after the initial appeal and glamour wears off it disappears." An exhibitor speaking? No, indeed. It is Mr. Robert U. Brown, writer of a column in *Editor & Publisher*, commenting on the effects of television on newspapers.

Letters to the Herald

TV the Major Cause

To the Editor:

It is my opinion that TV is the major cause of the depressed condition of the box office today. It is a known fact that the first runs have picked up considerably during the past three or four months and today are doing business nearly comparable to what they did prior to the slump. However, I feel that TV has reduced the over-all number who attend movies. Those who are going to attend, do so at the first runs for top pictures. Neighborhood, or subsequent runs, have not felt any of the recovery, nor frankly do I believe they will to the extent that the first runs have. They may recover somewhat, but never to the healthy condition they experienced before. Therefore, it is my opinion that eventually a tremendous number of subsequent runs and small towns fairly near a larger city will fold. First runs in cities and large towns will survive.

It has always been calculated that 10 per cent of the population of a situation was the proper seating capacity. This, I believe, will have to be scaled down considerably in view of the depleted movie audience. Consequently it will be discovered that many cities and towns are over-seated. In cities that have had 10 or 12 30-day runs, I believe that eventually only one or two will be able to survive.—*THEODORE S. MARKOFF, Markoff Theatre Circuit, Colchester, Conn.*

Stand-bys

To the Editor:

I think the average theatre-goer prefers stars with whom he feels acquainted—namely the old stand-bys. However, the young people naturally like new stars in their age bracket. It is the same old story of trying to please everybody.—*MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.*

Build New Stars

To the Editor:

I think enough new stars are being developed at the present time. I would like to see the studios concentrate on building these stars up so that the public would know them well, and look for pictures in which these stars appear. It seems at present that the studios find new talent, spend money in training, put the talent in one or two pictures and then forget about it. Several years ago we had such great stars as Will Rogers, Marie Dressler and Shirley Temple. The public knew these names and watched for the pictures in which these stars appeared because the studios kept these names out in the limelight.

We have plenty of talent today (Howard Keel, Debbie Reynolds and several more), but the public doesn't seem to recognize the names, because the studios are not building up "idol worship" of the stars like they used to. The studios seem to be developing new talent just to be extras in pictures in which old established stars appear.—*H. A. CORR, Community Theatre, Marwayne, Alberta, Canada.*

Star Trailers

To the Editor:

I think a trailer at the end of each feature, with a *new star* that shows promise, should be put on by producers, calling attention to star's name, etc., if possible, next picture star will appear in.

The same type of accessory should be available, so the exhibitor could display it in the lobby, calling atteniton to the *name* of the new star, as most people see them and like them and then don't remember their names.—*TOM EDWARDS, Edwards & Plumlee Theatres, Farmington, Mo.*

Wrong Types

To the Editor:

I cannot understand why, in the stress of present economics, the studios continue to produce alcoholic - psychopathic - costumers and biographies when they have proved so costly. Unless the world-wide picture is different than the domestic, past experience should be a reliable teacher.—*A. A. RENFRO, Theatre Booking Service, Omaha, Neb.*

Visit the Field

To the Editor:

I believe that new talent should spend more time making personal appearances in conjunction with their pictures. Movietime U.S.A. proved that.—*M. E. HENSLER, President, Motion Picture Exhibitors of Florida, Auburndale, Fla.*

Let's Join It

To the Editor:

TV is a part of progress. Progress can't be stopped and neither do we desire to; so let's join it.—*W. R. TANNER, K and T Theatres, Kenbridge, Va.*

Public Balloting

To the Editor:

All-Star Balloting!

I believe it has been suggested before, but nothing has been done about it, so it does no harm in repeating it in the hopes that some action may be taken.

I refer to the Academy Award winners, being selected by the public through the theatres. Why not let the public and movie-goers-at-large select the best picture, actor and actress of the year. All the publicity it can get would be helpful to the theatre business.

This could be a good part of the COMPO program. The results obtained by that Chicago newspaper in their balloting for the all-star baseball teams could be duplicated by the theatre industry. Millions of votes are cast for these baseball players. A national ballot for best picture, actor and actress could get them talking about movies instead of against them.—*MEYER STANZLER, Community Theatre, Wakefield, R. I.*

Shout Loud

To the Editor:

Put the new stars in pictures and let them earn their way the hard way with personal appearances in all possible situations following release of the picture. Form new star clubs, build up in all ways possible by distribution and exhibition and established stars. Shout loud enough, long enough and you'll have people believing it.—*PEARCE PARKHURST, Lansing Drive-In Theatre, Lansing, Mich.*

Bit Parts

To the Editor:

New talent should be developed over a period of time in bit parts—not by intense publicity in one picture.—*Massachusetts Exhibitor.*

Movietime Tour Good

To the Editor:

If we exhibitors in the small towns could only have more personal appearances by name movie stars it would greatly help our patrons' opinions of these stars. The recent Movietime U.S.A. tour by a few stars is a very good example. Our patrons are still talking about it.—*ROYCE BLANKENSHIP, Wallace Theatre Circuit, Lubbock, Texas.*

MOTION PICTURE HERALD

May 17, 1952

METRO'S Lion's roar heard round the exhibition world Page 12

UNIVERSAL sets release of 17 films for last half of year Page 16

20TH-FOX denies intention to engage in telecasting Page 16

ARBITRATION committee drafts legal form of agreements Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

PARAMOUNT announces plans to put 35 more films into work Page 22

BERGMAN, on tour, tells films' story, cites Reds' failure Page 24

JOHNSTON, in Paris, opens talks on French film pact Page 24

WILLIAM FOX, a fighting great of industry—by Terry Ramsaye Page 25

MAJORS and National Theatres named in $4,500,000 trust suit Page 29

DISMISSAL of trust actions in Chicago sought after decision Page 29

JERRY WALD says we must get public talking about films Page 32

LONDON Films sells British studio, shocking film industry Page 36

CINECOLOR seeks to raise $450,000 for capital expansion Page 38

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 40

SERVICE DEPARTMENTS

Film Buyer's Rating Page 54

Hollywood Scene Page 37

In the Newsreels Page 45

Manager's Round Table Page 47

People in the News Page 33

Short Product at First Runs Page 53

What the Picture Did for Me Page 52

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1365

Advance Synopses Page 1367

The Release Chart Page 1367

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► There's still a fair chance of action at this session of Congress on a bill to permit film companies with overseas branches to defer payment of U. S. taxes on frozen earnings until the money is actually remitted to the U. S. Congressional tax experts and Treasury officials are working nights to iron out problems.

► It has been quite a while since so many product announcements embracing so many pictures of such high quality have been made by motion picture producers in so short a time as the last two weeks. Just a brief summary shows: MGM lists details of 83 pictures on its agenda through December, 1953, with 19 completed, 11 in work and 53 in preparation; Twentieth Century-Fox catalogues 77 including 17 completed, 12 shooting or ready to go, 17 more to shoot this summer, and 31 scripts in preparation; Paramount last week listed 21 completed and ready or now in work and 11 to start shooting before October of this year, and this week announced an additional 35 approved scripts which will go into work before the end of 1953; Warners, not counting their productions now ready, list 47 properties planned for production within the next year and a half; and this week Universal announced 17 top feature releases for the next six months. Thus from only five studios there is at present available a catalogue of 291 present or future major pictures. That list covers the net 18 months and is by no means complete. For those who think there is no future in the motion picture industry, there is an estimate that the pictures listed represent an investment of better than $350,000,000. There is a statistic to chew on.

► Does anyone remember when no foreign sales representative was talking? It seems a long time ago now. To the listener at a conference in New York, such as the one this week with Arnold Picker, United Artists' foreign distribution chief, it seemed like old times. Not only did he tell of the high morale of the UA echanges and agents abroad, but he listed picture after picture in one country after another as successful.

► If the pride of product that prompted MGM to transport all showmen to the seat of production happens to become contagious, by no means an unlikelihood, a factory-retailer relationship as close and profitable as the automotive industry's could be a consequence.

NPA LIFTS BUILDING BAN

Effective July 1, the present complete ban on theatre building will be removed and exhibitors will be able to buy substantial amounts of steel, copper and aluminum without priority. In addition it is indicated that priority will be issued freely for additional amounts of material and it is likely that by the start of the fourth quarter, October 1, controls will be removed entirely. Changes in the present building controls were announced this week by Henry Fowler, National Production Authority Administrator.

Exhibitors, planning to build or remodel after July 1 may purchase without authorization up to five tons of carbon steel per project, up to 200 pounds of copper per project, and up to 250 pounds of aluminum per project. All of these amounts may be repeated for each quarter. The five-ton steel allocation may not include more than two tons of structural steel shapes.

The same order which removes the ban on theatre building, opposed by the industry since it was imposed almost two years ago, substantially increases the amounts of materials allocated to other industries. The changes are subject to revision, of course, in the event of major alteration in the defense construction program, Mr. Fowler said.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Roy Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

REPUBLIC ENTERTAINS. The scene as Herbert J. Yates, center, above, played host to United Paramount executives. With him are Robert Weitman, United Paramount, Martin J. Mullin, New England Theatres, Leonard H. Goldenson, UP, and Earl Hudson, United Detroit. They were treated to a private screening of the company's new Trucolor feature, "I Dream of Jeanie." The theatre executives saw first hand operations of several studios.

A TRIBUTE to Arthur Howard, president of Affiliated Theatres, New England booking combine. The scene above at the Boston luncheon: Mr. Howard stands between Norman Glassman, president of Independent Exhibitors, Inc., of New England, and toastmaster, and Daniel Murphy, Hingham exhibitor, and guest speaker. The testimonial marked the tenth year of Affiliated, which Mr. Howard founded.

THE FIRST of five regional sales conferences being held by MGM. The picture above is from the San Francisco meeting. In usual array are Dan S. Terrell, exploitation manager; E. M. Saunders, assistant general sales manager; Charles M. Reagan, general sales manager, who presided; George A. Hickey, west coast sales manager; Ted Galanter, exploiteer for the area; Irving Helfont, home office executive; Samuel G. Gardner, field assistant to Mr. Hickey; and Langdon C. Wingham, branch manager.

THE SUBJECT was exploitation of "King Kong." The scene above as Nat Levy, RKO Radio divisional manager and Terry Turner, exploitation manager, outlined plans in Pittsburgh. With them above are:

Jess Lund and George Notopoulos, Notopoulos circuit; Bill Scott, RKO; Sid Jacobs, Warners; Weldon Waters, exhibitor; Jack Kahn, Warners; William Brooks and Bert Stearn, Cooperative Theatres; Moe Silver, Warners; Dave Silverman, RKO; John Osborne, exhibitor; Ben Steerman, Warners; Frank Lewis and Earl Beckwith, Blatt Brothers; and Leon Reichblum, exhibitor.

STUDIO THEATRE

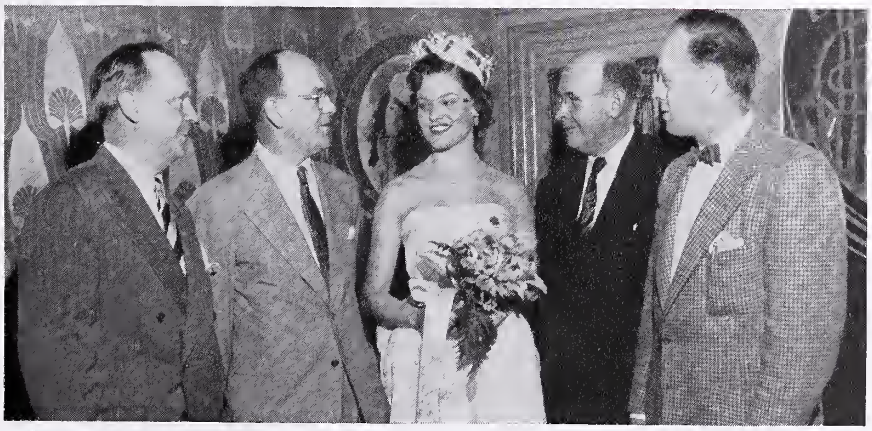
TOP BRASS at the Paramount lot. They assembled from East and West Coast offices to discuss new merchandising and releasing.

Front row, A. W. Schwalberg, distributing chief; Y. Frank Freeman, studio head; Don Hartman, production director; Barney Balaban, president; Jerry Pickman, advertising vice-president; E. K. O'Shea, distributing executive. Second row, Joseph Walsh, branch operations; J. J. Donahue, central division; Sid Blumenstock, assistant advertising executive; and A. M. Kane, south central division. Third row, Howard Minsky, mid-East; Gordon Lightstone, Canada; Hugh Owen, East - South; George Smith, West.

By the Herald

ARNOLD PICKER, United Artists' foreign sales vice-president, reported in New York last week after seven weeks in Europe and Brazil, that foreign branches have high earnings and morale.

WITH MAURICE BERGMAN, center, seated, U-I public relations director, speaking in Ohio for COMPO. In Canton, seated with him are civic leaders Sam Garee and C. R. Wingard. Standing: Bob Wile, ITO; Harry Klotz, Loew's Theatre manager; and Irwin Solomon, Warner's Ohio Theatre. See page 24.



"TULIP QUEEN" in Prudential Theatre's Long Island contest. Pat Gardner, in Babylon, is assured a role in a Republic picture. With her are Republic's Walter L. Titus, Jr., and Richard Yates; Prudential's Harry Birkmaier; and Babylon Theatre manager Fred Koontz.

LION'S ROAR HEARD ROUND THE WORLD OF EXHIBITION

by MARTIN QUIGLEY, JR.
in Hollywood

THE exhibition branch of the American film industry received last week a transfusion that will promote the theatres' well-being for months ahead. The occasion was the "Seeing Is Believing" conference of 100 exhibitor leaders and circuit operators brought to Hollywood by Metro-Goldwyn-Mayer. The "doctors" were Dore Schary, Charles M. Reagan, Howard Dietz and their associates. Prescriptions were six films: "Pat and Mike," "The Merry Widow," "Lovely to Look At," "Ivanhoe," "Because You're Mine" and "Scaramouche."

Results of the treatment were eminently successful on all counts. Spirits in exhibition, as measured by comments of representative executives present at the meeting, had been ebbing and flowing with the trend in box office grosses. While the severity of the problems has depended on area and local circumstances, all parts of the exhibition business now will benefit by the confidence and enthusiasm engendered at the conference.

CONVERSATION *at the studio: Harry Kalmine, Ted Mann, Mitchell Wolfson.*

Long before the three-day meeting was over word had spread to other studios in Hollywood that the good results would accrue not for Metro alone but for all the companies. Before leaving the West Coast exhibitors said they would carry the word of confidence based on facts to their associates and to their fellow showmen.

When the idea of a personal trip to Los Angeles to view forthcoming films was proposed by MGM to exhibitor organization leaders and heads of theatre operations which have key runs in each exchange area, the response was very favorable. After the conference got under way exhibition opinion was that the project was much better than had been dreamed possible. Exhibitors were about as much impressed with the magnitude of the physical plant and the conscientious dedication of the 5,000 studio workers to the task in hand as they were by the six excellent features shown.

Five Exhibitor Groups Voice Their Appreciation

In fact, on the formal end, leaders of the five organizations officially invited, wired Nicholas M. Schenck, Loew's president, in New York, that they wanted him to know their "appreciation" for the "stimulating" meeting which had given them "new vistas of the great future of our industry." The telegram added the men would urge their membership to pass the message to the customers.

The men were Edward Rugoff, for the Metropolitan Motion Picture Theatres Association, of New York; Max A. Cohen, for the Independent Theatre Owners Association, New York; Wilbur Snaper, for National Allied States Association; Rotus Harvey, for the Western Theatre Owners;

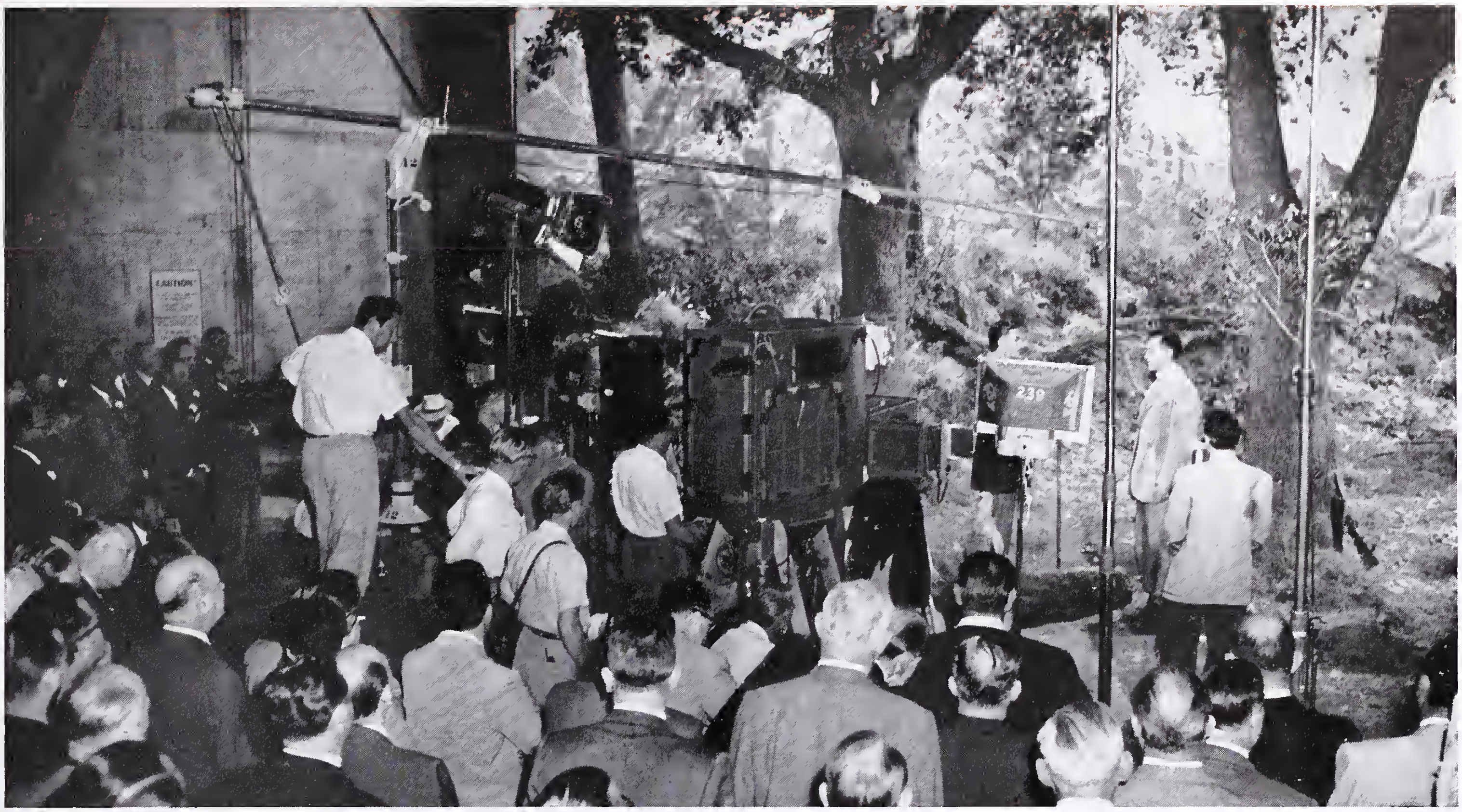
(*Continued on page 14*)

***MATCHING NOTES** on the set, above, are John Wolfberg, Howard Strickling, James Coston, William Goldman and others.*

***AT THE RIGHT,** Silas F. Seadler, Leo Brecher and Edward Rugoff.*

***RAPT,** below. Paying attention to MGM mechanics are L. M. Rice, J. C. Hunter, and Martin Levine.*

***RELAXED,** below, right, are Howard Dietz and Robert O'Donnell, seated, as they listen to director Clarence Brown.*



ON THE SET, above, of "Prisoner of Zenda."

E. H. ROWLEY and Samuel Pinanski.

EDWIN SILVERMAN

EARL HERNDON, Walter Reade, Jr., John Byrnes and Jay Eisenberg, above.

MR. ROWLEY, standing, below, with Phil Isley and M. A. Lightman.

EDWARD ZABEL, Mr. Isley and Claude Ezell, seen below.

ESTHER WILLIAMS, at the right, below, shows Leo the Lion (paperweight) to Leonard Goldenson, of Paramount, as MGM's Charles Reagan, left, and Dore Schary, watch.

ON THE "I LOVE MELVIN" set Debbie Reynolds explains things to Joseph Blumenfeld, Robert Lippert and David Weinstock.

LION'S ROAR

(*Continued from page* 12)

and Mitchell Wolfson, for the Theatre Owners of America.

Informally, the exhibitors said they wanted such screenings locally; and this week it was understood Dallas will have one early next month, coincident with the meeting of the local COMPO. Robert J. O'Donnell, Interstate circuit general manager, said 600 Texas showmen will appear and be infected by the enthusiasm.

M. A. Lightman, Malco circuit chief, said upon returning to Memphis, he would spread the good word in newspaper advertising—this, although Loew's has first run there. Wilbur Snaper, Allied president, was reported to have wired favorable reports to all his units, and said publicly theatre business would improve if other companies could show similar product.

S. H. Fabian proposed extensive advertising by exhibitors in trade papers, to maintain the spirit of enthusiasm and encourage producers.

MGM's advertising chieftain, Howard Dietz, stressed his company's purpose mainly was to so arouse exhibitor interest that the latter would in turn arouse the public.

The pictures shown during the three day meeting were: "Pat and Mike," co-starring Spencer Tracy and Katharine Hepburn, and "The Merry Widow," co-starring Lana Turner and Fernando Lamas, both shown the first day; "Lovely To Look At," with Kathryn Grayson, Howard Keel, Red Skelton, and The Champions, and "Ivanhoe," with Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, and Emlyn Williams, both shown the second day; and "Because You're Mine," with Mario Lanza, Doretta Morrow, and James Whitmore, and "Scaramouche," with Stewart Grainger, Eleanor Parker, Janet Leigh, Mel Ferrer, Nina Foch, and Henry Wilcoxon, shown Saturday.

Also on the three day menu were short subjects "Gymnastic Rhythm" and "Pedestrian Safety," Pete Smith Specialties, and "Push Button Kitty," "Just Ducky," "The Missing Mouse," and "Jerry and Jumbo," Tom and Jerry cartoons.

Promotion Executives Led Period of Discussion

Discussion periods punctuating the shows were led by Mr. Dietz, Silas F. Seadler, and Dan Terrell, advertising, publicity, exploitation heads. Apparent was the tremendous circulation which national advertising by the company is achieving. Newspaper advertising for "The Merry Widow" alone, which is for June release, is for 55 cities. The policy is flexible, and, said Mr. Dietz, MGM will develop joint advertising campaigns with exhibitors, if it finds them "legitimate."

National Screen Service will have special trailers with clips from the six films seen and other product and quotations from the showmen, Mr. Dietz added.

He continued that the company hadn't yet found the correct relationship of advertising dollar to revenue dollar; and that this was one reason for the flexibility which the company will maintain. And he said:

"If we mean what we are doing, and stop moaning, we can get the business we ought to have."

In addition to the trailer mentioned above, the company will also make available a brochure on coming superior product.

Talking to the exhibitors Saturday afternoon, after they finished their viewing of the MGM product and scene, production chief Dore Schary reminded them that both enthusiasm and depression are contagious; and he said:

"If we are realistic, and if we look at the history of this business we will see that it is not necessary to live on this juvenile carousel."

Americans are not going to become rooted to television screens; they didn't become rooted to film screens, he continued, and commented:

"A couple of years ago, we came to that conclusion about TV, and have stuck to that conclusion, on the theory that if we made our pictures good enough and big enough, TV would start to worry about us.

"I am confident that as our new product rolls out into your theatres, we are going to prove our point."

The sessions concluded Saturday night with dinner and entertainment at the studio.

British Royal Premiere For MGM's "Ivanhoe"

MGM's "spectacle" Technicolor production "Ivanhoe" will be given a Royal premiere at the Empire theatre, Leicester Square, London, June 12. The Duke of Edinburgh is scheduled to attend. The National Playing Fields Association will benefit. The London Variety Club tent is organizing the event.

SPECTATORS, right, are Morton Gerber, Benjamin Berger and Albert Wise.

A heart-winner!!

"The Winning Team"

from **WARNER BROS.**

This is the true, truly wonderful story of one of the Big League's all-time 'greats', Grover Cleveland Alexander—and his blue-eyed Aimee, the girl who inspired the cheers that rocked the nation—

TRADE SHOW MAY 21! *Get a happy eyeful of the big new Warner winner!*

DORIS DAY ★ RONALD REAGAN

in... AND AS

"The Winning Team"

ALSO STARRING

FRANK LOVEJOY

WITH

EVE MILLER · JAMES MILLICAN · RUSTY TAMBLYN · HUGH SANDERS · GORDON JONES · FRANK FERGUSON · WALTER BALDWIN · DOROTHY ADAMS

WB

SCREEN PLAY BY TED SHERDEMAN and SEELEG LESTER & MERWIN GERARD · PRODUCED BY BRYAN FOY · DIRECTED BY LEWIS SEILER

ALBANY
Warner Screening Room
110 N. Pearl St. 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg E 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

UNIVERSAL SETS 17 TO DECEMBER

Releases for Second Half of Anniversary Year Start with "Francis"

CHICAGO: Universal Pictures will release the "most impressive schedule of box office attractions in its history" between July and December, 1952—the second half of its 40th anniversary year celebration, district managers, home office sales executives and promotion heads were told this week at a three day sales and promotion meeting at the Blackstone Hotel here.

Outlining the new product were Alfred E. Daff, vice-president and director of world sales, and Charles J. Feldman, domestic sales manager, who also announced the designation of "The World in His Arms" as the "40th Anniversary Year Picture." The film, with color by Technicolor, stars Gregory Peck and Ann Blyth and is scheduled for nation release in August.

Many Are in Color

Recalling a joint settlement made earlier this year by Leo Spitz, executive head of production, and William Goetz, in charge of production, that the 40th anniversary year program was the most ambitious ever undertaken by the company, Mr. Daff announced that more than half of the July-December releases are in color by Technicolor and star some of the biggest box office names in the industry.

He included in this list the recently announced films to be made by Alan Ladd and Tyrone Power who have joined Gregory Peck, James Stewart, Loretta Young, Errol Flynn, Irene Dunne, Dan Dailey, Joel McRae, Joseph Cotten, Ann Sheridan, Robert Ryan and Maureen O'Hara in making pictures under the U-I banner.

The following are the 17 pictures scheduled for release in the second half of the year:

Francis Goes to West Point, the third in the series of "Francis" pictures, starring Donald O'Connor, for July release;

Has Anybody Seen My Gal?, Technicolor comedy, starring Piper Laurie, Charles Coburn, Rock Hudson and Gigi Perreau, July;

Sally and Saint Anne, starring Ann Blythe and Edmund Gwenn, July:

The World in His Arms;

It Grows on Trees, starring Irene Dunne, Dean Jagger and Joan Evans;

The Duel at Silver Creek, Technicolor, starring Audie Murphy, Faith Domergue and Stephen McNally;

Lost in Alaska, starring Abbott and Costello;

The Untamed Frontier, Technicolor, starring Joseph Cotten, Shelley Winters and Scott Brady;

Son of Ali Baba, Technicolor, starring Toni Curtis and Piper Laurie;

Willie and Joe Back at the Front, starring Tom Ewell and Harvey Lembeck;

The Texas Man, Technicolor, starring Robert Ryan, Julie Adams and Rock Hudson;

Yankee Buccaneer, Technicolor, starring Jeff Chandler, Scott Bradey and Suzan Ball;

Against All Flags, Technicolor, starring Errol Flynn and Maureen O'Hara;

The Raiders, Technicolor, starring Richard Conte and Viveca Lindfors;

Magic Lady, starring Loretta Young, Jeff Chandler and Alex Nicol;

Black Castle, starring Stephen McNally, Richard Greene, Boris Karloff, Paula Corday and Lon Chaney;

Bonzo Goes to College, starring Maureen O'Sullivan, Charles Drake, Gigi Perreau, Edmund Genn and Gene Lockhart.

RANK AFRICA PICTURE ON UNIVERSAL LIST

CHICAGO: "Ivory Hunter," a J. Arthur Rank Organization presentation which was filmed in color by Technicolor in Africa, will have its American premiere at the Fox Wilshire theatre in Los Angeles May 23, Alfred E. Daff, Universal Pictures director of world sales, told the three-day sales and promotion meeting here this week. The film, this year's Royal Command Performance picture in England, is released in the United States by Universal as one of its important 40th anniversary year pictures. Following the Los Angeles premiere, the picture is scheduled to open in June in Boston, Atlanta, Cleveland, Philadelphia, Pittsburgh, New Orleans and Portland, Ore.

Gerber Elected President Of District Theatres

Directors of District Theatres, Washington circuit, elected former vice-president Morton Gerber president, and promoted former president Harry Freedman to chairman of the board. Other officers elected are: Seymour Hoffman, vice-president; Robert Freedman, vice-president; Eugene Kramer, vice-president and treasurer; and Fritz D. Hoffman, Sr., treasurer.

Toronto Film Board Officers

Abe Cass, Columbia Pictures, and Russell Simpson, Paramount Film Service, were elected president and vice-president, respectively, of the Toronto Film Board.

Deny Fox to Engage in Telecasting

A spokesman at the Twentieth Century-Fox home office in New York has denied the claim of a New England exhibitor group that the production-distribution company intends to enter the television transmission field.

In reply to a letter sent by Norman C. Glassman, president of the Independent Exhibitors, Inc., of New England, Boston, to Spyros Skouras, 20th-Fox president, the spokesman said the project had been given up months ago and there were no plans for resuming it.

Mr. Glassman's letter said that Twentieth Century-Fox New England, Inc., a subsidiary formed ostensibly to enter the television field, ". . . with funds of $100,000 has not only made deposits in equipment but also has applied for a permit to build a television station."

The letter continued: "We do not believe such an undertaking would have been started unless your company's plans were pretty well formed. We believe that television is largely responsible for the depressed box office receipts of most of our members. We further believe that exhibitor customers are the foundation of your business. Accordingly, while we ordinarily do not think we would have a right to inquire about your plans, it is these beliefs which seem to us to justify this letter."

The 20th-Fox official has explained that the subsidiary had been organized before the company withdrew its channel bid and joined in the industry's request for channels before the Federal Communications Commission. The project, he said, which has since been given up, contemplated a network of 20th-Fox television stations for theatre TV.

House to Probe Morals of Radio and TV Programs

The House this week approved a resolution directing the Commerce Committee to investigate and determine whether radio and television programs "contain immoral or otherwise offensive matter or place improper emphasis upon crime, violence and corruption." The resolution, sponsored by Representative E. C. Gathings (D., Ark.), also would direct the committee to report as soon as practicable recommendations for legislative action or other steps to eliminate offensive programs and to promote higher radio and television standards.

Postpone Buchman Trial

The contempt of Congress trial of producer Sidney Buchman has been postponed from May 26 to June 16. Mr. Buchman is charged with contempt for failing to answer subpoenas of the House Un-American Activities Committee.

Warners Set Kalmenson Sales Drive

Warners June 1 will begin a 17-week sales campaign to be called the Ben Kalmenson Drive, named after its vice-president in charge of distribution, and offering $35,400 in prizes.

In addition gifts will go to the winners from such screen personalities as John Wayne, Randolph Scott, Ronald Reagan, Gordon MacRae, Gary Cooper, Eddie Cantor, Steve Cochran, Burt Lancaster, Frank Lovejoy, Bud Abbott and Lou Costello, Dennis Morgan, Gene Nelson, Danny Thomas, Will Rogers, Jr., Ray Bolger, Alan Ladd and Cornel Wilde.

Thirty-eight branches in the United States and Canada will participate. They will be in competitive groups, each group to have as its captain one of Warner Brothers' leading feminine stars.

The keynote of the new campaign is "WarnerPower."

Twelve pictures are in the campaign. They are "Mara Maru," "The San Francisco Story," "About Face," "Carson City," "3 for Bedroom C," "The Winning Team," "Where's Charley?" "The Story of Will Rogers," "She's Working Her Way Through College," "The Crimson Pirate," "The Miracle of Our Lady of Fatima," "Springfield Rifle."

Council Will Select U. S. Foreign Festival Films

The directors of the Edinburgh and Venice film festivals have asked the Film Council of America to coordinate the submission of American non-governmental, non-theatrical films for their exhibition this year, Dr. Paul A. Wagner, the council's executive director, announced in Chicago this week. The council, which has asked all producers to submit their nominations by May 15, will select the films to represent the United States at the festivals and, it is understood, the festival directors will not accept entries from other sources. The main reason for this procedure was said to be a hope to have a more adequate representation of American films at these international screenings. Mr. Wagner said that films from all other countries are channeled through a single agency. Inquiries concerning either festival will be answered by Charles Bushong at the council offices in Chicago.

Edward Small Sets Deal With United Artists

Edward Small, independent producer, has concluded a multiple picture production deal with United Artists, it was announced this week. The contract reportedly calls for three to four pictures a year for a period of three years. Mr. Small currently is on a visit to New York from Hollywood.

ARBITRATION GROUP DRAFTS LEGAL FORM OF AGREEMENT

By the Herald

THE LAWYERS. The men who worked this week on the rules for the industry's hoped-for arbitration system are shown above, as they began deliberation Tuesday, in the New York offices of the Theatre Owners of America. They are, in left to right order, Robert Perkins, Warner Brothers; Mitchell Klupt, Metropolitan Motion Picture Theatre Owners Association; Herman Levy, Theatre Owners of America; Austin Keough, Paramount; and Adolph Schimel, Universal-International.

The committee appointed at the recent arbitration conference in New York, to finalize and draft the issues agreed upon at the conference, met this week in the offices of Theatre Owners of America in New York.

The purpose of the meeting was to prepare to convert the decisions of the conference into the proper legal and documentary form, in preparation for submission at the resumption of the arbitration talks May 26 in New York. Present at the sessions which started Tuesday were Herman Levy, TOA; Robert Perkins, Warner Bros.; Mitchell Klupt, Metropolitan Motion Picture Theatre Owners Association; Austin Keough and Robert J. Rubin, Paramount; Adolph Schimel, Universal; Theodore Black, Republic.

Abram F. Myers, Allied general counsel, in a letter to Mr. Levy, said pressure of work kept him from attending. He made no committment as to future sessions.

Mr. Levy told a trade press conference the drafting of the various decisions would be "parcelled out" and would be submitted for final approval at the May 26 meeting, following which the documents will be submitted to the Justice Department, then to the Statutory Court for inclusion in the decree.

Film Industry Will Be In "Pennsylvania Week"

The annual "Pennsylvania Week," which this year will be October 13-19, will see the film industry participating. The committee organizing and representing the industry comprises: Mrs. Edna R. Carroll, head of the state Censor Board, chairman; E. G. Wollaston, vice-chairman; Jay Emanuel, treasurer, and James P. Clark, Stanley Goldberg, William Goldman, Robert Lynch, John Maloney, Lewen Pizor, Ted Schlanger and Ulrik Smith. There also are regional chairmen.

41 Toronto Houses Hold Special Child Showing

TORONTO: A special children's pictures day was held here with 41 theatres participating, five more than on that day in 1951 and a record. The films, selected by a committee from those already censored, are shown to youngsters from eight to 12 years old on Saturday afternoons.

In addition to the special day, the Imperial Order of the Daughters of the Empire which has had a special interest in the films shown to kids, conducted for the first time a "Wiggle Test" to test the reaction of the kids to a foreign film. Film subject was the Swedish feature, "Master Detective Blonquist," which has an English narration.

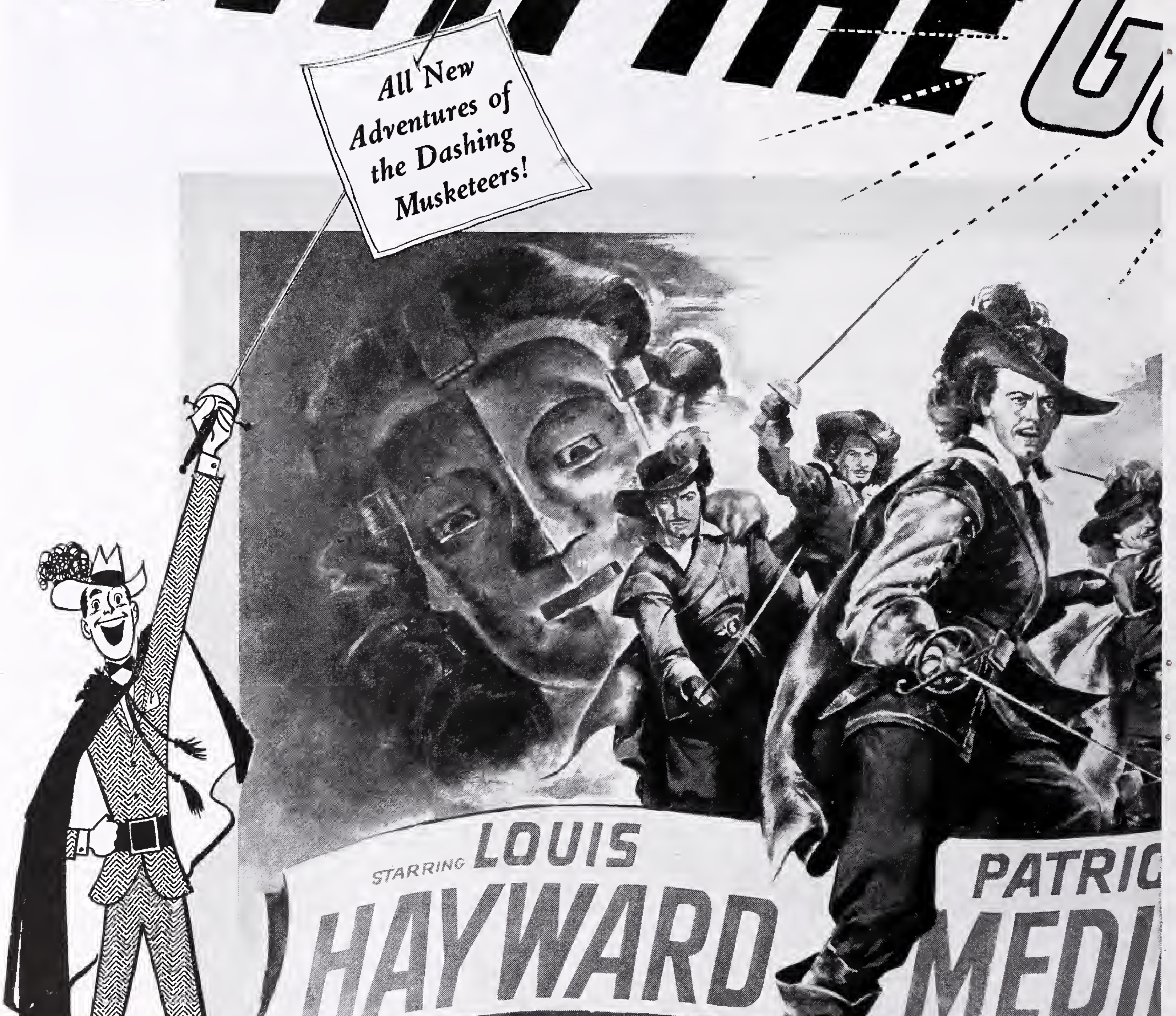
"The Wiggle Test" is a test used as a guide as to which pictures appeal to kids. The more the children "wiggle" the less attractive the film is assumed to be to the moppet-audiences.

RKO Gets Disney's "Pan"

Distribution rights to Walt Disney's next all-cartoon feature, "Peter Pan," were approved last week for RKO Pictures. A print of the film, scheduled for release in 1953, should be ready before the end of 1952.

DA

WITH THE G



All New Adventures of the Dashing Musketeers!

STARRING LOUIS HAYWARD

PATRIC

MEDI

FEATURING JOHN SUTTON · STEVE BRODIE

ALAN HALE, Jr. · JUDD HOLDREN

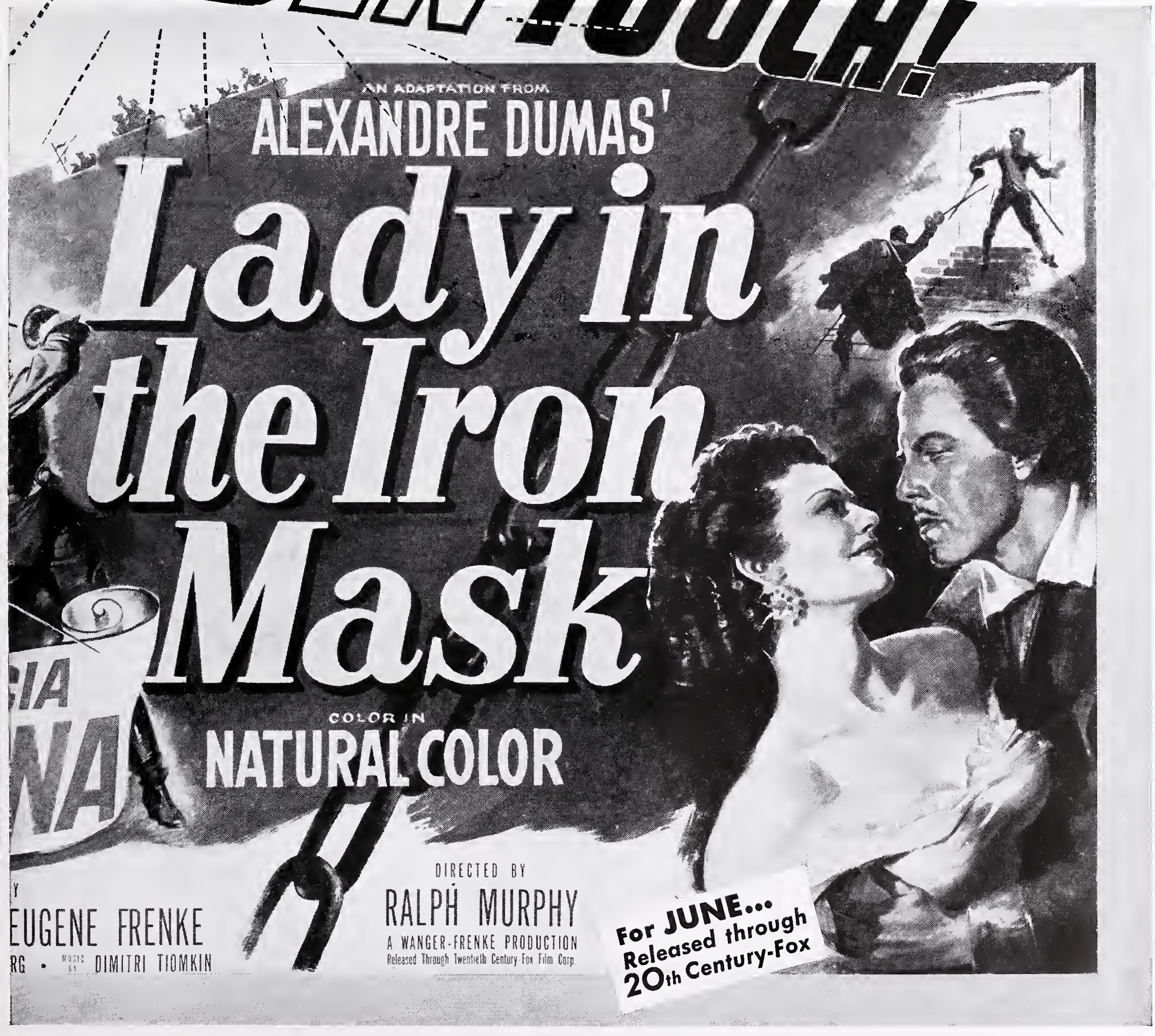
WITH HAL GERARD · LESTER MATTHEWS · GAVIN MUIR · ROBERT BICE · JOHN DEHNER · MARLYN O'DWYER

PRODUCED B

WALTER WANGER and

WRITTEN BY JACK POLLEXIN and AUBREY WISBE

ATE THE LADY
GOLDEN TOUCH!



AN ADAPTATION FROM
ALEXANDRE DUMAS'

Lady in the Iron Mask

COLOR IN
NATURAL COLOR

GIA
NA

Y
EUGENE FRENKE
RG • MUSIC BY DIMITRI TIOMKIN

DIRECTED BY
RALPH MURPHY
A WANGER-FRENKE PRODUCTION
Released Through Twentieth Century-Fox Film Corp.

For JUNE... Released through 20th Century-Fox

Terry Ramsaye Says

A SURGE of indignation rises with the tidings from Washington that the House of Representatives has voted investigation of the moral and social aspects of radio, television and literature. Apparently the motion picture is not included. There are excellent reasons:

Are these Congressional studies for the purpose of conversation, which is to say agitation-publicity, or are they addressed at a program of legal enactment? In either case they are an effort at moving Government deeper into the lives of the people, and in an order of functioning outside and beyond the original concepts of the builders of the Republic.

If the legislators are to be accepted as social engineers there are a number of more fundamental researches in which they could engage; for example:

Are the citizens incapable of exercising the cares and authority of parenthood in the selection of the entertainment and education of their offspring? If so, why? What can a law, or many laws, do about it?

If the citizenry is so incapable in the fundamental function of rearing their children, can they be trusted with the decisions of the ballot box?

Is Government addressed at supplanting the church, and widely organized religion; addressed also at supervision of education by politicians?

While this vote purports to be the voice of the House, it was taken on a day of low attendance with only a small group voting, and that by anonymous *via voce*.

In the field of moral concern and attentions from Washington the citizenry is now properly more interested in some attention to what is called representative Government—including the disconcerting movement to delegate what amounts to powers of legislation to appointed bureaucrats.

Instead of fiddling with the arts it would appear the first obligation is to see what is to be done with the advance of totalitarianism, marching under phony banners of alleged democracy.

* * *

One can only fancy why the House left the motion picture out of its schedule of researches, but it may be that publicity device has been worn thin. Also the motion picture with its self-regulative measures is held less vulnerable, and being organized more likely to make some incisive replies.

* * *

HEAR! HEAR!—Out in Hollywood Dr. Roger Manvell, director of the British Film Academy, touring under auspices of the British Ministry of Information, made a luncheon speech in which he said: "The best American films, which occupy 70 per cent of the screen space in Britain, are loved not only by the general public but also by our British film makers." He also hailed motion pictures as being "the best ambassadors of all" in creating goodwill among nations.

As to that last observation, I would like to recall a piece I ghost-wrote into World Court magazine in 1915 lauding the film as "an instrument for universal peace." The magnate who signed the article was the first in our industry to make a place in Who's Who. As to the other results, consider two-and-a-half world wars that have marked thirty-seven years of the pictures' half century.

Apparently it is going to take even more pictures to do it.

* * *

PRE-PRODUCTION CENSORSHIP—Since 1946, but it just comes out now, some part of British production has been enjoying—that's the word—official pre-production censorship of scripts by the province of Ontario, dominant in the amusement world of Canada. And a big unnamed producer asked for it!

This comes out in the annual report of the censorship branch of the Ontario Treasury Department. The report elaborates: ". . . scripts are sent to us . . . for preliminary examination and comment. Dialogue is examined for phraseology that might be misinterpreted and occasionally suggestions are made for variations in treatment. . . . Since the service began, excisions have declined sharply. In the year before that, 370 cuts were made in 37 features . . . in the year just completed only 36 eliminations were made in 62 features reviewed."

Even if the producer asked for it, it is not self-regulation. It is a double government censorship, unique in the annuals—a precedent.

* * *

SELLING REVIEW—Writing of "Macao," penetrating Bosley Crowther remarks: ". . . designed for but one purpose and that is to mesh the two stars. . . . It is remarkable how often Miss Russell, in an assortment of low cut sweaters and gowns, is directed to lean forward—quite by accident of course—and how often and casually Mr. Mitchum is surprised with his manly chest bared. . . . 'Macao' is generous to a fault. . . ." From the staid *New York Times* that's "a rave."

RKO Net for Year 1951 At $334,627

A net profit of $334,627 was earned by RKO Pictures Corporation, for the 52 weeks ending December 29, 1951. The company's annual report on the first year of operation since the divorcement of Radio-Keith-Orpheum Corporation, into separate exhibition and production-distribution companies, was issued this week.

The net profit compares with an estimated net loss of $5,800,000 on a pro forma basis for the preceding year.

Income from film rentals for the year of 1951 was given as $57,444,269. Income of prior years realized from foreign sources was put at $3,101,073. Total expenses for the year were $61,411,019.

Foreign operations of the company were reported continually improving.

Republic Makes Trailer For Cerebral Palsy Drive

Republic Pictures has completed production of the 1952 campaign trailer for the United Cerebral Palsy Campaign. The trailer stars John Wayne in an appeal for the drive, together with an explanation of cerebral palsy, the methods used in treating sufferers and the need for financial aid in carrying on and expanding the clinical techniques in use.

Running time of the trailer is two minutes and 50 seconds. Titled "Miracle in Motion," it was produced by Republic vice-president Jack E. Baker, with the cooperation of Herbert J. Yates, company president, and James R. Grainger, distribution vice-president.

Bookings are being arranged for Coast-to-Coast showing during May 15-July 1, by Edward L. Hyman and Robert M. Weitman, co-chairmen of the industry's collections committee.

Women's Clubs Say Pictures Last Year Were Improved

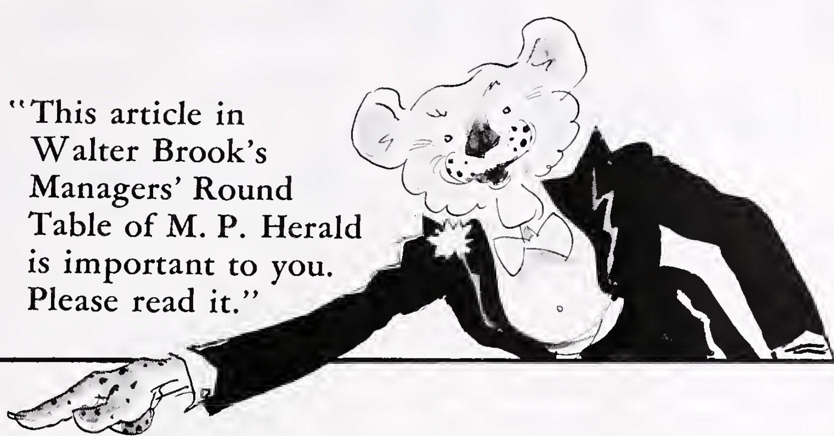
A "striking increase" in the number of "outstanding motion pictures" during the past year has been noted by a survey of the films previewed and rated by the Motion Picture Committee of the General Federation of Women's Clubs. The committee, from April of last year to April of this year, recommended 146 pictures. Of these, 54 were termed of exceptional merit, this being an increase of 13 over those similarly rated last year.

Army Buys Prints of TV Film

The Family Rosary, a Catholic organization with headquarters at the College of St. Rose in Albany, has been awarded a $25,000 contract by the Federal Government to supply the Army with prints of the television film, "Hill No. 1," produced by Jerry Fairbanks for The Family Rosary and The Family Theatre, a Mutual TV show.

$1.80 WORTH OF MATS FOR 35¢!

"This article in
Walter Brook's
Managers' Round
Table of M. P. Herald
is important to you.
Please read it."



Something New Has Been Added—Pressbooks Are Better Than Ever

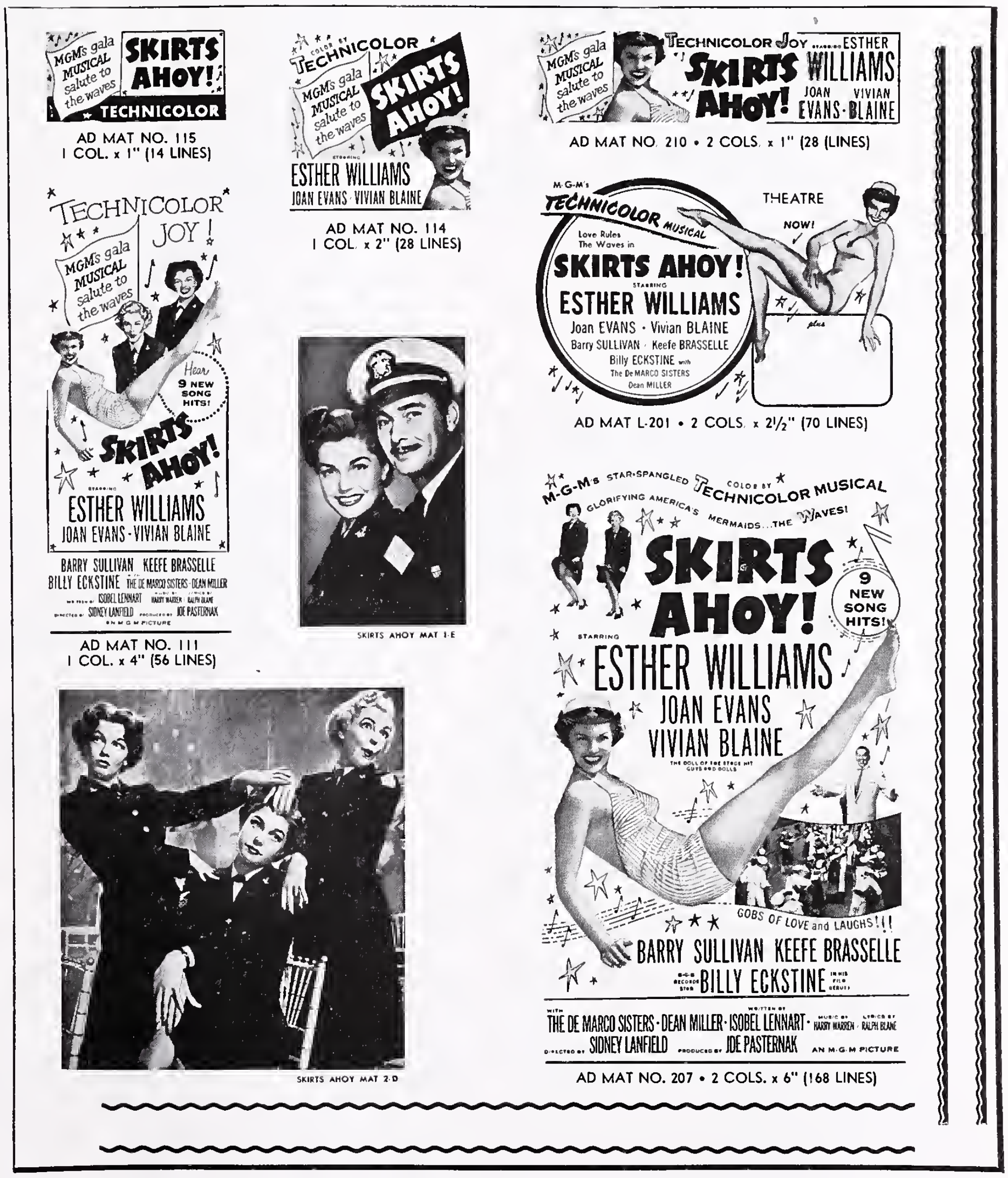
M-G-M announces, in its pressbooks for "Young Man With Ideas" and succeeding issues, a new, complete campaign mat, similar to the one illustrated at right, for theatres with minimum advertising budgets. It's a bargain, and we invite you to check, item for item, and see how much you get for your money.

All of the ad and publicity mats shown are on one mat, which sells for 35c and even includes enough borders to makeup your newspaper advertising with new designs each time. If all of the mats illustrated were bought separately, at the prevailing cost of 15c per column, it would add up to $1.80, so you save the difference above 35c when you buy this big economy size.

And it's more than an economy, it's encouragement to buy and use mats, which have always been a bargain in showmanship—and are now proof of the fact that "pressbooks are better than ever." Included are a couple of publicity mats, which managers should buy more often. Show them to your newspaper man, and we'll gamble that he'll use them in free space, to illustrate a reader or a review. Newspapers have to buy filler material for their pages.

M-G-M says "Exhibitors asked for it, and M-G-M provided a new advertising mat service, designed especially for small theatres." M-G-M wants exhibitors to write and tell them what they think of this innovation in Metro pressbooks. We'll say right here, it's the best step forward since Barnum invented showmanship. Be sure you take advantage of it.

Look in your new Metro pressbooks, study this new feature, comply with M-G-M's request and tell them what you think. They want to know; and we want to see evidence that smart managers in small situations are using good materials when offered and available. This beats anything in the line of "utility" mats or small-situation layouts, that has been seen, anywhere, and should have a good response from theatre managers, who are asked to express their approval, and offer suggestions for further improvement.


MGM's gala MUSICAL salute to the waves
SKIRTS AHOY!
TECHNICOLOR
COLOR BY TECHNICOLOR
STARRING ESTHER WILLIAMS
JOAN EVANS · VIVIAN BLAINE
TECHNICOLOR JOY STARRING ESTHER WILLIAMS
JOAN EVANS · VIVIAN BLAINE
TECHNICOLOR JOY!
Hear 9 NEW SONG HITS!
BARRY SULLIVAN KEEFE BRASSELLE
BILLY ECKSTINE THE DE MARCO SISTERS · DEAN MILLER
ISOBEL LENNART HARRY WARREN RALPH BLANE
SIDNEY LANFIELD JOE PASTERNAK
AN M G M PICTURE
M-G-M's TECHNICOLOR MUSICAL
Love Rules The Waves in
SKIRTS AHOY!
STARRING ESTHER WILLIAMS
Joan EVANS · Vivian BLAINE
Barry SULLIVAN · Keefe BRASSELLE
Billy ECKSTINE with The De MARCO SISTERS Dean MILLER
THEATRE
NOW!
plus
M-G-M's STAR-SPANGLED COLOR BY TECHNICOLOR MUSICAL
GLORIFYING AMERICA'S MERMAIDS...THE WAVES!
SKIRTS AHOY!
9 NEW SONG HITS!
STARRING ESTHER WILLIAMS
JOAN EVANS
VIVIAN BLAINE
THE DOLL OF THE STAGE HIT GUYS AND DOLLS
GOBS OF LOVE and LAUGHS!!!
BARRY SULLIVAN KEEFE BRASSELLE
M-G-M RECORDS STAR BILLY ECKSTINE IN HIS FILM DEBUT
WITH THE DE MARCO SISTERS · DEAN MILLER · WRITTEN BY ISOBEL LENNART · MUSIC BY HARRY WARREN · LYRICS BY RALPH BLANE
DIRECTED BY SIDNEY LANFIELD PRODUCED BY JOE PASTERNAK AN M-G-M PICTURE

AD MAT NO. 115
1 COL. x 1" (14 LINES)

AD MAT NO. 114
1 COL. x 2" (28 LINES)

AD MAT NO. 210 • 2 COLS. x 1" (28 (LINES)

AD MAT NO. 111
1 COL. x 4" (56 LINES)

SKIRTS AHOY MAT 1-E

AD MAT L-201 • 2 COLS. x 2½" (70 LINES)

SKIRTS AHOY MAT 2-D

AD MAT NO. 207 • 2 COLS. x 6" (168 LINES)

P. S. You'll find this same service in the press books of these big pictures: "Scaramouche", "Lovely To Look At", "Ivanhoe", "The Merry Widow", "Pat and Mike", "Because You're Mine", "Mr. Congressman", "Carbine Williams"—in fact in every M-G-M press book.

PARAMOUNT TO FILM 35 MORE

Heads Approve Additional Productions for Year; Some Are Held Up

HOLLYWOOD: "Pictures which are surefire in attraction and entertainment value will be the only ones considered for production by Paramount," Barney Balaban, president of Paramount Pictures Corporation, told studio and sales executives at the concluding session of the four-day production-distribution meetings held at the studio last week.

"The day of the borderline picture is over," said Mr. Balaban, who also announced that as a result of careful analysis of each picture considered for production between July, 1952, and August, 1953, 35 productions were approved.

Five Projects Dropped

Also a result of these discussions, he said, was the decision to hold up production on certain pictures for further work "to increase their box office potential" as well as the decision to abandon five previously contemplated film projects since they did not meet the standard of productions already agreed upon.

The various phases of the meetings were conducted by A. W. Schwalberg, president of Paramount Film Distributing Corporation, Y. Frank Freeman, vice-president and studio head, and Don Hartman, in charge of studio production.

Among the 35 new productions which have been given the go-ahead and which previously had not been announced at the meetings are:

Product Listed

The Parson of Panamint, Technicolor, to star Alan Ladd, with Mel Epstein producer.

Rosalind, musical, starring Audrey Hepburn, Julius Epstein will direct; Pat Duggan is producing.

The Shamrocks Are Coming, musical, to be produced by Robert Emmett Dolan.

Babylon Revisited, drama which Julius Epstein will direct; Bernard Smith is producing.

Country Girl, to be produced by William Perlberg; George Seaton will direct.

Follow the Rainbow, Technicolor, musical starring Donald O'Connor and Rosemary Clooney. William Hammerstein is the producer.

Adobe Walls, Technicolor, outdoor drama; Pat Duggan will produce.

The New Haven Story, Tentative Title, musical comedy-drama to be produced by Robert Emmett Dolan.

The Persian Gulf, drama with a star cast; the producer is Joseph Sistrom.

Legend of the Inca, to be filmed in South America; Mel Epstein is producer.

Turmoil, melodrama to be produced by Pat Duggan.

Papa's Delicate Condition, musical comedy, for which Burton Lane will compose the music and produce.

Midnight at the Pentagon, drama, to be directed by Jerry Hopper and produced by Irving Asher.

Maurice Guest, to be produced by Bernard Smith.

The following three additional pictures in color by Technicolor are on the Pine-Thomas production slate:

Sangaree, with Edward Ludwig to direct.

Those Sisters from Seattle, an action adventure.

Lost Treasure of the Andes, adventure film with a South American locale.

The studio also announced at the meeting that it had scheduled for summer release eight productions, four of which are in color by Technicolor, and an additional eight, seven of them Technicolor, for release from September to December, 1952.

The following are the pictures and their scheduled release dates:

May: Hal Wallis' "Red Mountain," Technicolor, starring Alan Ladd and Lizabeth Scott.

June: "The Atomic City;" Nat Holt's "Denver & Rio Grande," Technicolor, starring Edmond O'Brien, Sterling Hayden and Dean Jagger.

July: Hal Wallis' "Jumping Jacks," starring Dean Martin and Jerry Lewis; Cecil B. DeMille's "The Greatest Show on Earth," Technicolor, with an all-star cast; W. Somerset Maugham's "Encore."

August: William Wyler's "Carrie," starring Jennifer Jones and Laurence Olivier; "Son of Paleface," Technicolor, starring Bob Hope, Jane Russell and Roy Rogers.

September: "Just for You," Technicolor, starring Bing Crosby, Jane Wyman and Ethel Barrymore; "Carribean," Technicolor, a Pine-Thomas production starring John Payne and Arlene Dahl.

October: "Somebody Loves Me," Technicolor, a Perlberg-Seaton production starring Betty Hutton; Nat Holt's "Hurricane Smith," Technicolor, starring Yvonne De Carlo, John Ireland and James Craig.

November: "The Savage," Technicolor, starring Charlton Heston, Susan Morrow and Peter Hanson; "The Turning Point," starring William Holden, Edmond O'Brien and Alexis Smith.

December: "Road to Bali," Technicolor, starring Bob Hope, Bing Crosby and Dorothy Lamour; "The Blazing Forest," Technicolor, a Pine-Thomas production starring John Payne, William Demarest and Agnes Moorehead.

Stars on Tour, Coyne and Bergman Talk for COMPO

Representatives of the motion picture industry were active on several fronts this week under the auspices of the Council of Motion Picture Organizations. A Movietime U.S.A. tour got underway to cover western Tennessee, northern Mississippi and Arkansas, while Robert W. Coyne, special counsel for COMPO, began a week's speaking tour through Virginia. Mr. Coyne's tour is the second sponsored this year by COMPO. Maurice Bergman, Universal public relations director, currently is on a similar tour in Ohio. Included in the Movietime junket are Frank Lovejoy, Wayne Morris, Rod Cameron, Susan Cabot, Terry Moore, George Wagner, producer-director, Manny Seff and Wiliam Lively, writers.

Blank Denies Film Control In Midwest

WASHINGTON: A. H. Blank, veteran exhibitor who is a United Paramount Theatres director, testified this week at the Federal Communications Commission hearing on the proposed merger of American Broadcasting Company and United Paramount, that neither he nor anyone in his employ ever had said that he controlled product in the Nebraska-Iowa area in which he owned theatres.

Mr. Blank, it is understood, will be questioned among other things on the circumstances in 1933 under which he acquired a group of Paramount theatres for which he had been a trustee in bankruptcy. Mr. Blank will also be a director of the new company if the merger is approved by the commission.

Questioned by FCC attorney Ben Gaguine, Mr. Blank said he personally did not negotiate a contract which was introduced by the Government counsel. The contract, signed by Mr. Blank and the owner of a Sioux City theatre in 1933, stated that Mr. Blank, "was in a position to control certain bookings of motion pictures." The contract also provided that Mr. Blank receive 40 per cent of the profits and four per cent of the gross to cover expenses. Mr. Blank was to be regarded by the public as the owner of the theatre but was to take none of the losses.

Newark House to Contest Police Ban on "Latuko"

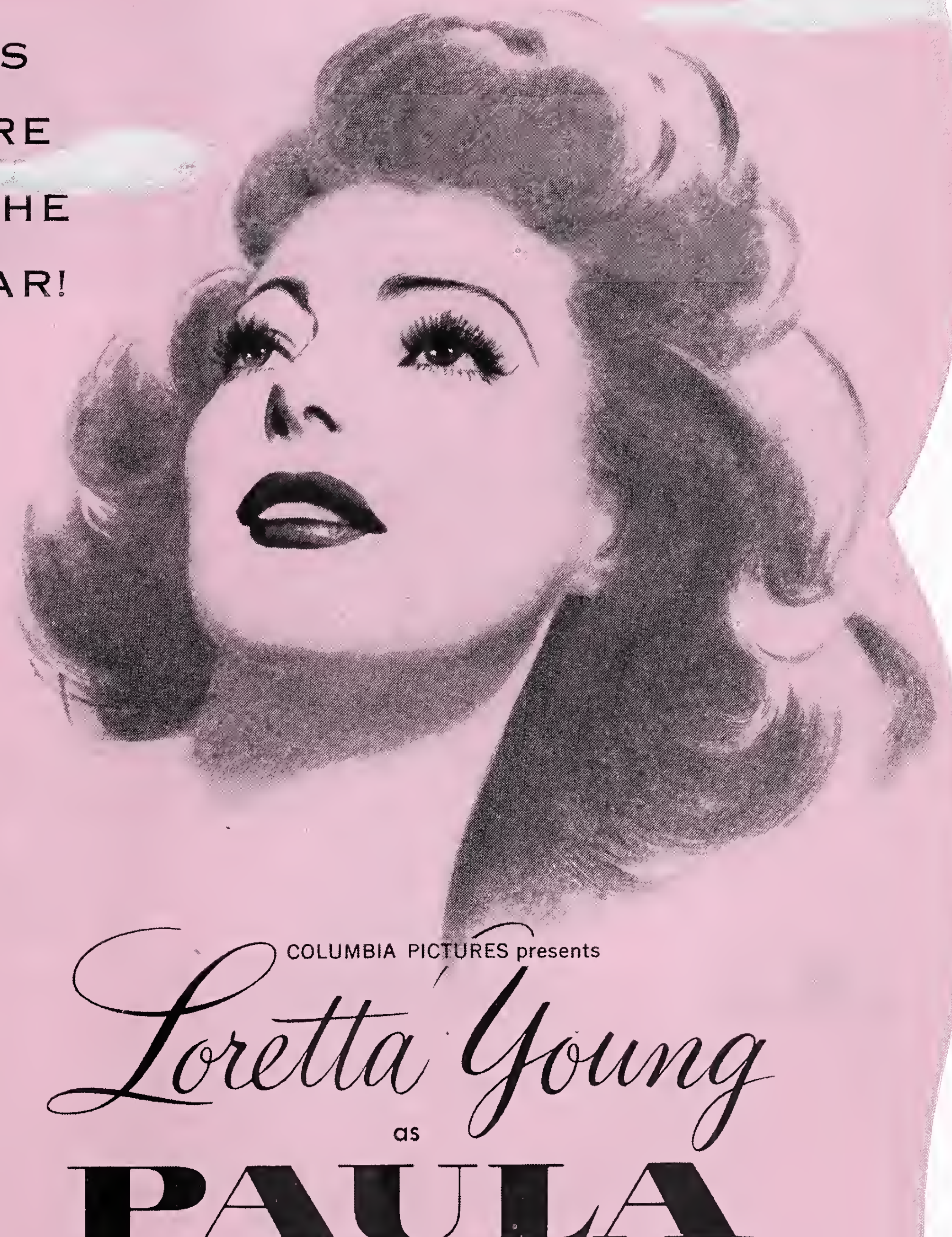
The Embassy Newsreel Theatre, Newark, and the American Museum of Natural History this week reported they were working on briefs challenging the confiscation last week by the Newark Police Department of the controversial film, "Latuko." Carrying out their threat to bar showing of the African documentary, sponsored by the museum, the Newark police arrested John Hart, theatre manager, and Paul Kearney and George Stone, projectionists, the day the film was scheduled to open. Later the theatre held a private screening for prominent local citizens, including clergymen and educators. The museum, in the meantime, has made no decision as yet whether it will reedit the film in an effort to delete objectionable scenes which were labelled "immoral" by New York State censors. The film failed to receive a Production Code Administration seal.

Cohen, Schiff Manage Camp Fund

The Summer Camp Committee, sponsored by the Ellis theatre, San Francisco, the purpose of which is to send underprivileged children of the theatre's neighborhood to summer camp, is being administered by Solie Cohen, manager, and Harry Schiff. Patrons contribute to the fund.

Columbia

HAS
THE
WOMAN'S
PICTURE
OF THE
YEAR!



The two
strange
love stories
of one
woman!

COLUMBIA PICTURES presents

Loretta Young

as

PAULA

with KENT SMITH · ALEXANDER KNOX · Screen Play by JAMES POE and
WILLIAM SACKHEIM · Produced by BUDDY ADLER · Directed by RUDOLPH MATÉ

BERGMAN TELLS FILMS' STORY

On a Tour of Civic Groups, Cites Reds' Failure and Industry Contribution

CINCINNATI: A "detailed documented story of Communist failure, frustration and defeat in Hollywood" is provided by the record of the House Un-American Activities Committee hearings in 1951, Maurice A. Bergman, director of public relations for Universal Pictures, told the American Legion here this week.

Currently on a 12-day whirlwind speaking tour of Ohio, on behalf of the Council of Motion Picture Organizations, Mr. Bergman stated that the record "clearly shows" that Communist propaganda never has appeared in motion pictures.

He said Communists have been "routed" from leadership and positions of influence in the guild, trade and craft unions, and that "front" organizations have been reduced "to an ineffectual handful, their membership shorn of 'names' and the flow into Communist coffers reduced to a mere trickle."

Mr. Bergman, on his COMPO tour, is making 22 talks before Rotary, Kiwanis, Lions and Shrine club groups, the Grange and a television appearance.

"Most important of all," the Legion was told, "the report clearly indicates that the film industry has done an outstanding job of ridding itself of Communists and has cooperated fully with the House committee." He added that another fact, which was generally overlooked, was the number of anti-Communist films which have been made in Hollywood, including "Behind the Iron Curtain," "The Red Menace," "I Married a Communist," "The Red Danube," "Guilty of Treason," "The Conspirator" and "My Son John."

Accused of Many Things

"We are accused of many things," the Universal executive declared. "Some folks point the finger and say we are infested with Communists; some say we are surrounded by Fascists; some say we are anti-religious, and some say we are anti-everything.

"If I may paraphrase a little of the stoic philosophy I might say that these folks are tormented about their opinions of the movies rather than by movies themselves. But there is one thing which we are not accused of being, which happens to be true. We are American businessmen with a job to do. Our particular job represents all your jobs."

Motion pictures, he said, portray all of the business and social segments of American life and in this way reflect the American scene. "There is a very good reason why Stalin and the Politburo do not want the enslaved iron curtain masses to see American movies. . . . because. . . . we are constantly presenting not only the current American scene but we are demonstrating American traditions and principles."

Sees TV "Greatest Boon"

Discussing the economic state of the motion picture industry, Mr. Bergman declared that television will be its "greatest boon."

"We hope," he said, "that in a few years motion picture theatres in this country will provide large screen television. The possibility of this theatre television programming will bring to you in the theatres all of the wonders of Hollywood.

"At the present time our industry is petitioning the Federal Communications Commission for exclusive channels to accomplish this. If this is obtained, which we have every reason to believe it will be, then a new era in entertainment will be born."

The COMPO speaker described motion pictures as "a serious business" and to emphasize his point, cited the fact that in motion picture theatres alone there is an investment of $2,740,000,000. These theatres, he continued, have an annual payroll of $201,420,000 and employ 180,000 persons.

A Nationwide Business

"I cite these economics of American motion picture theatres to make the point that when we speak of the movies we are not speaking of Hollywood, but we are speaking of a tremendous business that is entrenched in every community of the nation," he said. To produce pictures to play in these theatres, he pointed out that last year alone there was an investment of $450,000,000 by the studios which employed approximately 25,000 persons. Another 12,500 people were engaged in distribution.

In addition, he said, the motion picture theatre is among the first enlisted in all types of community work.

"We also know that all branches of the motion picture business have a similarly good record," he continued. "Even today you read about the many stars who have gone to Korea and who are constantly devoting their time to many activities in the government hospitals throughout the country.

"But I am not mentioning these things to receive from you any special recognition to our industry. . . . we do them because they represent that part of our nature which we think is closely akin to the ideals of democracy. . . . these things give us a feeling of pride in our business and, of course, we are a little sensitive when certain misconceptions about us are given much more publicity than they are entitled to get."

Johnston in France to Start Talks

PARIS: Eric Johnston, president of the Motion Picture Association of America, was scheduled to begin negotiations at mid-week with members of the French Commerce and Finance Ministeries on a new agreement covering the importation of American product. But prior to his sitting down with the French officials, Mr. Johnston was quoted as saying that "France is the most restricted film market in the world outside of the Iron Curtain countries."

The present agreement, which expires June 1, provides for 121 U. S. films to be imported annually to France. It is understood Mr. Johnston faces a number of thorny problems during the negotiations in view of the intensive press campaign in recent months against the importation of American product. Goal of the campaign is to improve the financial situation of the French film industry by reducing the competition from U. S. films, and reducing the drain on the country's very limited supply of U. S. funds.

Mr. Johnston said the film market was reasonably free in such countries as Italy, Belgium, England and West Germany, where the film buying is big. Spain permits 160 U. S. films to enter yearly, he said, while the Italian film market takes in between 280 and 300. Besides limiting the import of films to 121 annually, he said, France also requires that every theatre show domestic product five weeks out of every 13. French footage tax costs U. S. producers $4,000 per full-length film.

"It's my idea to encourage the importation of foreign films to the United States, but it is largely a matter of educating the public. In other words, like shoes or anything else, some salesmanship is needed. More foreign movies are being shown yearly in America," he said.

Film Agreement Is Made With Belgian Government

A film agreement covering the import of American films was formally approved in Brussels last week with an exchange of letters between Eric Johnston, president of the Motion Picture Export Association, and the Belgian Minister of Economics. Under the one-year pact, retroactive to January 1, 1952, the MPEA's member companies have agreed to limit their releases to last year's total of 251 features.

Friedman Buys Theatres

Max Friedman has purchased the Babcock and Temple theatres, Wellsville, New York, from the Warner circuit. Mr. Friedman was chief buyer and booker for upstate Warner Theatres from 1935 to this March. It is understood the circuit had operated the houses on lease.

WILLIAM FOX ONE OF FIGHTING GREATS OF FILM INDUSTRY

William Fox, industry pioneer, died May 8 at Doctors Hospital, New York City, after a long illness. He had been under treatment for a long period for a heart ailment and other complications. He was 73 years old. Mr. Fox is survived by his widow, Mrs. Eva Leo Fox; three sisters, Mrs. William Fried, Mrs. Herman Livingston and Miss Malvina Dunn Fox; two brothers, Aaron and Maurice, and two daughters, Belle and Mona. Funeral services were held May 11 from Universal Chapel, New York, and burial was at Cypress Hills Cemetery, New York. He had made his home at Woodmere, Long Island.

by TERRY RAMSAYE

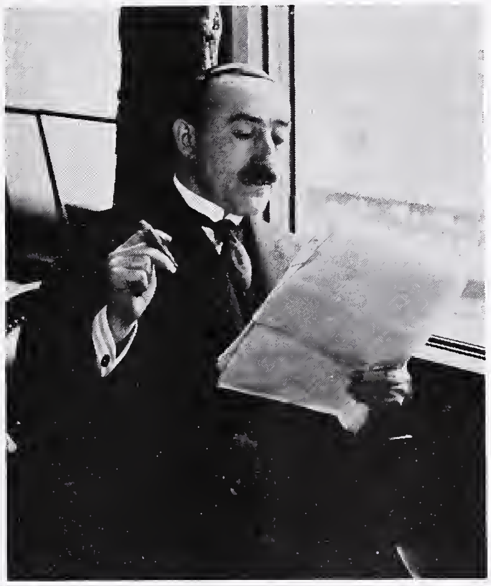
The picaresque career of William Fox, one of the spectacular, rough-chiseled, fighting greats of the industry of the motion picture, a figure of ambition and strife, came to an end in the polite milieu of Doctors' Hospital in New York. It was twenty years after he had fallen from a peak of fortune and power builded contentiously and poignantly from immigrant origins in the fecund Lower East Side to dictatorial position at the head of a large and independent dominion within the motion picture empire.

Mr. Fox died a failure in his own eyes, worth perhaps only twenty millions or so—how much may never be known, what with his adroitness about assets and his whimsies of disposition. What was left was a mere residue of his interest in the quarter of a billion that he once controlled, and only a memento of his defeated design to be the lone master of the motion picture in its entirety.

Bitter, Prayerful Man, Sure God Was on His Side

He was a bitter, prayerful man, sure that his God was on his side. He was also most decidedly a superstitious totemist, who liked to play with his name and call himself "The Fox." He also tended, with an air of being casual, to make much of his marriage to Eve Leo, thereby joining the sign of the Lion. It is not fanciful to consider that this perchance had some part to do with his rash and intricately waylaid plan to take control of important MGM, with its Leo trademark. That became the most desperate adventure of his adventuresome life. He incurred involvements and a war of finance which eliminated him as a motion picture factor. The Fox ventured too far among wolves. In his heart he never surrendered.

Mr. Fox was born of German parentage in Hungary and was brought to the United States an infant in arms. At age eleven he had become a magnate with a corps of child vendors of penny candies in Central Park, able at dodging the cops. In his teens he became a cloth sponger and soon a proprietor in that trade. A relative who was a night watchman in a Brooklyn arcade became the link that took the enterprising youngster into the edge of movieland, soon to be a member of the exhibition firm of Fox, Moss & Brill.



WILLIAM FOX, as he appeared in the 1920s.

The partners parted soon, on personal issues. The industry remembers them well; B. S. Moss and Sol Brill, successful metropolitan exhibitors.

A Vastly Important Contact With One Winfield Sheehan

Mr. Fox went on with expanding theatre connections, including a degree of partnership with "Big Tim" Sullivan of Tammany Hall, also interesting contacts in the Fire Department and later some insurance company financing. Exhibition led to distribution and the Greater New York Film Rental Company. That became embattled, with the Motion Picture Patents Company, in the courts and in ruffian raids upon unlicensed operations. This led to a vastly important contact, the defensive acquisition of Winfield Sheehan, one time police reporter for the *New York World,* and familiar with the interior news sources of Tammany Hall, including "Big Tim." Mr. Sheehan was secretary to Rhinelander Waldo when the latter was Fire Commissioner, and later, when Mr. Waldo became Police Commissioner, Mr. Sheehan, continuing as his secretary, had more than a little to do with the executive operation of the New York Police Department.

The acquisition of Mr. Sheehan was of more than political and strategic importance to The Fox. The police reporter went in as a strategist but continued most importantly as a producer, incidentally the inventor of Theda Bara, for which Mr. Fox gave him scant credit. It was this Sheehan who in later years made the significant contribution of the famed "Cavalcade," epic of the British Empire.

While Fox enterprises lived off Patents Company film, served by force of court injunctions, he progressed rapidly into production, in which Mr. Sheehan dominantly participated with the dynamics of a police reporter who knew a story. He had made some before he came to movieland. So came Box Office Attractions out of which was to come the Fox Film Corporation, and Fox theatres, expanding, expanding, expanding, in production, distribution and exhibition across the industry map.

Fox Was Not Chummy; Hard to See at Office

From the beginning the Fox organization functioned with a deal of effective isolationism. William Fox was not chummy. As he prospered he took up golf, which because of a crippled left arm, he played with one hand, ultimately with extraordinary skill. He pridefully scored three holes-in-one, without assistance of the caddy. At his office he was hard to see. There was a sequence of outer guards, hard-visaged fellows, with something on their hips, and an ex-detective of Tammany origin on the final reception desk. After that one was admitted, through locked doors, to The Fox by a secretary who emerged from nowhere carrying a key.

As sound came tapping at the doors of movieland The Fox saw opportunity and became the encouraging sponsor of the Case-Sponable devices which were to become Fox Movietone. He also in 1927 acquired the American rights of German sound patents labelled Tri-Ergon. These were part of his design for control.

The Fox hired an arrogant striped pants vice-president in charge of sound exploitation, who also ingratiated himself as an order of social ambassador seeking hard-to-get golf club memberships for his employer. Also he paid heed to kudos matters, such as making an offer of a substantial honorarium to a certain writer, a very certain writer, to do a piece which should declare William Fox the father of sound for pictures. They did not get the piece.

Fox Dominion Was Worth Up to Quarter Billion

Came 1929 and the Fox film dominion was worth, the way "they" capitalized businesses in those days, perhaps as much as a quarter of a billion. He thought it was. Marcus Loew had died and left his widow 400,000 shares, about a third interest in Loew's Inc., which included theatres and Metro-Goldwyn-Mayer. Fox set out after that stock and got it. It took a bit doing, and $50,000,000. His banking contacts suggested fortification of

(*Continued on page 28*)

New York Discovers Picture

OVERSHADOWING ALL TODAY'S BIGGEST SCREEN THRILLS:

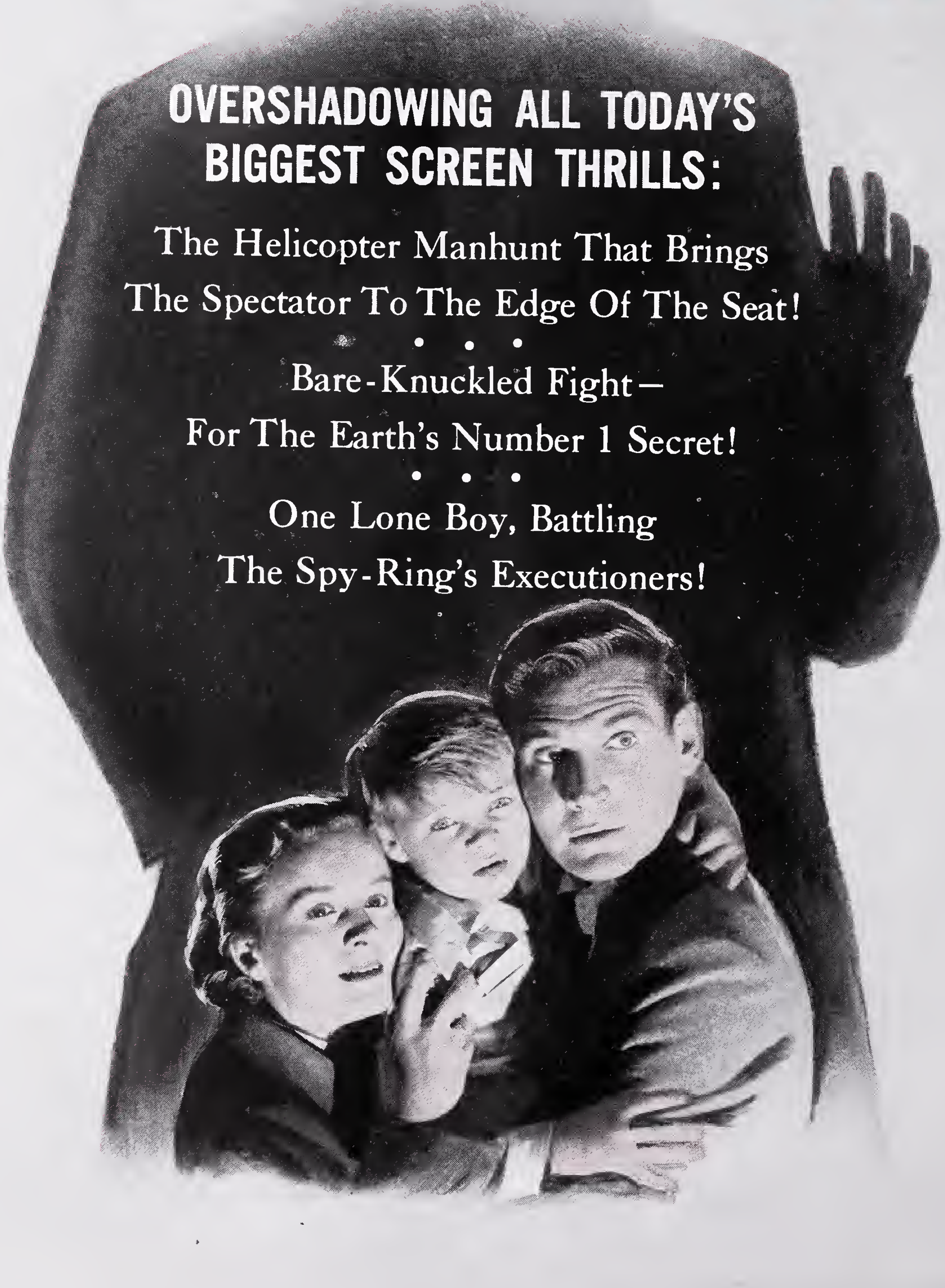
The Helicopter Manhunt That Brings
The Spectator To The Edge Of The Seat!

• • •

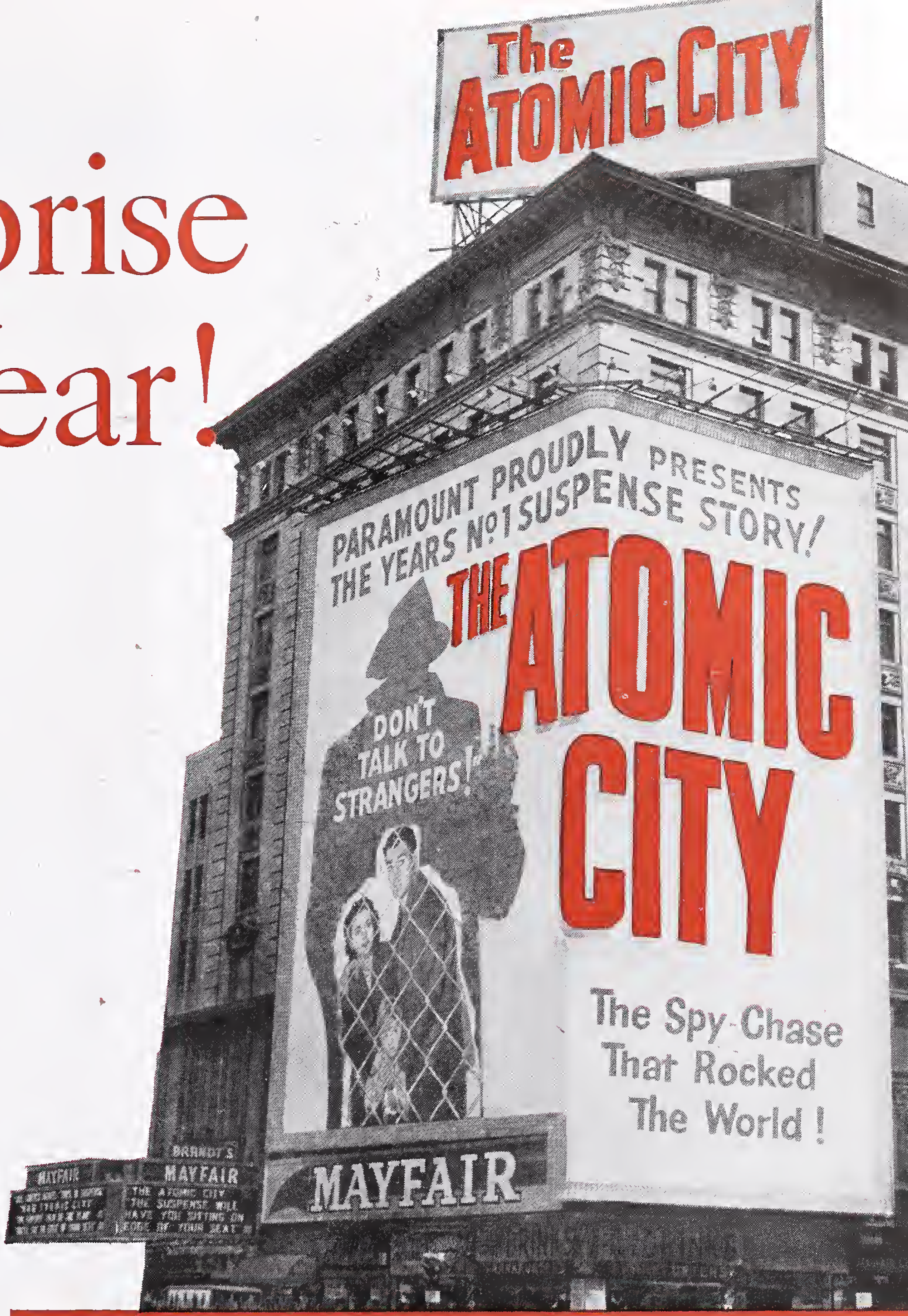
Bare-Knuckled Fight—
For The Earth's Number 1 Secret!

• • •

One Lone Boy, Battling
The Spy-Ring's Executioners!



the Surprise of the Year!


The ATOMIC CITY
PARAMOUNT PROUDLY PRESENTS THE YEARS No1 SUSPENSE STORY!
THE ATOMIC CITY
DON'T TALK TO STRANGERS!
The Spy Chase That Rocked The World!
BRANDT'S MAYFAIR
THE ATOMIC CITY THE SUSPENSE WILL HAVE YOU SITTING ON EDGE OF YOUR SEAT
MAYFAIR

"**A 'SLEEPER.'** A potent thriller—the surprise film of the year."

—N. Y. Mirror

"**A 'SLEEPER'** that nearly explodes with exciting events. The ending... is about the most tense ten minutes on film around town."

—N. Y. Herald Tribune

"**A 'SLEEPER.** If it doesn't pull you right off the edge of your chair, then we miss our guess. High-voltage film."

—N. Y. Times

"**A 'SLEEPER'**... will have the viewer mopping the perspiration from face and hands."

—N. Y. Daily News

"**A BLOCK-BUSTER.** This is one of those films that come like a bolt from the blue."

—Brooklyn Eagle

The Mayfair Engagement On Broadway Has Launched Paramount's "Sleeper" You'll Be Hearing About–Reading About ... And Booking For The Big Money!

WILLIAM FOX

(*Continued from page 25*)

his position and he acquired 260,900 more shares and was then in for $70,000,000. The financing for that and subsequent involvements got The Fox into the wringer. He pled later that he had been encouraged into expansion as a trap, when he came out at the end of it all.

This was early in that fateful year of '29, remember. The boom was in fullest flower. Banks were traders and vendors along with the investment houses passing the balloon juice in big flagons to a thirsty investmenting, gambling public, and buying some of the fantasies from each other, too.

The Fox Found Himself In a Pincer Movement

The Fox soon found himself in a set of pincers movements. With his plans in sound he had done nothing to make himself beloved of the Telephone Company, and his designs in sound and theatre expansion did not endear him to Warner Brothers, or Paramount. They had never been pals anyway. The financial houses so eagerly then in quest of big things to buy and sell in the great boom moved for control, without dealing too gently with The Fox, who was cagily watching his cards. The record of who did what and when and how would fill a five-foot shelf.

The story reached the press when A. C. Blumenthal, an entrepreneur of skills galore, thoughtfully leaked it to the *Wall Street Journal*. The reporting in the press extended only to occasional colorless recordings of corporate moves on financial pages. Too many imposing names were involved. The basic story was bigger than the affairs of Fox. It incidentally was never entirely clear which side Mr. Blumenthal was on. He has these many years been enjoying and prospering in the more salubrious climate of Mexico City.

When the end came The Fox had lost control, and a lot more. He came out with one certified check for $15,000,000, notes for $3,000,000 more, some Fox Stock, and a contract for a salary of $500,000 a year as the chairman of an "advisory board" which was to be appointed. They never had a meeting, with the chairman present anyway. The Fox had other assets, some big ones, well tucked away, and, likely as not, died in some manner of possession of them to the last.

Mrs. Fox, an Ever-Present Figure in the Background

Those Tri-Ergon rights were not in the settlement deal, principally because of the determined insistence of Mrs. Fox, an ever present figure in the background from the days of the honeymoon in an $11 a month apartment in a by-street of Brooklyn. She was the one fact and comfort on which The Fox could and did always depend, with a tenderness and devotion shown no where else in his embattled career. Eve-the-Leo mothered her Fox.

The American Tri-Ergon was a sharp thorn indeed for the interlocked sound picture interests, with their vast prospects of millions in the re-equipment and licensing of the motion picture industry. That issue went to the courts and Fox won in the first round. There was ill-concealed panic, outside bluster and inside maneuvers. Mr. Fox boasted too much. It was, in those early thirties, a bad day to be talking monopoly. The next decision was against Tri-Ergon. Many an observer has remarked off the record that The Fox talked himself out of a victory.

Emotional Fox Sought Outlet For Internal Pressures

While the Tri-Ergon struggle was still in progress, the emotional Mr. Fox, who had not enjoyed a sympathetic press, sought outlet for his internal pressures. Out in California he made an arrangement with Upton Sinclair for the writing of a book about him. It was reported and not denied at the time that he paid a fee of $25,000 for that—not an extravagant figure considering the skill and fame of Mr. Sinclair, and his sympathy for a tale which let him have documented jousts with capital.

The book was exciting with material, and dramatic in its presentation. It had a foreword by Floyd Dell forecasting a terrific best seller, and a Congressional investigation. That did not happen. Reviews, if any, were brush-offs. It was a one-sided telling, but a lot of facts were in and between the lines. It was not a pretty picture of American business, from either side. There were devastating highlights and sidelights on some of the best stuffed shirts in the world, and some of the most cunning and voracious foxes.

In the trove of gems of narrative, illustrating some of the naivete of The Fox is an accounting of the time he sought intervention in high places. He said that as a captain of Red Cross fund raising, some years before, he had, for sheer patriotism, juggled the figures of his report so that John D. Rockefeller, Jr.'s team could win top honours, and that Mr. Rockefeller came to suspect it. So came the day he wanted a favour seeking audience with Mr. Rockefeller, in the height of the battle for control of Fox Film. All Mr. Fox wanted was a scrap of paper, addressed to Albert Wiggin of the Chase bank: "Lay off Fox." He did not get it. That Mr. Fox considered lost his war.

Jail Sentence an Unhappy Aftermath to the Story

In an unhappy tangled aftermath Mr. Fox was indicted in Philadelphia on a charge of having bribed a Federal judge in a bankruptcy proceeding there. He made a plea of guilty and was sentenced to serve a year-and-a-day in the Federal prison at Lewisburg, Pa. He entered, sadly handcuffed between two thieves, November 26, 1942, and was released in May, 1943. Mr. Fox was the lone recipient of such attention in this case.

In his active period Mr. Fox acquired a patch of real estate in Sixth Avenue, a nick in the frontage of a corner of the great Rockefeller Center. He declined an offer of a heavy profit on it, and through the years let stand a tatterdemalion old red brick structure, housing proletarian enterprises. It stands there still a rebuke on the proudly named Avenue of The Americas—presumably still owned by The Fox when he died.

The last years were an inevitable diminuendo for Mr. Fox, administering his still considerable properties, and now and then audibly dreaming new projects of dominance. He knew no peace.

Ticket Price Index Rises

WASHINGTON: Children's admission prices in large cities went up sharply in the first quarter, while adult admission prices rose slightly less abruptly, the Bureau of Labor Statistics reported today.

Each three months the Bureau surveys admission prices in 18 large cities and then weighs the results to indicate price trends in the 34 largest cities.

During the first three months of 1952, BLS said, children's prices rose from 148.3 per cent of the 1935-39 average at the end of 1951 to 152.5 per cent at the end of March. This is the highest figure since March, 1951.

Adult prices, which at the end of December were 176.1 per cent of the base period, went up to 177.1 per cent at the end of March. This, too, was the highest figure since March, 1951, and was the second highest figure on record.

As a result of the increase in both categories, the combined, weighted adult-children's index reached 173.8 per cent at the end of March. This, too, was the second highest figure on record. The high was 175.1 per cent at the end of March, 1951. The December, 1951 figure was 172.4 per cent.

Two First Run Zones Added To Los Angeles District

Paramount has added the zones of Glendale and Pasadena to its first run release district in Greater Los Angeles, according to A. W. Schwalberg, president of the Paramount Distributing Corp. According to Mr. Schwalberg, the increase in population and transportation problems has made this action necessary. This means that the company now will have seven first runs in Los Angeles, to be tried out first with "The Greatest Show on Earth," "Son of Paleface," "Carrie" and "Jumping Jacks."

Disney's Donald Duck Festival

Coinciding with ending of schoolterms, the Walt Disney organization has arranged a "Donald Duck School's Out Festival" in the New York area. One important tie-in is with Macy's, which will carry large ads in the daily press Sunday, June 15, promoting a Donald Duck rubber shoe for children, and urging children and mothers to "See Donald Duck at your neighborhood theatre."

Dismissal of Trust Suits Is Sought

CHICAGO: A ruling by Judge Walter Lindley in the Circuit Court of Appeals upholding the State of Illinois' two-year statute of limitations, has precipitated a number of actions by defendants in film trust suits for dismissal of such actions.

Specifically, attorneys representing Paramount, Loew's, Inc., and RKO Pictures have filed appeals for dismissal with the District Court here in actions taken in behalf of the Alex, Avenue, Bell, California, Homan, White Palace, Norwal, Langley and Savoy theatres—all in Chicago.

The company defendants claimed the suits were filed after the two years permitted by the statute of limitations for cases other than those against persons and personal property (which fall under a five-year limitation) had run out.

The case which the film companies are using as a lever for dismissal is the Shiffman Oil Co. vs. the Texaco Co. Since the RKO consent decree was entered on November 8, 1948, RKO attorneys claim that any suits filed after November 8, 1950, are null and void.

Some film legal experts predict that more than half of the some 60 trust cases pending here will be contested now on statute of limitations grounds.

MAJORS, NATIONAL CIRCUIT NAMED IN $4,500,000 SUIT

An anti-trust suit seeking $4,500,000 damages was filed Monday in Los Angeles District Court by attorney Nick Spanos in behalf of the Vogue Theatre Corp., against the eight major distributors and National Theatres, the exhibition branch of Twentieth Century-Fox.

The complaint, charging violations of the Sherman Act, said that the alleged actions of those named in the suit between 1935 and 1943 caused the Vogue theatre to go out of business in 1943. Specifically, it was charged that in the eight-year period, the companies engaged in "monopolistic" practices, including price fixing in regard to rentals and admission prices, and that the Vogue theatre was forced to dissolve because of inability to obtain proper product.

Named in the suit are: 20th-Fox, Loew's, Inc., Warner Bros., Paramount, Columbia, Universal, United Artists, RKO Pictures and National Theatres. The plaintiffs are Howard Sheehan of Los Angeles and Ellis J. Arkush and E. J. Arkush, Jr., both of San Francisco. Fox West Coast Theatres, present operator of the Vogue, is a subsidiary of National Theatres.

Mr. Sheehan, brother of the late Winfield Sheehan, who was production chief of the old Fox Film Company, is himself a former vice-president of the Fox West Coast Theatre Corp.

The Vogue suit is similar to the one filed some time ago by Mr. Spanos and other attorneys in behalf of the defunct Brookside Theatre Corp., in Kansas City. The Brookside decision against the defendants has been upheld by the Supreme Court, which ordered the payment of $1,331,000 in damages to the former operators.

Bordonaro Awarded $7,500 In Buffalo Trust Suit

BUFFALO: A Federal Court jury in Buffalo has awarded Bordonaro Bros. Theatres, Inc., $7,500 damages against two motion picture companies and a theatre-operating corporation.

The plaintiff charged the defendants conspired to withhold first-run films from its Palace theatre in Olean, N. Y., between September 15, 1946, and March, 15, 1948. The period represented the time Bordonaro Bros. and the defendants were engaged in a similar suit, for which Bordonaro Bros. also received damages.

The defendants were RKO Radio Pictures, Inc., Paramount Pictures, Inc. and Warner Bros. Circuit Management Corporation. Attorney Francis T. Anderson of Philadelphia represented the plaintiff and has 10 days in which to appeal the amount of the verdict. Attorneys Frank G. Raichle and Sidney B. Pfeifer were defense counsel. Triple damages of $161,592 had been sought by the plaintiff.

20th-Fox Decree Is Amended For Kansas City Situation

Twentieth Century-Fox's anti-trust consent decree has been amended to take care of a change in the situation of the Lynwood theatre at Kansas City, Mo. Originally, the decree provided that the theatre, then operating as a second run, would have to take a product limitation if a competing independent house could not get enough second run films. Since that time, however, the Lynwood's availability has been moved up making the provision in the decree meaningless. Thus, the company has agreed, and the Statutory Court has issued an order, to amend the decree so that the Lynwood must take a product limitation if a competing independent cannot get films on the same availability as the Lynwood.

Distributors Again Lose In Towne Case Decisions

The defendant distributing companies in the Milwaukee Towne theatre anti-trust suit last week were dealt a double blow by the Chicago District Court. First, they were assessed an additional $32,875 in attorney's fees for Thomas C. McConnell, Towne counsel for the period of appeal, in addition to the $75,000 in fees already awarded by the Appellate Court, and their cross-complaint for interpretation of the Towne decree was thrown out with a statement that there are several ways of distributing pictures in Milwaukee without violating the decree. The court added that it did not think forcing the Towne into competitive bidding was one of the ways.

Canada Lee Dies

Canada Lee, 45, noted Negro screen and stage actor whose real name was Leonard Lionel Cornelius Canegata, died of a heart attack in New York May 8. His last film appearance was in "Cry, the Beloved Country" made in South Africa. He was scheduled to leave for Italy this month to start work on another picture. His biggest stage success was in "Native Son" while his picture credits also included "Lifeboat" and "Body and Soul."

New York Trust Action Names Majors, Circuits

A $1,050,000 trust suit against the eight major distributors, in addition to Randforce Amusement Co. and Metropolitan Playhouses, Inc., was instituted in Federal Court, New York, Tuesday, by the Hopkinson Theatre, Inc., operating the People's theatre, Brooklyn, N. Y. The suit charged that a "conspiracy" existed between 1937 and 1952 to deny the People's theatre first and second-run product, among other allegations. A co-plaintiff to the suit is People's Cinema, Inc., now dissolved, which operated the theatre from 1937 to 1940.

Kansas Students Consider Film Industry Careers

Various phases of the motion picture industry, from script selection to exhibition, were described for students of the Shawnee Mission High School, Mission, Kan., on their "vocation choice day" by Arthur Cole, Paramount representative and president of the Motion Picture Association of Greater Kansas City, and Senn Lawler, of Fox Midwest Theatres. The discussions were supplemented by the showing of several 16mm shorts designed to acquaint students with the career possibilities in the film industry. The films shown included "The Costume Designer," "The Cinematographer," "The Screen Writer" and "The Screen Actor," part of a program of 12 shorts entitled "The Movies and You."

House Turns to Films

The Sombrero Playhouse, legitimate theatre in Phoenix, Ariz., has turned to "art" films. The conversion is by Louis Leithold, whose lease is to January, 1953. He is former assistant manager of the Gramercy, New York.

"Livin' in my house!
Lovin' another man!
Is that what you call bein' honest?
That's just givin' it a nice name!"

NATIONAL ADVERTISING SPREAD OVER FIVE-MONTH PERIOD — April thru August...Full pages to 29,000,000 circulation of Life, Look, Collier's, Time, Newsweek, Cosmopolitan, McCall's, Woman's Home Companion, New Liberty (Canada), Fan Magazines, etc.

JERRY WALD & NORMAN KRASNA PRESENT

BARBARA STANWYCK · PAUL DOUGLAS

ROBERT RYAN · MARILYN MONROE

CLASH BY NIGHT

with J. CARROL NAISH · KEITH ANDES · Produced by HARRIET PARSONS

Directed by FRITZ LANG · Screenplay by ALFRED HAYES · BASED ON THE PLAY BY CLIFFORD ODETS

Distributed by RKO RADIO PICTURES

JERRY WALD SAYS:

GET PUBLIC TO TALKING ABOUT PICTURES AGAIN

Jerry Wald

Jerry Wald, for many years one of Hollywood's leading producers, who in 1950 formed Wald-Krasna Productions with Norman Krasna, feels strongly about the importance to the industry of star personal appearances across the country, and has written to Motion Picture Herald *to express that feeling in detail. The vital necessity, if motion pictures are to regain the place they once had as the predominant form of public entertainment, Mr. Wald feels, is the reawakening of excitement in the industry, to get people talking about motion pictures again. Hollywood, says this young and successful producer, must get out from behind the "celluloid curtain" it has drawn about itself, and the big stars must get out and met their public.*

As Mr. Wald sees the problem:

"I feel very keenly about COMPO and the work it has been doing. COMPO, I feel, has been running interference for the entire motion picture industry in a great drive to revive national excitement in motion pictures and stars.

"I think it's high time the picture business put their first-string backfield — the top echelon of stars—into the game to take advantage of the downfield blocking COMPO has been providing. I think COMPO's announced purposes for their 1952 program have skirted the real function of this organization. To my mind, the number one purpose of COMPO is *to get people to talking about motion pictures again.*

Sees Lack of Excitement

"There is a lack of excitement in the motion picture industry, a lack of enthusiasm that constitutes the greatest threat to the welfare of this great business, greater than any threat that can be posed by any outside influences or any other entertainment medium. The people of the world have stopped talking about pictures, as a direct result of this lack of excitement within and concerning the motion picture business. There is a simple reason for this.

"Hollywood has drawn a 'Celluloid Curtain' around itself, carefully screening off the stars and the movie-makers from the public. The big stars are too busy to go out and meet the public. Their time is divided between Hollywood, New York and Palm Springs, where their appearances are so usual they excite no attention at all. It wasn't so in the 'old days' when Douglas Fairbanks, Clara Bow and the other top stars would make barnstorming tours of the country as often as possible.

"They had the idea, and rightfully so, that by giving their time to these tours, they were building and solidifying their careers. Today, the top stars feel their responsibility toward a motion picture is completed the day the director calls 'cut!' for the last time.

Asks More Stars to Tour

"For the sake of their careers, every star should be willing to devote at least two weeks of his time for personal appearances on every picture he or she makes. By this I don't mean personal appearances in the Stork Club or '21.' That won't sell a single ticket. I mean plain, old-fashioned barnstorming tours, hitting key cities, small towns, whistle-stops and crossroads.

"The people of America are anxious to meet the top stars. Many of the leading stars of the current decade have never made any attempt to meet their public. They are guilty of sinful neglect of their industry and their careers. It is amazing how few of the top stars have cooperated with COMPO by offering to take to the road on COMPO tours. It is amazing how few stars are willing to sacrifice two weeks of their time to insure the success of one of their films.

"I have long held the belief that a good deal is one where everyone concerned benefits. This rule certainly applies to tours like the ones planned by COMPO and *something must be done to make the stars realize it.* Somehow, the artificial barriers erected around the top stars by their agents, managers, press agents and even the studios themselves must be broken down. The old magic once exerted by the big stars must be recreated and this can be done only if the stars, themselves, will break through the Celluloid Curtain and meet the public once more. . . .

Seeks Help of COMPO

"COMPO must follow the same philosophy—concentrate on getting the big names to hit the road. Only in this manner can we replace the current indifference on the part of the customers with excitement and interest."

Mr. Wald points out as an example his procedure with "Clash By Night," which his company has made for RKO release. He cites the public interest in new faces, such as Marilyn Monroe and Keith Andes, but says the concentration to sell tickets will be on the planned appearances, of Barbara Stanwyck, in a 10-city tour, in addition to Paul Douglas, Harriet Parsons, producer, and Fritz Lang, director.

Set $500,000 To Promote "Kangaroo"

"Kangaroo," 20th Century-Fox's production in color by Technicolor, will get a $500,000 advertising and exploitation campaign equal in size and caliber to those for "David and Bathsheba," "The Black Rose" and "The Prince of Foxes," the company announced this week. The first phase of the drive started immediately in connection with the picture's world premiere at the Roxy in New York May 16.

To insure maximum effect throughout the nation, the following six-point program is being followed:

1. National billboard advertising, featuring action posters designed by Herman Giesen.
2. Twenty-one day teaser campaign, beginning immediately in key cities throughout the country.
3. Special television advertising, including two trailers of 1⅓ minutes.
4. Radio spots, to be used in all areas where television is unavailable.
5. Special snipe campaign, utilizing the same art work featured in the 24-sheets.
6. Co-op advertising, with the largest sum ever set aside for cooperative advertising made available for "Kangaroo."

The current drive is an extension of the year-long campaign which has been under way since the planning of the "Miss Kangaroo" contest in Australia and the subsequent tour of the United States late last year of Loretta North and her pet marsupial. Prior to its national release June 11, the film also will begin early engagements at the Carib, Miracle and Miami in Miami, May 28; the Indiana in Indianapolis May 29, concurrent with the auto racing classic; the Fox in Philadelphia, May 29, and the Hippodrome in Cleveland, May 30.

Fox, San Francisco, Sets Films and Vaudeville

The Fox theatre, San Francisco, on May 28, will present stage shows with its films. Herman Kersken, managing director, has returned from New York, where he booked entertainers. He also will visit Los Angeles for this purpose. Of the new policy, Charles P. Skouras, Fox West Coast circuit president, had this to say: "The Fox will be affording its patrons the type of stage and screen entertainment previously limited to New York and Chicago."

"Life" Reports on Tent 23

The work of the Variety Club of New England, Tent 23, for the Children's Cancer Research Foundation and Jimmy Fund building in Boston was the subject of a feature story in *Life Magazine* April 5. William S. Foster, the tent's executive director, reported that last year more than 700 theatres participated in the Jimmy Fund.

Allied Group Names Board

COLORADO SPRINGS: Discussion of general industry topics with a question and answer period occupied delegates on the second and final day here last week of the Allied Rocky Mountain Independent Theatres convention.

Abram F. Myers, Allied States general counsel, told the theatre owners concerning the arbitration plan that while Allied would still fight for an all-inclusive arbitration, it might be well to go along with the best that could be gotten and hope the plan works out. He said that one condition of reduced clearance judgments should be that a print must be made available at the proper time. He also discussed the new ASCAP plan to tax theatres on music not on film.

Other speakers during the day included George Murphy, MGM star, and Abe Berenson. The meeting was brought to a close with the election of the following to the board of directors: Colorado, John Wolfberg, Neal Beezley, Joe Ashby, Mrs. Mary Lind McFarland, James Peterson, John Roberts, Gus Ibold, Fred Hall, Lloyd Greve, Elden Menagh, Fred Anderson, Robert Smith, J. K. Powell; Nebraska, Mrs. Marie Goodhand, Dorrance Schmidt, Robert Kehr, Dr. F. E. Rider; Wyoming, Lloyd Kerby, Fred Curtis; New Mexico, Burle Lingle, John C. Wood.

Montague Will Answer Exhibitor Questions

Showmen of the Philadelphia area, responding May 20 to an open meeting on grievances sponsored by Allied of Eastern Pennsylvania, will have as a guest A. Montague, general sales manager of Columbia Pictures, Sidney Samuelson, president of the unit, has told members in a bulletin. A similar meeting occurred last year, with Al Lichtman of 20th-Fox as guest speaker.

Siegel SPG President

Sol Siegel last week succeeded William Perlberg as president of the Screen Producers Guild, Hollywood. Other new officers are Arthur Hornblow, Jr., first vice-president; Sol Lesser, second; Pandro Berman, third; Carey Wilson, secretary; Buddy Adler, treasurer; Walter M. Mirisch assistant treasurer.

Goldwyn, Skouras Chairmen

Honorary chairmen for the 53rd anniversary of the National Jewish Hospital, Denver, are Samuel Goldwyn and Spyros Skouras. The hospital will mark its anniversary May 28, with dinner in the Hotel Waldorf-Astoria, New York, to Walter Hoving, president of Bonwit Teller, department store.

Chicago Tax Receipts Decline

Amusement tax collections from Chicago theatres for March were $85,815, about four per cent less than last year.

People in The News

Cecil B. DeMille was to be honored Tuesday evening with an award for distinguished service in the field of motion pictures, by the Volunteers of America at the 56th annual Grand Field Council in the Biltmore Hotel, New York. Since Mr. DeMille is on a speaking tour, the award was to be accepted by Henry Wilcoxon, his associate producer.

Edmund Grainger, RKO producer, has accepted an invitation to address a convention of the Robb and Rowley circuit managers in Dallas, Texas, June 12.

Alfred E. Daff, vice-president and director of world sales of Universal, has been elected to the board of directors, according to Nate J. Blumberg, president.

Herbert Wilcox, British producer, and his wife, actress Anna Neagle, were scheduled to arrive this week in New York aboard the *Queen Mary* to set up deals for the U. S. distribution of their latest films, "Lady With A Lamp," "Derby Day" and "Trent's Last Case."

William J. German has resigned as a member of the board of directors of Universal because of pressure of personal business.

Billy Wilder, producer-director of Paramount's "Stalag 17" was scheduled to arrive in New York this week en route to Europe. He will be accompanied overseas by Mrs. Wilder.

William Kurtz has been appointed general manager in charge of booking, buying and theatre operations, according to I. E. Lopert, president of Lopert Theatres.

Martin Maxwell of the Associated Broadcasting Co., Ltd., in Toronto, has been elected president of the Musical Protective Society of Canada.

Phil Williams, formerly theatrical sales manager of the March of Time, has joined the Twentieth Century-Fox home office short subjects sales department and will work with Peter G. Levathes, head of the department, it was announced this week by Al Lichtman, director of distribution.

George Waldman, veteran sales executive, has resigned as United Artists sales manager in upstate New York and New Jersey, according to William Heineman, distribution vice-president.

Nat Wolf, Warner Ohio zone manager since 1932, has resigned, effective June 1. He and Mrs. Wolf plan to visit their son, Lt. Donald Wolf, serving with the Army in Germany.

Rev. Patrick J. Masterson, executive secretary of the National Legion of Decency, has been elevated to the rank of Very Reverend Monsignor by Pope Pius, Francis Cardinal Spellman, Archbishop of New York, has announced.

Henry Weiner, manager of United Artists branch office in Cuba for the last 31 years, has requested relief from active management effective June 1. Arnold M. Picker, vice-president in charge of foreign distribution, announced that the request had been granted with the proviso that, starting September 1, Mr. Weiner would continue his services as special consultant. Jose Del Amo, formerly assistant manager in Cuba, has been appointed acting manager.

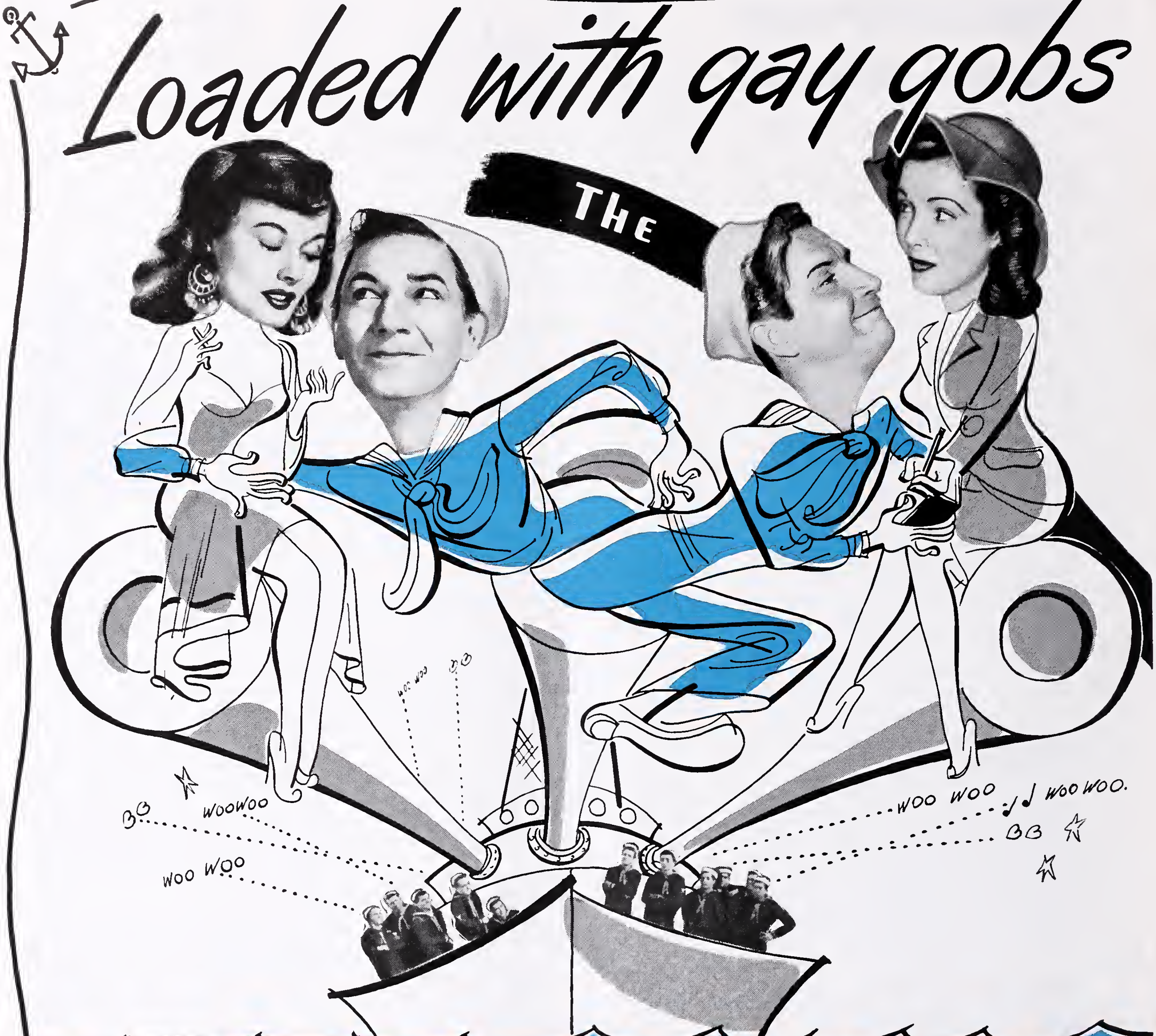
Thomas J. Hargrave, president of the Eastman Kodak Company, has been named winner of the 1952 award from Rochester Rotarians, for his "outstanding contribution" to the Rochester community. He was to receive the award at a Rotary luncheon this week.

Broidy Comes East for Company Discussions

Steve Broidy, Monogram-Allied Artists president, arrived in New York this week from Hollywood for conferences with other company executives, including Norton V. Ritchey, president of Monogram International, with whom discussion will center around foreign production and distribution plans. He also has met with Maurice Goldstein, distribution vice-president, and Edward Morey, operations vice-president. While in the east, Mr. Broidy will participate in a conference called for May 29 by Defense Secretary Robert S. Lovett, of leaders of various industries on current defense problems. Before returning to the west coast he will attend the June 9-11 public relations conference in Dallas of the Texas Council of Motion Picture Organizations.

Monogram-Allied Artists Aim at the Drive-Ins

This week, 72 per cent of the drive-in theatres of the country had pledged playing of a Monogram or Allied Artists production during the week of May 24-30, Morey Goldstein, vice-president and general sales manager, announced in Hollywood Monday. He expects 85 per cent of them will play the companies' pictures during that week, which has been designated National Monogram Drive-In Week.


Loaded with gay gobs
The
WOO WOO
BB
WOOWOO
WOO WOO
WOO WOO
WOO WOO
BB

GOBS

with

ROBERT HUTTON · CATHY DOWNS · GORD

Written by ARTHUR T. HORMAN · Associate Producer SIDNEY PICKER · Directed by R. G.

***Direct from 4 years of success at the Palladiu**
Antwerp; Copenh

'n gorgeous gals!

...AND AIMED RIGHT AT

YOUR BOX OFFICE!

*Introducing the
internationally famous
comedy team

GEORGE *and* **BERT**

BERNARD

Now in their first American Motion Picture

Laffinest hit of the year!

and GALS

ON JONES · FLORENCE MARLY · LEON BELASCO

SPRINGSTEEN · **A REPUBLIC PICTURE** · Republic Pictures Corporation
Herbert J. Yates, President

um, London; Lido, Paris; Moulin Rouge, Geneva;
agen; Oslo; Milan.

LONDON FILMS SELLS STUDIO

Follows Two Other Similar Sales, Shocks British; Seen Practical Move

by PETER BURNUP

LONDON: The sale of London Films' Isleworth studios has stunned well-informed observers here, despite the fact that the sale is the third recent deal of this type. ABPC's Welwyn property has been acquired by a tobacco concern and Warners' Teddington went to an aircraft company.

It has been known that approaches had been made to the J. Arthur Rank Organization for the sale of the noted but long-inactive Denham plant, but as far as Isleworth was concerned, the negotiations were a tightly-kept secret. The Rank organization has already disposed of its Shepherds Bush studio to the British Broadcating Corp., for use as a television center.

Called Catastrophic

In the eyes of groups like the Association of Cine and Allied Technicians, the shrinkage of production potential since 1945 is catastrophic. But in the opinion of other qualified persons, what is taking place is considered as a rational process reflecting the practical capacity of production here.

▽

The entertainment tax ball was adroitly thrown back by the Treasury when Financial Secretary John Boyd-Carpenter told the House of Commons that the Government could not accept Tom O'Brien's amendment to the Finance Bill. However, he added that the Treasury "will gladly consider in complete goodwill any detailed scheme or proposals that those responsible for this industry care to submit to us."

What this means is that the door is left open for tax remission up to a given ceiling, with £500,000 mentioned as the possible ceiling. (Motion Picture Herald forecast April 19 that, "It is considered more than likely that the Chancellor, having postulated the aggregate amount he wants out of the box office, will give enabling powers to the Customs and Excise authorities to fix the scale.").

The only opportunity remaining for an amendment to the Finance Bill will arise during the report stage.

Reels Popular on TV

Newsreels are the most popular television programs, the BBC audience research department has revealed, thus according an oblique nod of tribute to the film industry. Reporting on a survey made of set owners, BBC reported that the least liked of TV programs is opera. Some 57,000 families representing 180,000 viewers responded. The survey was made among families who had acquired sets in 1951.

Newsreels were popular with 98 per cent of the new "television families," the survey showed; opera by 29. Starting June 2, the BBC has scheduled a fresh newsreel every evening—five per week—with the series summarized on Sundays.

▽

Screening of the Russian film "The Fall of Berlin" at the New Gallery has provoked much comment and querying as to: Why did the censor pass it?

The film admittedly has several technical merits, being made by the noted Soviet director Chiavrelli in 1949 in Agfacolor. The scenes of the Berlin fighting are certainly imposing, it is full of celebrities in excellent make-up, Stalin and his Politburo appear from time to time, Hitler and his entourage are caricatured in a sort of Devil's Dance in the death bunker, there's a peevish, ill-tempered Churchill and an ineffective Roosevelt at Yalta.

(Churchill is said to have laughed uproariously when the film was screened for him at his country home).

The film was also shown to Members of Parliament at Westminster Hall, while the opening of the New Gallery was attended by the Soviet Ambassador, members of the diplomatic corps, prominent business people and the press. The end of the picture was greeted by mingled cheers and booing. Business for "The Fall of Berlin"—which depicts the Russians as having stood practically alone—is "magnificent."

▽

Fayette Allport of the Motion Picture Association of America has flown to Paris for consultations with Eric Johnston, MPAA president, prior to the opening of new agreement talks here, for which no dates have been fixed as yet. Apparently the British film interests are waiting for an approach by the MPAA.

Meanwhile, the Employees' Council has issued another statement criticizing the sale of studios as a crippling blow to British production. Demanded is a revision of the film agreement to limit the number of U.S. imports; decrease permitted uses and limit volume of remittances, and increase screen time of British product.

Balaban Gives Truman Television Film Record

Barney Balaban, Paramount Pictures president, has given President Truman a 50-minute 35mm film recording of the President's personally-conducted television tour of the White House. Using its theatre television film recording system in the Paramount home office in New York, the company filmed the television tour May 3, and then presented a copy to the President so he could see himself through the eyes of the television audience.

Rank Talks To Rackmil

LONDON: J. Arthur Rank conferred last weekend here with Milton Rackmil, Decca Records president, over the proposed merger of Universal Pictures and Decca. Mr. Rackmil now owns the controlling interest in Universal and Mr. Rank, formerly Universal's largest stockholder, now has a secondary position to Mr. Rackmil.

Also attending the meeting were Al Daff, Universal's distribution vice-president, and John Davis, Mr. Rank's chief aide. Mr. Rank's attitude to the merger is understood to be important in view of the fact that his British distribution agreement with Universal has seven years to run and the Rank theatres furnish the major revenue here for such pictures.

This was the first meeting of Mr. Rank and Mr. Rackmil, the latter planning to return to the U.S. on the *Queen Elizabeth* this week. It has also been reported that Mr. Daff, who has flown back to the U. S., took with him a suggested basis for a deal for the consideration of Nate J. Blumberg, Universal's president.

Mr. Rank currently owns 134,375 shares of Universal stock and well-informed sources say that it is entirely likely that he would agree to the merger based on a sale of his stock for well over the market price. Decca paid $15 per share for its Universal holdings. London reports are that Mr. Rank would not sell his stock for less than $20 per share.

C. B. DeMille to Talk at Presbyterian Film Program

"And Now Tomorrow," a film portraying the 150-year history of Presbyterian missions work in the United States, will have its premiere showing at Carnegie Hall in New York May 23 in connection with the 164th general assembly of the Presbyterian Church. The release of the film, which will have 150 simultaneous premieres throughout the country, has been timed to coincide with the 150th anniversary of the National Missions Board. Featured in the Carnegie Hall program will be a talk by Cecil B. DeMille on "The Motion Picture as an Effective Way of Sharing Our Faith." The film was produced by Westminster Productions in Hollywood and directed by William H. Watson from a screenplay by Malcolm Stuart Boylan and a story by Luther M. Dimmitt.

UA Will Have Four For June Release

United Artists, in addition to its two high grossing reissues, "Red River" and "Tulsa," to be released as a dual bill June 6, during the month of June will put into general release the quality film, "Tales of Hoffman." That will be released June 13. The company will round out the month with "Confidence Girl" on June 20. This is a Fanwill Productions picture from William Shapiro, produced and directed by Andrew Stone.

The Hollywood Scene

They Want Action and Kress Can Supply It

by WILLIAM R. WEAVER
Hollywood Editor

Harold F. Kress

Born in Culver City, reared in Hollywood, educated at U.C.L.A. and identified with the MGM studios for 20 years now, man and boy, Harold F. Kress, director, has been about as closely associated with the motion picture throughout his 39 years as anybody in these parts. But not closely enough to suit him. So, evenings and weekends, he goes to picture shows, averaging a little better than twice weekly, and sees pictures the way they're made to be seen. He stays out of projection rooms resolutely, save to the extent that his profession itself arbitrarily requires, in the conviction that neither a picture nor its viewers get a fair deal at a private screening. (He remarks, incidentally, that the same set of limitations that prevails in projection rooms applies to home television and forever disqualifies it for successful competition with the motion picture theatre.)

It is no secret to Mr. Kress, as it quite probably is to many of his fellow craftsmen who aren't such avid theatre-goers, that today's picture audience is made up, in overwhelming proportion, of young people. Whether it's taxes or television or both that's keeping the oldsters home, he says, is beside the point. And the point is that, since the audience is predominantly young, the correct thing to do is to make pictures that young people like.

He says they like best just now the subjects that have action, movement, risk and adventure, a reasonable amount of romance but a minimum of problem study. His next picture is to be "Apache Trail," a straight line story about Indians and pioneers, with plenty of action and human interest but with no problems beyond those of plot.

Had Distinguished Record As a Film Editor

Mr. Kress, whose last two contributions to your screens were "The Painted Hills" and "No Questions Asked," came to direction after an extended period of distinguished achievement as a film editor (on such greats as "Mrs. Miniver," "Mme. Curie," "The Yearling") which, on four occasions, won him Academy nominations. He believes correct direction and proper editing, together, can go far toward expediting the progress of new talent, and he figures there never was a more appropriate time for developing new talent than this same young-dominated era. "Apache Trail," which stars Gilbert Roland and is produced by Hayes Goetz, will have four fast-rising young players in the supporting cast.

"Apache Trail" is the third picture on the production agenda of the new unit headed by Charles Schnee which is to turn out 14 features annually for MGM. The producers and directors comprising the unit are somewhat jokingly but fairly actively referred to around town as "The Sons of the Pioneers," their average age being something between 30 and 40, which is young in this league. In a studio address to visiting exhibitors last week Dore Schary, studio production head, acknowledged and welcomed the appellation as an expression of respect. Mr. Kress is one among them who, if sincerity and application run to form, will not let him down.

Four Pictures Started

Four pictures were started during the week, and six others completed, to bring the shooting level to 30.

John Wayne, Number One Money-Making Star of the past two annual HERALD-*Fame* polls, went before the cameras in Honolulu in "Jim McLain," which he and Robert Fellows are co-producing for Warner release. Nancy Olson, Jim Arness, Gordon Jones and Veda Ann Borg are in the cast, which Edward Ludwig is directing.

RKO studio got back into production, with Robert Sparks starting "Beautiful But Dangerous," directed by Lloyd Bacon, with Jean Simmons, Robert Mitchum and Arthur Hunnicutt in the cast.

"Something for the Birds" was placed in production by Samuel G. Engel for 20th-Fox, with Robert Wise directing Patricia Neal, Victor Mature and Edmund Gwenn.

Walter Mirisch, Monogram executive producer, started "Flat Top," Cinecolor, with Sterling Hayden and Richard Carlson topping a cast directed by Lesley Selander.

THIS WEEK IN PRODUCTION:

STARTED (4)

MONOGRAM

Flat Top (Cinecolor)

RKO RADIO

Beautiful But Dangerous

20TH CENTURY-FOX

Something for the Birds

WARNER BROS.

Jim McLain (Honolulu)

FINISHED (6)

COLUMBIA

The Outlanders (Scott-Brown Prod. —Technicolor)

MONOGRAM

The Maverick
Army Bound

20TH CENTURY-FOX

My Wife's Best Friend
Monkey Business (formerly "Darling I Am Growing Younger")
City Beneath the Sea (Technicolor)

SHOOTING (26)

COLUMBIA

Jack McCall, Desperado

INDEPENDENT

Panic Stricken (Thor Prod.—20th Fox release)
Lady in the Fog Intercontinental (Films—London—Lippert release)

MGM

Time Bomb (England)
Tribute to a Bad Man
Sky Full of Moon (Las Vegas)
Rogue's March
Prizoner of Zenda (Technicolor)
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

PARAMOUNT

Road to Bali (Technicolor)

REPUBLIC

Thunderbirds

RKO RADIO

Hans Christian Andersen (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX

Bloodhounds of Broadway (Technicolor)
Tonight We Sing (Technicolor)
Stars and Stripes Forever (Technicolor)
Pony Soldier (Technicolor)

UNIVERSAL-INT'L

Magic Lady
Gun Hand (Technicolor)
Willie and Joe Back at the Front
Bonzo Goes to College

WARNER BROS.

The Desert Song (Technicolor)
Springfield Rifle (WarnerColor)
The Iron Mistress (Technicolor)
April in Paris (Technicolor)

Cinecolor to Raise Capital Of $450,000

WASHINGTON: Cinecolor Corporation has outlined to the Securities and Exchange Commission a plan for raising about $450,000 of new capital through the sale of debentures.

Of the proceeds, $40,000 would be used to acquire voting control of Cinecolor (G.B.) Limited, and the balance would be used for working capital.

The company filed a registration statement seeking registration of $452,350 of five-year five per cent subordinated sinking fund debentures. The debentures, which have common stock purchase warrants attached, are due May 1, 1957.

The new debentures are to be offered at 100 per cent of principal amount to common stockholders at the rate of $1 of principal amount of debentures for each two shares of common held on the record date, to be announced later. A warrant to purchase, at a cash price of $1 per share, one share of common stock for each $1 principal amount of the debentures is to be attached to each debenture, and will be issued with the debenture without the payment of additional consideration.

The registration revealed that Cinecolor had recently entered into an agreement giving it the right to acquire control of the British Cinecolor firm by purchase of £50,000 ($140,000) of debentures of the British firm. Cinecolor said it would use $140,000 from the proceeds of its planned debenture sale to acquire the debentures of the British firm.

The other $312,350 from the sale of the American debentures would be added to the working capital of the American firm.

Cinecolor said that in connection with its loan to the English company, it had obtained the right to obtain voting control without increasing its equity in Cinecolor, Ltd. It now owns 26 per cent of the common or equity stock of the British firm.

Drive-In Fights Newspaper Advertisement Rejection

A newspaper may refuse to accept advertising, Judge David S. Porter ruled in Common Pleas Court, Urbana, O., in the case of the Skyhigh Drive-In Theatre against the *Urbana Daily Citizen*. He said: "A newspaper is not a business affected with the public interest in a manner similar to a utility organization," and he admitted the refusal of the paper to accept advertising was not based upon its text but upon the effect it would have upon competing theatres. The drive-in contends its advertising was refused because it competes with two established theatres and a drive-in. It claims the newspaper acted in restraint of trade. It will appeal to the Supreme Court if necessary, it added.

FORD DOES IT AGAIN WITH "QUIET MAN"

John Ford, who has been making film news for the last 20 years, with peaks for the Academy Award winners "The Informer" in 1935 and "Stagecoach" in 1939, has done it again in "The Quiet Man." Starring John Wayne, Maureen O'Hara, Barry Fitzgerald and Victor McLaglen, the production has the touch of originality which has marked all of the producer-director's work, although it is entirely different in mood and manner from anything he has previously done. The film, reviewed on page 1365 of the Product Digest in this issue of the *Herald*, will open in August backed by one of the largest advertising and promotion campaigns in the history of Republic Pictures, its distributor. Scheduled are full color ads in *Look Magazine* and the Sunday newspaper supplement *Pictorial Review*, with the latter keyed to openings in major cities. In addition there will be radio spot announcements, television trailers and special teaser trailers available for theatre use.—J. D. I.

RCA Reports $7,076,520 Net For First Quarter

Radio Corporation of America and its domestic subsidiaries this week reported a consolidated net profit of $7,076,520 for the first quarter of 1952, which compares with a net of $11,901,542 for the same period in 1951. Gross income for 1951 from all sources was $598,955,000.

After providing for preferred dividends, earnings per common share for the quarter were 45 cents compared with 80 cents per share for the first quarter of 1951. Gross income before taxes for the first three months of 1952 amounted to $163,871,331.

In his report to the stockholders, David Sarnoff, RCA board chairman, said RCA was affected by a decline in TV set sales during the first quarter of 1952. He also said RCA was working on an experimental program to provide for conversion of RCA theatre television equipment to color and disclosed television had accounted for a 48 per cent increase in the sales of the National Broadcasting Co.

New Mexico Theatre Men Elect Ribble President

Tom Ribble, Albuquerque theatre owner, has been elected president of the New Mexico Theatre Association to replace George Tucker who resigned. At the same time, Frank Peloso, Duke City theatre owner, was elected to the board of directors to replace Mr. Ribble. The group will hold its annual convention June 17-18 at the La Fonda Hotel with Nathan Greer, Santa Fe theatre operator, in charge of arrangements. Marlin Butler, secretary of the organization, was named by the board to represent the group on the Theatre Owners of America national arbitration committee.

8 Theatres, 7 Drive-ins For Canada

TORONTO: With the coming of spring there have been eight theatres in various parts of Canada for which permits have been issued, work has begun on or have been opened. In addition, seven drive-ins are in various stages of work and openings are expected shortly.

M. S. Kucey has opened his 550-seat Palace in Edmonton, and A. O. Prevost expects to complete the Melody in Val Laflamme, Que., shortly. It will serve the district, which is primarily a mining one. A permit to construct a theatre in Dryden, Ont., has been issued to Mike Schwetz and he plans to erect a 300-seat, $70,000 quonset-type house, to be named the Central. Recently Plaza Theatres, Ltd., announced it would also build a theatre in the community. J. Hyglas Gagnon, owner of the only theatre in Roberval, Que., is planning a second.

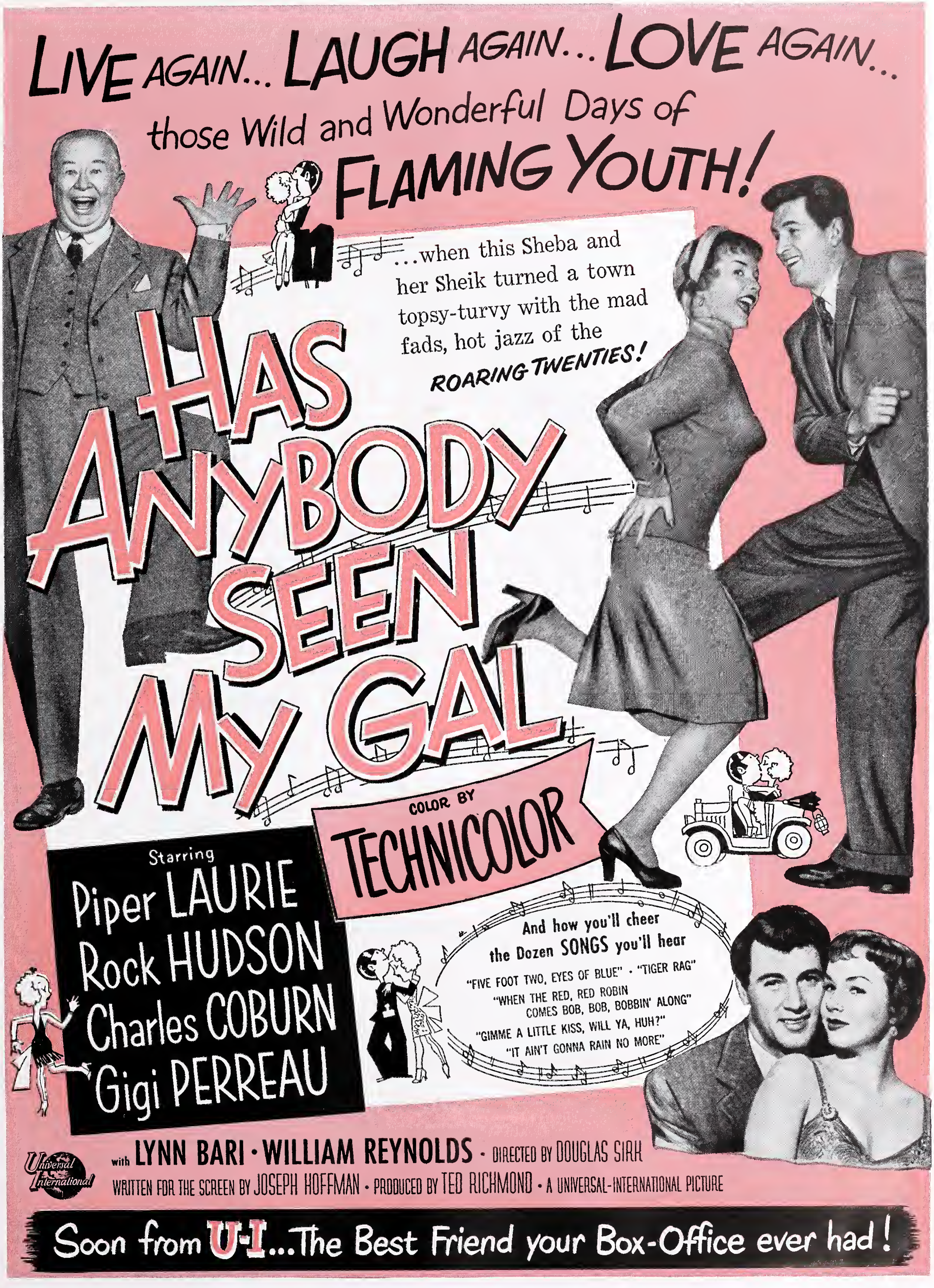
Work is under way to convert C. E. Pepper's Rainbow theatre in Alert Bay, B. C., from a 16 to a 35mm house. John Lavoie, who operates several Quebec theatres has opened the Alouette in St. Zenon. It's a laminated structure from Perkins Electric and is complete with projection, sound and seats. The Fox, South River, Ont., a 350-seat house, has been opened by Pete Sorok of Toronto, who acquired it from Douglas Wark. Formerly a 16mm situation operated by Harry Painter, who initiated construction of it as 35mm but transferred it to Mr. Wark, the house was equipped by Perkins Electric and will be booked by National Theatres.

Toronto Theatre Reports Profit for Year 1951

TORONTO: Theatre Properties (Hamilton) Limited showed a surplus from all sources in 1951 of $1,495,911 in its annual report for 1951. The company showed a profit of $101,234 from the operation of theatres before the sale of its theatre properties. Income from investments was $25,885. Its net profit for the 52 weeks ended December 29, 1951, was $68,616, while the surplus earned from theatre operations and investments was $318,355. The company showed a gain on sale of its theatre properties of $1,122,463, while the 1951 income tax on depreciation was set at $13,523. The company's balance sheet showed total assets at $1,583,660.

Canadian Producers Protest

Canadian producers and laboratories are protesting to their Government against the continued ability of American non-theatrical technicians to cross into Canada with their own equipment, tax free. Canadian concerns pay equipment taxes and are also penalized when attempting to work in the United States, they assert.



LIVE AGAIN... LAUGH AGAIN... LOVE AGAIN...
those Wild and Wonderful Days of
FLAMING YOUTH!

...when this Sheba and
her Sheik turned a town
topsy-turvy with the mad
fads, hot jazz of the
ROARING TWENTIES!

HAS ANYBODY SEEN MY GAL

COLOR BY
TECHNICOLOR

Starring
Piper LAURIE
Rock HUDSON
Charles COBURN
Gigi PERREAU

And how you'll cheer
the Dozen SONGS you'll hear
"FIVE FOOT TWO, EYES OF BLUE" · "TIGER RAG"
"WHEN THE RED, RED ROBIN
COMES BOB, BOB, BOBBIN' ALONG"
"GIMME A LITTLE KISS, WILL YA, HUH?"
"IT AIN'T GONNA RAIN NO MORE"

with LYNN BARI · WILLIAM REYNOLDS · DIRECTED BY DOUGLAS SIRK
Universal International
WRITTEN FOR THE SCREEN BY JOSEPH HOFFMAN · PRODUCED BY TED RICHMOND · A UNIVERSAL-INTERNATIONAL PICTURE

Soon from U-I...The Best Friend your Box-Office ever had!

The National Spotlight

ALBANY

Bill Hanley, former Columbia head booker, is now filling a similar position with RKO. . . . Salesman Howard Goldstein doubled as top date setter for RKO after Woodwrow Campbell resigned. Margaret Buckley continues as assistant booker. . . . Clifford Swick, manager of Lamont's Vail Mills drive-in, has been building a "Toonerville trolley" ride. The Riverview, Lamont drive-in at Rotterdam, features free rides on a remodeled fire truck. The 9-W, Walter Reade drive-in at Kingston, offers free pony rides . . . Movietime U. S. A. officials here received a letter from the Schenectady County Chapter, American Cancer Society, stating it would be "forever grateful" for the assistance which Greer Garson, Audrey Totter, Victor Jory, Don Taylor, Archie Mayo and Sam Marx recently gave in launching the "Lights On" campaign.

ATLANTA

On the row booking were Carl Carter, Ritz theatre, Jacksonville, Fla.; Col. T. E. Orr, Albertsville, Ala.; O. C. Lam and Walter Griswold, Lam Amusement Co., Rome, Ga.; Ebb Duncan, Duncan theatre in Georgia; Carl Floyd, Floyd theatres in Florida; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga. . . . Fred Dodson, branch manager of 20th-Fox, is in the hospital for a checkup. . . . Nelson Towler, southern district manager, Lippert Productions, checked in at his office after visiting their Memphis branch. . . . Booker Joe Murphy of Universal back at his desk after a sick spell. . . . Bert Screve, southern district manager Manley Popcorn Co., is much better after a heart attack. . . . The Lane theatre, Cordele, Ga., has reopened. . . . Hardy Butler will open and manage the new Forrest drive-in at Lakewood. . . . Flemming J. Moates, for the past several years manager of the Ritz theatre, De Funial Springs, Fla., has resigned to take over a theatre in Headland, Ala. He will be replaced by Jack Rudd. . . . The Claughton, of Miami, Fla., has taken over the Roxy, St. Petersburg, Fla.

BALTIMORE

Matt Saunders, manager of Loew's Poli theatre in Bridgeport, Conn., escorting *Bridgeport Post* newsboys to the nation's capital, stopped off to say hello. . . . A new drive-in in Crystal Park, Cumberland is expected to open around May 30 with Edgar Growden as part-owner-manager. The theatre will be operated by the Crystal Theatre Corp. . . . Mayfair and Howard theatres were robbed. . . . Adam Goelz, Hippodrome manager has moved to the Town theatre while the Hippodrome is undergoing repairs caused by a small fire. . . . Allied Motion Picture Theatres Owners of Maryland received a report on the convention in Colorado Springs from Leon Back, president. . . . Montebello school children are being shown the inner workings of the Northwood theatre by manager John Wyatt, as part of their studies on Edison this year. . . . Durkee's Linwood theatre has closed. . . . Walter Gettinger's enthusiasm at being a new father was shown on the marquee of the Howard theatre this week when he announced "It's A Boy" on his marquee front. . . . Loew's Valencia theatre is scheduled to close. . . . Phil Isaacs, Paramount branch manager in town. . . . William Brown, Hippodrome assistant, has resigned.

BOSTON

Norman Zalkind, owner of the Strand, Fall River, has been recalled to active duty in the Navy. He is an officer with the rank of senior lieutenant. Herman Duquette will handle affairs at the Strand while Mr. Zalkind is on duty. . . . Bruce Glassman, son of Norman Glassman, president of Independent Exhibitors Inc. was married to Maxine Jacobson of Worcester. . . . Columbia's Abe Montague came on from the West Coast to attend the funeral of his sister, Mrs. Bessie Friedman of Melrose. . . . Universal's publicist John McGrail welcomed Major General Frank S. Ross, who was technical director for "Red Ball Express," which opened at the Keith Memorial. . . . The two official depots for copper drippings for the Government, Capitol Theatre Supply and Joe Cifre, Inc., have reported a record month of April in returns of the valuable and much-needed material. There are still several theatres in this area not accounted for. . . . Thelma Latchis, daughter of the Spero Latchis of the Latchis circuit, Brattleboro, Vt., has become engaged to Dr. James Carvelas of Youngstown, Ohio.

BUFFALO

Walter Mieth, former assistant house manager at Shea's Buffalo, and now with Sports Service of Buffalo, reports that his company's concession booths in drive-ins in his territory is up 50 per cent over last year, and that all the outdoor houses report improved business this season. . . . Jerry Fowler, manager of the Geneva theatre in the town of the same name, believes in getting things underway early. He has already lined up local merchants to sponsor a back-to-school show in September. . . . The Rexy theatre in Rochester now is showing current releases as soon as available for community theatre screening, offering double feature shows every Sunday, Tuesday and Friday. . . . Members of Tent No. 7, Variety club, staged a Mother's Day party in the club headquarters, including a dinner and a "sneak preview." . . . The bus strike in Rochester is hurting theatre business there, especially in the downtown first runs. . . . Members of Local 907, International Union of Operating Engineers, including engineers employed in all the theatres in town, held their first annual ball. . . Buffalo theatres aided the local Spring Clean-Up drive by using trailers, which were distributed by Jack Chinell and Sara Weil of RKO. . . . June Polland has resigned as assistant booker at Columbia exchange. . . . Albert Pacitti, artist at Loew's theatre in Syracuse, will marry Sylvia Viola on May 30 in New York City.

CINCINNATI

The Cincinnati Variety Club, Tent No. 3 was to hold a Latin-American party in the club quarters Saturday night, May 17, sponsored by wives of the local barkers. . . . The club membership has voted to sponsor an additional charity, namely, the Hamilton County Council for Retarded Children. . . . Eugene Tunick, who recently took over distribution of the Souvaine Selective Pictures for Cincinnati, Cleveland, Indianapolis and St. Louis, has established his headquarters on Logan street, immediately back of the Film Building. . . . Two girls, age 14 and 16 years, who were arrested as they attempted to set fire to the upholstered chairs in the ladies rest room at Keith's theatre, in Dayton, Ohio, confessed to having torn down and ignited drapes in the ladies lounge of the Victory theatre, independent downtown house. Fires of similar origin occurred in the Colonial and other local theatres in the past few weeks, which are being investigated. . . . Dr. E. W. Day has opened his new Starlight drive-in, at Sheridan, Ky. recently.

CLEVELAND

Fine weather is attracting the public to outdoor activities. Some houses are meeting the situation by curtailing playing time. Among these are the deluxe Lake theatre, now operating week-ends only; the Lyceum, playing week-ends, open only on Friday of each week. The Imperial, another Cleveland house, has closed for the summer. And in Canton,

(*Continued on opposite page*)

WHEN AND WHERE

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

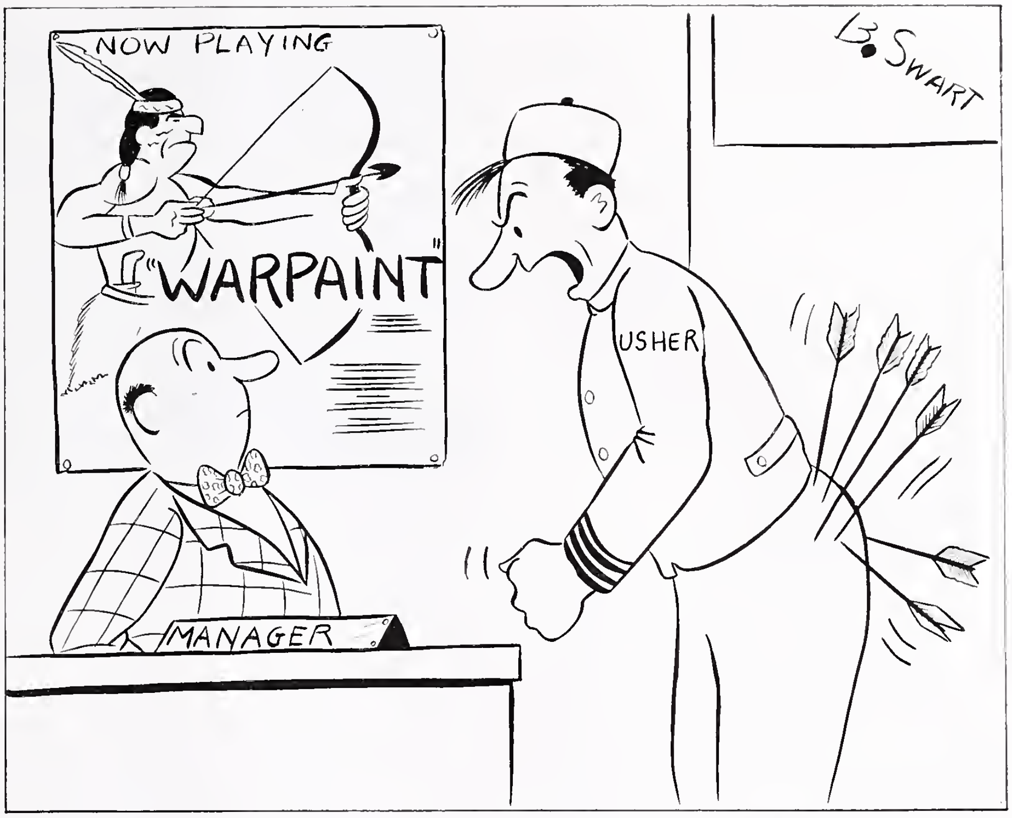
June 4, 5: Annual meeting, Tennessee Theatre Owners Association, Nashville, Tenn.

June 9-11: Texas COMPO, public relations conference, Hotel Adolphus, Dallas, Texas.

June 17, 18: Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.

(*Continued from opposite page*)

the Valentine is open only three days weekly. . . . The *Press,* Cleveland daily afternoon, notified theatre owners that on July 1, advertising rates go up 3 cents a line—about 8 per cent higher than prevailing rates which were established just a year ago. Other dailies are expected to follow suit. . . . Jack O'Connell, owner of the Loop theatre, Toledo is in the hospital with a broken hip, result of a fall. . . . Funeral services were held for Mrs. F. Jacob Baker, widow of a pioneer local Fox and Hearst Metrotone newsreel camera man. . . . Dick Dowdell takes over as Republic head booker when Margaret Macsay Svegel resigns the end of this month. . . . June 1-7 has been established as "Jerry Wechsler Week" honoring the local Warner branch manager. . . . Sam and Maurice Barck have been forced to close their Park Auto theatre on route 62 because the main road leading to its entrance is closed to all traffic for repair over a six miles stretch from Alliance to Westville. . . . Thomas Brandon, producer of "Passion for Life" addressed an invited audience of educators, school, civic and PTA officials at a screening of the picture held at the Lower Mall under the sponsorship of Mrs. Ethel Brewer, former president of the Motion Picture Council of Greater Cleveland.



MOTION PICTURE HERALD

"It was bad enough when the kids brought cap pistols to the cowboy pictures!"

DENVER

For the first time four theatres day-and-dated the same bill. "The African Queen" with "Royal Journey" showed at the Aladdin, Denver, Esquire and Webber, all Fox houses. . . . Harold Greene, Columbia branch manager in Salt Lake City, was in for conferences with Robert Hill, local branch manager, and Robert Selig, film buyer for Fox Intermountain Theatres. . . . Bill Dollison, formerly a Fox Intermountain booker, has been named city manager for them at Pocatello, Idaho, where he succeeds Andy Sutherland, who has resigned. . . . Barney Rose, Universal district manager, in for conferences with Mayer Monsky, branch manager, and together they called on the circuits. . . . C. U. Yaeger, and Dave Davis, bought the Unique, Gunnison, Colo., from Ben Snyder. . . . Jack Allender, 20th-Fox salesman, is out of the hospital. . . . Joe Forgeron, 20th-Fox booker, on vacation at home.

DES MOINES

The Bel-Air drive-in theatre at Davenport has been sold to the newly-organized F & D Amusement Corp. of Iowa. New owners are James J. Finoglio of Oglesby, Ill., and George V. Dinelli of Peru, Ill. Purchase was from the Bel-Air Drive-In Theatre Corp. The Bel-Air is a 700-car theatre opened in 1947. . . .The Council Bluffs drive-in held a benefit showing recently for the Pottawattamie county chapter of the American Red Cross. . . . Cash and merchandise was stolen from the Swan theatre at Mediapolis. . . . Bob Holdridge has purchased 15 acres of land on Highway 2 west of Shenandoah in order to construct a drive-in theatre. Construction work will get under way at once. . . . Floyd Pittman of Balaton, Minn.' has been named to manage the Rialto theatre in Missouri Valley. He will be assisted by Mrs. M. B. Warrick who has been manager of the house for the last few months. Mr. Pittman owns a theatre in Balaton which he has leased. . . . A benefit showing was held at the Calmar, Iowa, theatre. Proceeds went to purchase new uniforms for the town band. . . . Leon Mendelsohn, manager, and Bert Thomas, Stan Soderberg and Norm Holt, salesmen, attended the Warner meetings in Chicago.

DETROIT

Nicholas George, drive-in theatre owner, is celebrating the 10th anniversary of his Allen Park drive-in which he built when Allen Park had only 2,300 residents. Now the community has grown to 23,000 population. . . . A Paul Bunyan tall story-writing contest is being conducted by Lou Kramer, owner of the Paul Bunyan drive-in at Hubbard Lake. Cash prizes are to be awarded with merchandise gifts donated by city merchants. . . . Michigan Allied Board of Directors was to hold a meeting May 14 in the Allied offices. . . . Alice Gorham, chief publicity director for United Detroit theatres, is back from a brief Northern Michigan vacation. . . . Dave M. Idzal, managing director of the Fox, has been appointed to the entertainment committee of the Michigan State Fair. . . . United Detroit Theatres' the Palms, is operating on a 19-hour-a-day basis. Rufus Shepherd, manager, reports that response to the all-night policy is a bit slow. . . . Jack Wagner, manager of the Ford-Wyoming drive-in for Clark Theatre Enterprises, is planning to start construction on a new drive-in located on the outskirts of Cheybogan, Mich. . . . "Quo Vadis" is still going strong in its tenth week at the Adams.

HARTFORD

Managers of Warner circuit houses in four cities were named winners of "The Yankee Handicap," top division, in the second quarterly promotional drive of the Warner New England Theatres Zone. Winners included Irving Hillman, Sherman, New Haven; A. A. Sette, Capitol, Springfield; J. F. McCarthy, Strand, Hartford; Murray B. Howard, Warner, Worcester. Other divisional winners: Jack Melincoff, Palace, Lawrence; Jack Harvey, Palace, Danbury; Joe Borenstein, Strand, New Britain; Joe Miklos, Strand, New Britain; John Petroski, Palace, Norwich; Jim O'Loughlin, Port, Newburyport; George Haddad, Gem, Willimantic; and Guido Luminello, Warner, Lawrence. . . . John F. Sullivan, Sr., house electrician, Loew's Poli Palace, Hartford, since 1927, died. . . . Canaan Drive-In, Canaan, Conn., has been purchased from Canaan Drive-In Theatre, Inc., by Phil Eisenberg and Sid Cohen, owners of theatres in Lakeville, Conn., and Millerton, Pine Plains, Red Hook, Rhinebeck and Hyde Park, N. Y. . . . Jack Daugherty, has resigned as assistant manager, Webb Playhouse, Wethersfield, Conn., to join the Navy. . . . Edgar Lynch, back from an extended Florida vacation trip, has been named manager of the Warner circuit's Commodore Hull theatre, Derby, Conn. He was formerly manager of the circuit's first-run New Haven house, the Roger Sherman. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw, on a vacation cruise, will return to New Haven on May 26. . . . Charles R. Smith, 54, acting manager of the Paramount theatre, Springfield, Mass., died. A veteran of many years in the industry, he had been named general manager, Western Mass. Theatres Circuit, Springfield, just recently. He was serving as relief manager of the Springfield Paramount during the current illness of Edward Smith, who had suffered a heart attack.

INDIANAPOLIS

Tommy McCleaster, 20th-Fox district manager, won the visitor's trophy with a low score of 78 in the golf tournament at the Allied Theatre Owners of Indiana French Lick convention last week. . . . Irving Long, Louisville, posted a low of 88 among the ex-

(*Continued on following page*)

(Continued from preceding page)

hibitors, followed by Oscar Fine, Evansville, with 89. . . . Roy Harrold, Rushville exhibitor, was called home from the convention Wednesday to greet a new grandchild. . . . Jack Howard, formerly with the Denham theatre, Denver, is the new assistant manager of the Indiana. . . . Earl Cunningham, general manager of the Fountain Square group, is recuperating from a heart attack at the Green Heron Hotel, North Miami Beach, Fla., and expects to be home by June 15. . . . Ralph Fisher is redecorating the Maumee at Fort Wayne. . . . The Quimby circuit has closed the Palace at Fort Wayne. . . . Indoor film business has dipped here in the past three weeks, due to unseasonably warm outdoor weather. The drive-ins are getting the benefit, however.

KANSAS CITY

Charles Decker, many years a booker here, is now with Monogram again, after a year at Lippert's. He succeeds Marguerite Levy, who has retired, and will make her home in Arizona. . . . The spring convention of Kansas-Missouri Theatre Association was to be held at Larned, Kansas, May 15. A celebration honoring John Schnack's 50th anniversary in exhibition was scheduled for noon of that day. . . . Removal of restrictions on installment sales brought a heavy campaign on appliances—with television set sales taking a big jump. . . . The Midland had good results with "The Wild North" and "The Sellout". . . . At the art theatres; the Warwick had "Lady Possessed," the Vogue, "The Man in the White Suit," the fifth week, the Kimo, "The Medium" and "Dance Magic". . . . The Riverside drive-in, which was flooded by the rise in the Missouri, resumed operation.

LOS ANGELES

Allen Martinis and Irving Levin returned from a business jaunt for Realart. . . . Margaret Daniels, RKO cashier department, has resigned and Ida Lewis has replaced her. . . . Joe Kennedy, who for many years was manager of the El Portal, has resigned to assume the managerial duties of the Sunland Amusement Park, Sunland. . . . Herbert Bregstein, distributor of foreign film, is leaving for Europe to line up future foreign product for release here. . . . Dick Ettinger, has resigned from his booking post at Cal Pac Corp., to join the Metzger Srere Office. Mr. Ettinger will buy and book for the Arcade, L. A., Coronado and Cabrillo, San Diego. . . . The California theatre closed. . . . Charles P. Skouras, has been appointed chairman of the "Alert America Convoy" committee by Mayor Fletcher Bowron. The convoy, composed of ten large trucks and trailers carrying exhibits, is currently on a nation-wide tour. . . . Out of towners seen on the Row were George Diamos, Arizona; Bill Sorenson, Long Beach; Judge Pawley, Indio; Henry Slater and Tom Huntington, Chula Vista.

LOUISVILLE

Mrs. Anna M. Steuerle, 73, widow of the pioneer theatre executive here, died at St. Joseph Infirmary. Her husband was Joseph L. Steuerle, who opened the Broadway, Ideal, Oak and other theatres. . . . According to the report of state revenue, compiled by the departments of Finance and Revenue, tax income on amusement (combined) for March 1952, was $127,474 as compared to $139,188.34 for March, 1951. . . . Tim Holt, on his recent visit to Kentucky, was commissioned as a Kentucky Colonel. The commission, issued by Governor Lawrence W. Wetherby, was presented to him at a dinner given by Capitol theatre, Frankfort, Ky., manager, Gene Lutes. . . . A meeting of the convention committee of the Kentucky Association of Theatre Owners was held at the Falls City Theatre Equipment Co., here to further plans for the coming KATO Convention. . . . John Nolan of the Parkway drive-in theatre here opened his Fairyland in connection with his drive-in and on opening day all rides were free.

MEMPHIS

The motion picture industry took a leading part in Memphis annual Cotton Carnival. Nine filmland personalities, touring the Mid-South as part of national Movietime, U. S. A., came to Memphis for the carnival. Al Rothchild, National Screen Service, and Arthur Groom, manager of Loew's State, handled the Memphis visit. The week's activities started with a big reception at the Variety Club. Visitors included Rod Cameron, Joyce Holden, Wayne Morris, Susan Cabot, Frank Lovejoy, Constance Smith; William Lively, screen writer; Manny Seff, screen writer; and George Waggner, director. . . . Miss Frances Smith, National Theatre Supply Co., and Howard C. Nelson, also of National, will be married in June. . . . M. S. McCord, Malco Theatres, Inc., vice president, and William Sockwell, division manager, were visitors in Memphis from the chain's Little Rock office. . . . Mrs. E. N. Elrod, manager Linden Circle Theatre, was in Las Vegas on vacation. . . . Ed Hollander, New York, former ad sales manager, 20th-Fox, was a visitor at the company's Memphis exchange. . . . Exhibitors booking and shopping on Film Row included Jack Watson, Tunica; Louise Mask, Bolivar; K. H. Kinney, Hughes; Jeff Singleton, Tyronza; Paul Shaffer, Marked Tree; Alvin Tipton, Caraway; E. E. Reeves, Oil Trough; Mrs. Claude Snow, Swifton; Mrs. John Keller and Mrs. R. S. Bowden, Joiner; and Charles Collier, Shaw.

MIAMI

Harry Kronewitz, manager of the Parkway, had an unexpected gate-crasher recently when a rare South American 'teagu' lizard was discovered in the theatre. The reptile was being held for a claimant, with the University of Miami becoming owner if reptile was an orphan. . . . Don Tilzer of Claughton Theatres has been acting as vacation relief manager. . . . Sydney Landers is now managing the Embassy with Ralph Ryder his assistant. . . . At the Regent in Allapattah, Don Jacocks is now manager. . . . Enjoying Miami Beach in the spring was Charles Moskowitz, executive of Loews Inc. . . . Walter Klements, manager of the Mayfair Art, cooked up a clever exploitation gag for the run of "Tony Draws a Horse". He arranged with a local insurance firm for entertainment insurance guaranteeing a refund if customer didn't find the film entertaining. . . . With Wometco circuit's theatre managers going 'to bat' to gain entry in the top nine of the 'Big League' contest, exploitation and gags have been so plentiful that a local amusement columnist commented on it. Ninth week standings had Carib and Miracle holding on the one and two spots, followed by the Mayfair Art; Lincoln; Surf; Gateway; Parkway; Miami and Center.

MILWAUKEE

The Bluemound drive-in is getting a new coat of paint, also new poplar trees are being planted to help keep out the glare of a building across the highway from the Bluemound. . . . On opening night, 17 car speakers were stolen from the Bluemound drive-in. . . . $50,000 has been spent on modernization at the Westgate Outdoor at Racine owned by S. J. Papas and Spheeris. New ramps were installed, RCA lamps, generators and speakers and other major improvements. "Quo Vadis" was to be featured there May 16. The Westgate is managed by Robert Peck. . . . At the recent AITO regional meeting at Madison, the exhibitors discussed advertising on family-type pictures.

MINNEAPOLIS

Members of film row honored George Fox, who retired recently as manager of the Minneapolis branch office of the American Seating Company, at a testimonial dinner. . . . Jack O'Brien of the Hollywood theatre, Tracy, Minnesota, is a patient at St. Mary's hospital, Rochester, Minnesota. . . . W. H. Workman, branch manager of MGM, has returned to his job in Minneapolis from a Florida vacation. . . . I. Fuldauer, MGM's Midwest exploiteer, was in town . . . "Singin' In The Rain" is in its second month at the World, first run loop house. The Golden Valley theatre, Golden Valley, Minnesota, a neighborhood house, has discontinued business. . . . Earl Lovering, Kee theatre, Kiester, Minnesota; W. B. Stratton, Bijou theatre, Barnesville, Minnesota; Stewart Davis, Majestic theatre, Barron, Wisconsin; and Mr. and Mrs. K. E. Brossmann, Grand theatre, Oakes, North Dakota, were Film Row visitors.

NEW ORLEANS

W. Otho Long has a 330 car drive-in under construction in central part of Louisiana on the Winnfield-Alexander crossroads. It will be known as the Parkway and is slated for a July 4th opening. . . . Calling on their buying and booking agents were Robert K. Oswald, associate owner of Lake drive-in, Pascagoula, Miss., at Russell Callen's Exchange; C. H. Crossley, Ritz, Royal and Starlight drive-in, Laurel, Miss., at Theatres Service Company; H. Hargroder of Beverly drive-in, Hattiesburg, Miss., at the J. G. Broggi exchange; and Jim de Novo, Jackson and Vicksburg, Miss., drive-in operator, at Sammy Wright's exchange. . . . Out of town exhibitors making the rounds were Ann Molzon, Labadieville, La.; Irving Zeller, Gonzales, La.; Robert Long, Rebel drive-in, Baton Rouge, La.; M. P. G. Murphy and Russell Naill of the Gulf Coast Do drive-in, Biloxi, Miss.; Milton Guidry, Lafayette and Opelousas theatre owner, P. Murphy, Majestic, Quitman, Miss.; Robert Molzon, Norco, La.; Mrs. Harry Bye and Mrs. Edward Hamlin, Robertsdale, Ala.; Jack O'Quinn, Kaplan, La.; Frank Olah and son, Star, Albany, La.; Ed Delaney, Pike, Magnolia, Miss.; Jack Downing, Haven,, Brookhaven, Miss.; and Ernest Clinton, Mississippi theatre owner with headquarters in Monticello. . . . R. M. Savini,

(Continued on opposite page)

The National Spotlight

(Continued from opposite page)

president Astor Pictures Corp., N. Y., stopped off for a few days visit, on his way home from the West Coast. . . . E. T. Colongne and T. Sevin revealed that they are spending $100,000 renewing the Bell, a neighborhood theatre. . . . Henry Werling, associate owner-manager of Theatre Poster Exchange, Memphis, returned after spending the weekend here with William Cobb and staff at Exhibitors Poster Exchange. . . . William Sendy, owner of the Patio is up and about again after injuries received in a car accident. R. L. Johnson, head of Johnson Theatre Service Company, is still confined to his home recovering from shock and bruises he received in an automobile collision in Baton Rouge several weeks ago.

OKLAHOMA CITY

Every mother attending a Barton theatre, received a gift as a Mother's Day treat. . . . Officials of the Redskin theatre, are visiting 10 homes a day, either by telephone or in person. If the person contacted knows what picture is showing at the theatre, a pass is handed out. . . . Every Friday is Family Night at the Capitol. Children are admitted free when accompanied with an adult. . . . "My Son John" now playing at the Tower theatre, is in its third week. It was moved to the Tower from the Criterion theatre. . . . The Criterion theatre, Shawnee, Okla., held Ladies Night the week of May 5. All ladies accompanied by a gentleman were admitted free. . . . The Y Theatre Corp., Inc., Wakeeney, Kas., was incorporated at $50,000. S. Courtney is resident agent of the outdoor theatre firm. . . . The Tascosa drive-in theatre, on North Fillmore, Amarillo, Texas, opened.

OMAHA

Nebraska Theatre Association members headed by Bob Livingston met at the Cornhusker Hotel in Lincoln for a parley on taxes, television and film transportation. . . . William Miskell, district manager, visited Tristates theatres at Grand Island and Hastings on an out-state swing. . . . Oscar Hanson, ex-owner of the Theatre Booking Service, bought the northeast corner property at Fourteenth and Capital Avenue from William M. Weiner at a reported price of $65,000. The lot touches on film row and Mr. Hanson is contemplating erection of three one-story buildings. . . . Only one first run theatre topped average attendance last week, the held-over "African Queen" at the State. . . . RKO Branch Manager Max Rosenblatt announced his office held fifth in the company drive. . . . Irene Kosiut of Paramount, is engaged to another Paramounter, Dean Wattonville.

PHILADELPHIA

Mrs. Edna R. Carroll, chairman of the Pennsylvania State Board of Motion Picture Censors, will again head for the fifth consecutive year the Motion Picture Committee for Pennsylvania Week, October 13-19. . . . Ralph Banghart is the new RKO exploiteer here with Hugh McKenzie shifting to Boston. . . . The Brandywine drive-in, Wilmington, Del., operated by Mel Geller and Sam Taustin, began a new policy of showing first-runs with the opening of "The Cimarron Kid" for a four-day run. The new policy will not affect the Thursday "Dollar Night" when everybody in the car is admitted for a dollar. . . . Ed Rosenbaum marked his 20th year in the exploitation department of Columbia, at the same time marking his 68th birthday and his 53rd year in show business. He was the first press agent for Florenz Ziegfeld to take the "Follies" on tour and Tom Mix's first press agent, also serving as business manager for Fox. . . . Tax liens were filed by the Federal Government in the Philadelphia Court of Common Pleas against the Auora for $685.86, for admission taxes the past three years, and against the S. and N. Theatre Corporation for $3,451.53 for admission taxes in 1950 and 1951. . . . The estate of Samual Hyman, veteran exhibitor who operated the Cameo at the time of his death last month, was left in trust for his wife according to his will filed for probate. . . . Settlement was announced on the sale of Warners' Savoy, former all-night operation in the downtown district, to the Hanover Shoe Co. The price was revealed at $300,000. Joe Leon, Universal-International branch manager, is back after a month's vacation in Nassau. . . . "Quo Vadis" will play the center-city Arcadia at reduced rates. . . . Melvin Fox has added the Roxy, neighborhood house, to his independent area chain. . . . W. C. Gehring, executive assistant general sales manager at Twentieth Century-Fox, was the guest speaker at the annual spring lucheon at the Hotel Warwick of the Motion Picture Preview. Study Group, women's good-will industry group. . . . Reading, Pa., exhibitors face a new competitive factor with the Cleveland Indians' baseball farm club using the big new 8,000-seat Reading Municipal Stadium for its league games this season.

PITTSBURGH

Following the resignation of Larry Knee as manager of the Warner theatre, the company has made many promotions. Max Silverman goes to the Warner, George Vuynovic to the Squirrel Hill, Alma Light to the Boulevard and William Jacoby to the Whitehall . . . Jack Blanchard, one of Loew's Penn employees, is spending a vacation in Florida . . . The members of Variety Club Tent No. 1 were entertained in Las Vegas by Bobby Iversen, former Pittsburgher. . . . Morris Finkel, has returned from Colorado where he attended a meeting of National Allied . . . The Variety Clubs International will hold a mid-winter meeting here in December. . . . George Eby was all smiles when he was again named Doughboy at the Variety Club's annual convention . . . Ronnie Mayer, one of the district's ace scholastic basketball players and a son of Johnny Mayer, MGM's cashier, is headed for Duke University . . . Mike Manos, owner of the theatre chain is staying in Florida where he will undergo surgery. . . . It seems that this town likes stage shows with their movies. The Penn did better than $24,000 with "When in Rome" and a show.

PORTLAND

Paramount manager, Oscar Nyberg, had a safe in front of his house during the showing of "Five Fingers" and gave free admission to any one opening it. . . . J. J. Parker's United Artists theatre has adopted a dual policy for the first time in many years . . . Herb Royster, Mayfair theatre manager, has held "African Queen" for a sixth big week . . . Keith Petzold, manager of J. J. Parker's Broadway, addressed three English classes at Roosevelt High on Motion Picture Appreciation. . . . Motion Picture Appreciation is becoming a big thing here in the High Schools and may be added to the regular studies. . . . While first run houses are down, neighborhood houses and drive-ins are packing the customers in every night . . . Mrs. J. J. Parker designated Jack Matlack, her assistant, to represent her and the J. J. Parker Theatres at the "Seeing Is Believing" meeting at MGM studios . . . Nancy Welch has been appointed assistant manager of the 20th Century News theatre and will also hold down the same job at the Guild.

PROVIDENCE

With the opening of the Rustic drive-in, on nearby Louisquisset Pike, no less than seven open-airers are in operation within a 10-mile radius of this city. Competition waxes keen as the Somerset Family drive-in, Bay State drive-in, Cranston Auto theatre, Boro drive-in, Pike Auto theatre, E. M. Loew's drive-in, vie with the Rustic for patronage. In addition to free pony-rides, merry-go-rounds and other attractions, the Somerset grants free admission to 10 cars nightly, via drawings. . . . Harold Lancaster, manager of the Pawtucket-Strand, in conjunction with a four-day presentation of "Quo Vadis," contacted all local Parochial schools, offering special reduced tickets to students at special performances. . . .Clem McCann, former assistant-manager at the Pawtucket-Strand, is now managing the Olympia in Lynn, Mass. . . . Richard Weber, the new assistant at the former house, is making his initial bow in the theatre business . . . The Palace, damaged by flames a few weeks ago, still remains shuttered . . . Unusually good Monday business was recently enjoyed on the occasion of R. I. Independence Day. With banks, stores, some schools, State and City offices closed, hundreds of persons took advantage of the three-day weekend holiday to attend their favorite theatres.

SAN FRANCISCO

Carlton Hunt, president, Unicorn Theatres and Mrs. Hunt were visiting San Francisco from Dinuba . . . Other visitors were producer Herman King here for advance publicity on "Mutiny," and producers Jules Levy and Arthur Gardner, who were looking around for locations to film their next picture "Harness Bull." . . . Changes in Fox

(Continued on following page)

(*Continued from preceding page*)

West Coast management include the appointment of Stanford Link as manager of the Capitol, Sacramento. Mr. Link, formerly manager of the State, Lodi, replaced J. M. Hill, resigned. Dale Clemmons, former assistant, Crest, Vallejo, has been promoted to manager of the State, Richmond, replacing Ralph Avouris, resigned. . . . Larry Tyler has opened his new 200-car Sundown drive-in at Los Molinos. . . . N. Bradley Fish has purchased the 487-seat Clovis theatre at Clovis from Barney Gurnette who has retired because of ill health. . . . Stewart Klein, brother of Mel Klein, sales manager, Columbia, is now a booker at Columbia. . . . The Paramount is installing large screen TV—this will be the first San Francisco theatre with this screen. . . . Warner Bros. theatre at Fresno, is installing large screen TV. . . . The row is saddened with word that Mrs. Sylvia Sarber, wife of well-known Harry Sarber, died following a long illness. . . . R. B. Smith of the Sierra, Chowchilla, has installed a synchro-screen and the house has undergone complete remodeling—new carpets, new drapes and decoration all played a part in the remaking of the theatre which celebrated completion with "Singin' in the Rain." The Sierra was the first in California to install synchro-screen. Western Theatrical did the work and they are now installing a similar screen in Ken Wright's theatre at Sacramento.

SEATTLE

Dick Hayes, retired veteran drama critic of the *Seattle Times*, suffered a stroke. His wife, Bess, also well known on the Row, is seriously ill. Mr. and Mrs. Hays were recently honored at a testimonial luncheon sponsored by the Seattle Film Club. . . . Pat Dunbar, assistant to the drama critic at the *Times*, resigned her job to be married. She and her husband, Richard Gregg, will honeymoon in Italy and France. . . . Frank Newman, Jr., owner of the Ballard and Bay theatres, is back at work after an operation. . . . Gene Spears, Seattle salesman, Glen Strahley, Spokane representative, and Pete Stewart, branch manager of Warner Bros., returned from a national meeting of Warner Bros. branch managers and salesmen in Chicago. . . . Wil Hudson, former city manager of John Hamrick's Enumclaw theatres, is now manager of the Music Box in Tacoma. He replaced Cass Smith who now manages the Music Hall in Seattle. Gil Schoeffler has taken over the duties at Enumclaw temporarily. . . . Seattle film men on business in Portland included Jack J. Engerman and Harry Lewis of Lippert, Walter Hoffman, Paramount field representative, and Al Weider, RKO exploiteer. . . . On regular business tours to eastern Washington were Neal Walton, branch manager of Columbia, Bob Walker, Monogram salesman, and Bob Cleveland, RKO salesman. . . . Morrie Nimmer will open his new theatre in Spokane, "Y Drive-In" May 14. . . . Visitors on the Row were Charlie Code buying and booking for the Dream theatre in Nome, Alaska; Corbin Ball of the Columbia Basin Theatres; Junior Mercy from Yakima; Walter Coy of the Coy Theatres; Mike Barovic of Puallup; Max Hadfield; G. O. Spencer, Tacoma, and H. J. Taylor of Sequim. . . . Ten teachers from Seattle High Schools were the guests of John Hamrick Theatres, Inc., during Business Education Day in Seattle sponsored by the Chamber of Commerce. H. B. Sobottka, vice-president, spoke to the group.

ST. LOUIS

In the Desoto-Carr urban development, there'll be a theatre with stage facilities. . . . A good turnout of St. Louis theatre owners and exchange managers, in addition to salesmen, attended the recent meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois at Taylorville, Ill. . . . Don Davis, representative of the theatre division of RCA, in town on business, also in attendance at Taylorville. . . . Tommy James and Dick Fitzmaurice represented the St. Louis Variety Club Tent No. 4 at the recent Las Vegas convention of Variety Clubs International. . . . Lester Bona, St. Louis, manager of Warner Bros., and Hall Walsh, prairie district manager for the same company, headed local contingent to the regional sales conference in Chicago. . . . Fred M. Joseph, chairman of the St. Louis County Democratic Central Committee and attorney for MPTO in this area has filed for U. S. representative at large. . . . Drive-ins doing packed business due to unseasonal hot weather.

TORONTO

Gordon Lightstone, general manager of Paramount of Canada, has left for Los Angeles to attend the divisional managers meeting. . . . Three drive-ins in Ottawa have been operating at capacity since opening this spring. . . . Bob Maynard, manager, Francais, Ottawa, is presenting one-night-weekly all-French programs. These programs are first-run in the area. . . . The 1952 annual convention of the Motion Picture Theatres Association of Ontario has been set for November 4, according to secretary-treasurer Arch Jolley. . . . Newest members of the MPTAO are the 20th Century Theatres' Westwood at Islington, and the Erie, Wheatley, now operated by Jack Dean. . . . John Goldie Cochrane, one-time noted hockey player, and former manager of Leavitt's theatre, Exeter, died after a long illness at Exeter. . . . Floyd Rumford, Kineton theatre, Forest, Ont., a recent visitor to Toronto, as was Bill Singleton, general sales manager of Associated Screen News. . . . Jack Marion was appointed manager of the Aladdin drive-in at Leitram, Ont., while William Stepanischen is manager of the Cornwall drive-in, and Bill Curley has taken charge of the Britannia drive-in at Britannia Bay, Ont. . . . Marty Bockner has joined Peerless Films in Toronto as booker. . . . Work is under way on a $50,000 drive-in at North Battleford, Sask., to be known as the Park drive-in. Gerrit Nyholt is owner-manager, and the opening is expected for June. . . . Charles Chaplin, new general manager of United Artists in Canada, given spread in *Toronto Telegram* following his appointment.

VANCOUVER

Managerial changes in the Odeon circuit moved Helen Beetles, manager of the Metro, New Westminster, to the Odeon theatre at Sapperton, B. C. She was replaced at the Metro by Rodney Fisher, former manager of the Odeon Ladysmith on Vancouver Island. Ralph Connor, assistant at the Odeon Victoria, will manage the Odeon Ladysmith. John McKim from the Odeon West Vancouver, replaces Bob Myers on the Odeon-Plaza staff in Vancouver. . . . Norman Duncan resigned as manager of the downtown Famous Players Strand. . . . Peter Brown, president of General Theatre Supply Co., was in Vancouver on his annual inspection visit. . . . Arnold Entwisle, Famous Players' Edmonton supervisor, succeeded Bern Skorey as president of the Alberta Picture Pioneers. . . . Clyde Gilmour's film column back in the *Vancouver Sun*. . . . Jack McNichol reports near-record business at his Columbia, New Westminster, for "A Streetcar Named Desire." . . . A new suburban theatre, a 800-seater, the Palace, was opened at Edmonton by Mike Kucey, formerly of Myrnam, Alberta. He will operate it as an independent house. . . . A new drive-in theatre is being built at North Battleford, Saskatchewan, to cost $50,000, by Gerritt Nyholt. . . . Gordon West opened his new theatre at Gibson Landing, 40 miles from Vancouver. . . . The Ruskin drive-in, 30 miles from Vancouver in the Fraser Valley, was opened. Owners are Les Toffey and Owen Bird, who operate two other theatres in that section of B. C.

WASHINGTON

Jack Forney, Tivoli theatre, Frederick, Md., has resigned. He will be replaced by John Hersh, formerly assistant to manager George Payette, at the Maryland theatre, Hagerstown. . . . The Variety Club Ways and Means Committee is sponsoring a luncheon May 19 honoring Secretary of the Navy Dan Kimball. On the committee are: Sidney Lust, Robert Denton, Norman Kal, Orville Crouch, Anthony Muto, Louis Janof, George Marshall, Ben Strouse, Arnold Fine and Milton Kronheim. . . . Sid Zins, Columbia publicity representative, is working with Warner's Frank La Falce, Florenz Hinz and Fred McMillan, on the opening of "Paula." . . . A gala open house party was planned by the Variety Club Entertainment Committee for May 17. Jack Fruchtman, Hirsh de La Viez, and Dr. Herbert Diamond handled the affair at which recording, television and stage stars were scheduled to be among those present.

Showmen of New England Honor Arthur Howard

Arthur Howard, president of Affiliated Theatres Corp., booking combine, received general tribute from associates and New England exhibitors at a testimonial luncheon May 6 in the Sheraton Plaza Hotel, Boston.

The occasion was his organization's tenth anniversary. Norman Glassman, Independent Exhibitors, Inc., of New England, president, was toastmaster. Speakers were Arthur Lockwood, chairman of the 1952 Jimmy Fund, and circuit head, who gave Mr. Howard a certificate of merit; Daniel Murphy, Hingham exhibitor, who gave Mrs. Howard a chest of flat silver, and Nathan Yamins, circuit head and leader of Allied States Association.

Mr. Howard noted that today many exhibitors in the industry are "on the ragged edge," but that he has worked closely with distributors and finds them sincere, and he urged the latter more than ever "to recognize problem situations and lean over backward to keep houses open." He also urged exhibitors not to burden the industry with expensive law suits, and said "COMPO is one way the tide can turn if it is properly supported by exhibitors and distributors alike."

Harley Dies: With Fox

Francis L. Harley, 57, vice-president of 20th Century-Fox International Corporation, died in New York May 10 after an illness which had forced him to retire a year ago. Mr. Harley joined Fox Film Corporation in 1926 and throughout his career was primarily in foreign sales posts. He was sent to England in 1927 and was then appointed assistant to the managing director of the Fox Paris office.

In 1929, he became Near East manager and the next year managing director of the Fox branch in Brazil. In 1935, he headed the company's French section, and a year later headed the offices of 20th Century-Fox in London. In 1946, he was in charge of Europe, Scandinavia, the Near East and North Africa for 20th Century-Fox International Corporation, with headquarters in Paris. For three years, until his illness a year ago, he had headquarters at the company's home office.

His widow, Nadja, and a daughter, Julia, survive.

Perry Charles

Perry Charles, 56, publicist, died May 3 of heart disease, in his New York hotel room. He began his career for Nicholas and Joseph Schenck, at Palisades Park and Loew's theatres. He was a radio announcer and commentator, and originator of what became Major Bowes Amateur Hour. He is survived by his widow, Virginia, a daughter and grandchild.

A. E. Newbould

Alfred Ernest Newboud, 79, veteran of theatre circuits which later became the Gaumont-British group, and former president of the Cinematograph Exhibitors Association, died recently at his home in Sussex, England.

Louis Schenck

Louis Schenck, brother of Nicholas and Joseph, industry executives, and father of Marvin, vice-president of Loew's, Inc., died last week in New York. He was 82 years old.

IATSE Assets Reported At Total of $829,182

Total assets of $829,182, including cash balance of $503,364 and securities amounting to $287,018, have been reported by the IATSE for the first half of last year. In addition, the union's transportation and per diem fund had $151,914. As of last March the union's gifts to the Will Rogers Memorial Hospital Fund totaled $12,717—more than double the amount contributed a year earlier. Aggregate 1951 contributions to the Rogers fund from all sources stood at approximately $90,000. Richard F. Walsh, IATSE international president, is a vice-president of the hospital.

IN NEWSREELS

MOVIETONE NEWS, No. 39—Marines in atom warfare. Harry Gross lists "names." *Wasp* home with 61 of *Hobson* crew. Eisenhower in Italy. American producers in Australia. Hindenburg disaster 15 years ago. Title bout. Put-put boys try for tops.

MOVIETONE NEWS, No. 40—Gen. Mark Clark assumes Gen. Ridgway's command in Far East. New jet liner. YB-60 new jet bomber. British stage mock invasion. Flowery hats for charity. Wellesley girls man shelves. Jeep cowboys.

NEWS OF THE DAY, No. 273—Marines in atom test. *Wasp* home. New swim suits. Anzio today. Japan hails independence. Tito shows strength. Off to Movieland. New tips on self-defense.

NEWS OF THE DAY, No. 274—Gen. Ridgway, Gen. Clark. Mothers of the year. Triplets. Jet bomber. New Commando technique. Racing. Yank, German Golden Glovers.

PARAMOUNT NEWS, No. 76—Marines get atom baptism. Eisenhower's farewell to troops in Italy. Wedemeyer heads "Citizens for Taft." President's birthday. *Wasp* home.

PARAMOUNT NEWS, No. 77—Jeeps on Sunday outing. Gen. Clark inspects new Korean command. Capt. Carlsen in Paris. Rat experiment. Armed Forces Day shows teamwork.

TELENEWS DIGEST, No. 19B—Hopes dim for Korean truce. Russell defeats Kefauver. Taft wins in Ohio. British jet airliner. London bus in Hollywood. California swim suits. Toronto jiu-jitsu. Missouri trout fishing derby.

TELENEWS DIGEST, No. 20A—Gen. Clark takes over. New jet bomber. Atomic artillery revealed Anti-atomic defenses. Capt. Carlsen. Horse racing.

UNIVERSAL NEWS, No. 559—Anzio war dead honored. Juliana's anniversary. *Wasp* home. Military parade in Yugoslavia. Atom bomb test. Heavenly bodies. Soccer. Motorcycle climb.

UNIVERSAL NEWS, No. 560—Gen. Clark. New Convair. Train wreck. Triplet convention. Dr. Figl. Mother of the World. Capt. Carlsen. French fashion figures. Jeepers creepers.

WARNER PATHE NEWS, No. 78—Japanese Independence Day. New oil line in Iraq. Italian children at Anzio. Marine atom test. California swim suits. Maxim-Robinson sign for bout. Defendo dampens dashing dans. Walking race.

WARNER PATHE NEWS, No. 79—Gen. Clark, Gen. Ridgway. Austrian minister. Commandos. YB-60 Convair. Hawaiian fashions. Cupping shoes. Jeeps.

New York Roxy Increases Its Newsreel Footage

David Katz, executive director of New York's Roxy theatre, one of the largest in the world, has announced the addition of seven more minutes of newsreel footage to the Roxy's screen program, bringing the total per show to 15 minutes. The decision, he said, was based on his observation over a long period of time that "an overwhelming number of our patrons want newsreels and will go out of their way to see them."

Independent Theatre Men Renominate Harry Brandt

Harry Brandt was renominated for the presidency of the New York Independent Theatre Owners Association at a meeting held last week at the Hotel Astor in New York. Other officers nominated were: David Weinstock, Max A. Cohen, William Namenson and Julius Sanders, vice-presidents; Leon Rosenblatt, treasurer; J. Joshua Goldberg, secretary, and John C. Bolte, Jr., sergeant-at-arms. Nominated for 17 memberships on the board of directors were: Richard Brandt, Maurice Brown, Sam Einhorn, Norman Elson, Sam Freedman, Robert Goldblatt, I. Goldmark, I. Gottlieb, Emanuel Hertzig, Joseph Kasdin, Ben Knobel, Harry Kridel, Larry Kurtis, Murray LeBoss, Abe Leff, Martin Levine, Albert Margulies, Edith Marshall, Maurice Parks, Irving Renner, Ray Rhone, Gertrude Rhonheimer, Edison Rice, Jack Rochelle, Benjamin Rossasy, Murray Schoen, Abe Shenk, Irving Steiner and Ben Weinstock.

RKO Radio Pictures, Inc.

TRADE SHOWINGS

of

"THE WILD HEART"

(Technicolor)

Will be held as listed below, and not on May 20, as previously announced.

ALBANY Fox Scr. Rm. 1052 B'way	Tues. 5/27	2:00 P.M.
ATLANTA RKO Scr. Rm. 195 Luckie St., N.W.	Tues. 5/27	2:30 P.M.
BOSTON RKO Scr. Rm. 122-28 Arlington St.	Tues. 5/27	10:30 A.M.
BUFFALO Mo. Pic. Oper. Scr. Rm. 498 Pearl St.	Tues. 5/27	2:30 P.M.
CHARLOTTE Fox Scr. Rm. 308 S. Church St.	Tues. 5/27	2:00 P.M.
CHICAGO RKO Scr. Rm. 1300 S. Wabash Ave.	Tues. 5/27	2:00 P.M.
CINCINNATI RKO Scr. Rm. 12 E. 6th St.	Tues. 5/27	8:00 P.M.
CLEVELAND Fox Scr. Rm. 2219 Payne Ave.	Tues. 5/27	2:30 P.M.
DALLAS Rep. Scr. Rm. 412 S. Harwood St.	Tues. 5/27	2:30 P.M.
DENVER Para. Scr. Rm. 2100 Stout St.	Tues. 5/27	2:00 P.M.
DES MOINES Fox Scr. Rm. 1300 High St.	Tues. 5/27	1:30 P.M.
DETROIT Blumenthals Scr. Rm. 2310 Cass Ave.	Tues. 5/27	2:30 P.M.
INDIANAPOLIS Univ. Scr. Rm. 517 N. Illinois St.	Tues. 5/27	1:00 P.M.
KANSAS CITY Para. Scr. Rm. 1800 Wyandotte St.	Tues. 5/27	3:00 P.M.
LOS ANGELES RKO Scr. Rm. 1980 S. Vermont Ave.	Tues. 5/27	2:00 P.M.
MEMPHIS Fox Scr. Rm. 151 Vance Ave.	Tues. 5/27	12:15 Noon
MILWAUKEE Warner Scr. Rm. 212 W. Wisconsin Ave.	Tues. 5/27	2:00 P.M.
MINNEAPOLIS Fox Scr. Rm. 1015 Currie Ave.	Tues. 5/27	1:30 P.M.
NEW HAVEN Fox Scr. Rm. 40 Whiting St.	Tues. 5/27	2:00 P.M.
NEW ORLEANS Fox Scr. Rm. 200 S. Liberty St.	Tues. 5/27	10:30 A.M.
NEW YORK RKO Scr. Rm. 630 Ninth Ave.	Tues. 5/27	2:30 P.M.
OKLAHOMA Fox Scr. Rm. 10 N. Lee St.	Tues. 5/27	10:30 A.M.
OMAHA Fox Scr. Rm. 1502 Davenport St.	Tues. 5/27	1:00 P.M.
PHILADELPHIA RKO Scr. Rm. 250 N. 13th St.	Tues. 5/27	2:30 P.M.
PITTSBURGH RKO Scr. Rm. 1809-13 Blvd. of Allies	Tues. 5/27	1:30 P.M.
PORTLAND Star Scr. Rm. 925 N.W. 19th Ave.	Tues. 5/27	2:30 P.M.
ST. LOUIS RKO Scr. Rm. 3143 Olive St.	Tues. 5/27	1:30 P.M.
SALT LAKE CITY Fox Scr. Rm. 216 E. 1st St. So.	Tues. 5/27	1:30 P.M.
SAN FRANCISCO RKO Scr. Rm. 251 Hyde St.	Tues. 5/27	2:00 P.M.
SEATTLE Jewel Box Scr. Rm. 2318 2nd Ave.	Tues. 5/27	1:30 P.M.
SIOUX FALLS Hollywood Thea. 212 N. Philips Ave.	Tues. 5/27	9:30 A.M.
WASHINGTON Film Center Scr. Rm. 932 New Jersey Ave.	Tues. 5/27	2:00 P.M.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGERS, ASSISTANTS—PLACEMENT SERvice. Confidential nation-wide service. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 42nd St., New York City. OR. 5-7866.

OPERATOR FOR CIRCUIT OWNED THEATRE. Alternating five hour shifts. Good opportunities for advancement. Write or call MR. SCHRADER, Columbia Amusement Company, Inc., Paducah, Ky.

THEATRES

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

EAGLE THEATRE, MONTGOMERY, PA., 500 seats, only theatre, remodeled, everything. Going to Australia. ROBERT THOMPSON.

THEATRE. ONLY ONE IN CHICAGO SUBURB of 18,000. Owner now lives in Florida. Selling price includes building, elecric cooling system, 600 seats, screen, operating equipment. Ready for immediate operation. Will take $14,000 down. Balance at $199. per month. Write owner, A. LUND, 501 Seabreeze Blvd., Daytona Beach, Fla.

BUSINESS OPPORTUNITIES

PATENTED THEATRE SEAT COVER BUSIness. Includes 15,800 yards elastic, 6,500 yards leatherette, 14,000 zippers. Covers fit all chairs. Complete, $29,500. TUFFORD, INC., Front St., San Diego, Calif.

DRIVE-IN EQUIPMENT

HURRY! HURRY! HURRY! ORDER NOW AND open in 1952. Underground cable $70M. Complete dual projection and sound from $1,595.; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

S-T-R-E-T-C-H YOUR $$$ AT S. O. S. RECTIfier bulbs $4.95; coated lenses $100 pr.; Changeovers with foot switches $44.50 pair. Flameproofed, fungusproofed screens 39½c sq. ft.; beaded 49½c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

POPCORN MACHINES WITH FREE SUPPLIES that return their cost. New high grade beautiful models, five sizes. Three Manley's, like new bargains. Also Hamilton scales, $98.50. KLINKEL POPCORN MACHINES, Albion, Mich.

SHOP! COMPARE! SUPER-SIMPLEX MECHANisms, rebuilt, $850., 1 unit hand operated ticket machine, excellent, $44.50; wire and aluminum reels, excellent, $1.00; Powers mechanisms, rebuilt, $114.50; pair Gardner 1-KW lamphouses and rectifiers, rebuilt, $495. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

REBUILT BY S. O. S. MEANS EQUAL TO NEW. Simplex H. I. arcs, rectifiers $795. Holmes Educator dual outfit complete with arcs $1,295.; Hertner 50/100 amp. Generator, panel, rheostats $495. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD YOUR name to S. O. S. satisfied customer list. Prices start at $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

FIRST QUALITY RECTIFIER BULBS, $4.75; white sound screen, top quality, 35c ft.; Exciter lamps, 39c; parts for Simplex and Powers, 30% discount; Universal splicers, $5.69; photocells from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

WHY PAY MORE? BUY TEMPERED MASONITE marquee letters: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES. Ball-bearing bucket blade exhaust fans, 12″—$25.50; 16″—$37.50; 18″—$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

LIGHTS—CAMERA—ACTION! CHOOSE FROM these 35mm cameras. Bell & Howell studio $1,950.; Arriflex with lenses, magazines, $695.; Cineflex complete outfit $2,000. value, $1,295., Solarspots $69.50; Sunspots, 5,000W $77.50; Art Reeve 35mm recorder $1,995; animation stands $1,495. up; Bell & Howell 35mm printer $1,495.; 16mm sound readers $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS. AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

MARBLES, JACKS & BALL. PRICES AND CATalog on request. HECHT, 3074 Park Ave., New York 51.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Legion Approves Six Of Nine New Films

The National Legion of Decency, reviewing nine pictures this week, found three objectionable in part for all, four morally unobjectionable for adults, and two morally unobjectionable for general patronage. The latter two are "Carson City" and "The Gunman"; the four are "The Fighter," "Here Come the Marines," "Outcasts of Poker Flat" and "Scaramouche." The three objectionable in part are: "The San Francisco Story," because it "tends to condone immoral actions"; "Stolen Face," because of "light treatment of marriage, suggestive costuming"; and "Strange World," because of a "suggestive sequence."

Weitman to Be Toastmaster

Robert Weitman, vice-president of United Paramount Theatres, will be toastmaster at the luncheon May 20 in New York, for columnist Ed Sullivan. The United Jewish Appeal is sponsor of the affair.

Lesser Forms Sequoia to Make Two Each Year

Sol Lesser and associates have formed Sequoia Productions, which will make two features per year for three years. His partners are Jules Levey, Arthur Gardner and Arnold Laven. The latter three were producers and the director of "Without Warning," in which Mr. Lesser purchased an interest, and which United Artists is releasing. They will function similarly in Sequoia. The first picture is to be "Harness Bull."

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Making A Play For Point-of-Sale Advertising

LEON BAMBERGER, addressing the newspaper forum conducted at the annual convention of North Central Allied Independent Theatre Owners in Minneapolis a fortnight ago, spoke well of the excellent beginnings which have been made towards better newspaper relations, with accent on better rates for consistent advertisers. As he said, "The idea of charging a higher rate for amusement advertising is archaic, which stems from the time, long before movies, when the traveling show was not entitled to the local rates.

"Now, all that has been changed by the continued long-range advertising policies of progressive theatres that are part of their communities at the local level. The manager is a respected citizen, and he advertises his entertainments week in and week out. There is no reason why he should be asked to pay one cent more than the department store or other local advertiser, depending, of course, on how much space he is willing to contract for in advance."

Loew's Theatres have stimulated much of the present-day advance in newspaper relations through their continuing campaign directed at local editors, by-line writers and critics. At a recent meeting in Hartford, Conn., Francis S. Murphy, publisher of the *Hartford Times,* spoke to an intra-industry group in behalf of better appreciation of motion pictures at the advertising level. This has been followed by other Gannett Newspapers elsewhere . A full story of the meeting, with its impact on newspapers throughout the country, was reported in the pages of *Editor and Publisher* by our friendly critic, Allen Widem, by-line writer on the *Hartford Times.* This comment was recently reprinted by Bob Wile in the bulletin of Independent Theatre Owners of Ohio, and should be widely read and noted by exhibitor associations.

We wish that Maurice Bergman, Maurice Wolf and other spokesmen for the industry, on tour, would take up the theme which Leon Bamberger used in his excellent address at Minneapolis, because it cannot be said too often or too soon. Newspaper and radio rates for commercial advertising have gone down (that ole debbil, television!) and it is logical that theatres follow the policy of Loew's. When the *New York Tribune* reduced commercial rates 12% on Saturdays (but not to theatres!) Loew's came out in one-fourth its usual space.

A DIFFERENT PREMIERE

Charles Einfeld, vice-president of 20th Century-Fox, in charge of advertising and publicity, established another first for his company by taking a group of fifty newspaper men and women, photographers, magazine, syndicate and trade-press people to Haiti, for the world premiere of "Lydia Bailey"—first ever held outside of the United States.

It was promotion on the production side, rather than exploitation at the exhibition level, but will go far towards pre-selling the Haitian atmosphere of the colorful, historical and dramatic story in a tropical setting. Those on the junket will oblige by telling their by-line stories to millions of Americans who might otherwise be somewhat less interested.

This wasn't calculated to create an area premiere on a saturation basis. There are fewer theatres in Haiti than in Hutchinson, Kansas. The first-run house in Port au Prince booked the film for seven days, unheard of in Haiti, and the prices were "one and two dollah"—five times the usual admission—but without a line of newspaper advertising and only a six-sheet for special display. The public had to find it for themselves.

Dave Katz, observing, admitted that the sound truck, spouting French for "Leejá Bélly" up and down the hills of Port au Prince, might be effective street ballyhoo for the engagement at the Roxy. It sounded intriguing to our ears.

¶ Jack Kirsch, president of Allied Theatres of Illinois, and frequent fellow guest at various conventions across the nation, makes a valuable point in a discussion of the closing down of some theatres, particularly in Chicago, but with equal application elsewhere. He says "For years, the neighborhood 'movie' has been the magnet that attracted people to other business places"—and he points out how theatre closing can depress property values and reduce business receipts for half a mile around. He quotes the *Chicago Tribune* to support these facts.

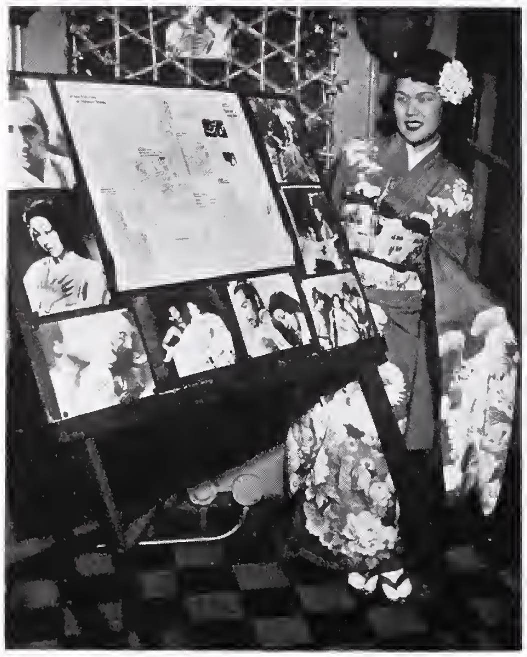
You can bet your bottom dollar that a theatre closing will hurt adjoining business, whenever and wherever it occurs. Those of you who are members of Chambers of Commerce or businessmen's associations can stand up in meetings and tell all who are present that a theatre closing is a calamity in any business district or neighborhood, leaving an area that suffers accordingly, as a result of this loss of trade. Not all theatres can endure, some must give away to newer and better theatres. Older houses must be followed by modern structures. But the absolute loss of an existing theatre is a serious blow to friendly merchants.

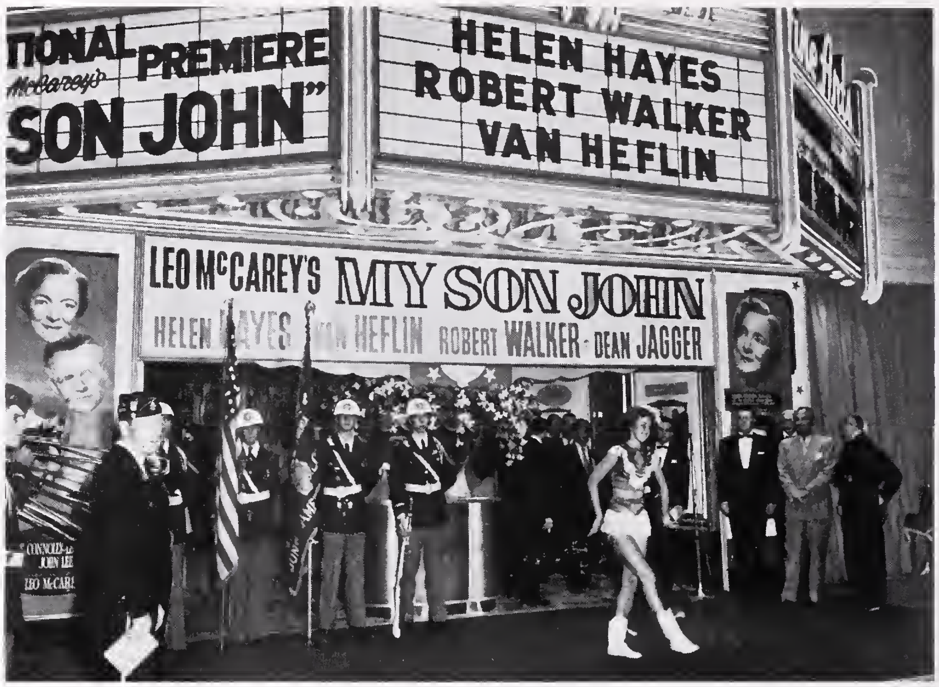
* * *

¶ Peter Burnup reports from London that the personal appearance tour of Charlton Heston and his attractive wife, Lydia Clarke, has been much appreciated by showmen. It was a non-stop excursion, he says, and within a week the stars visited all the big industrial cities, Cardiff, Birmingham, Liverpool, Manchester, Leeds, Bradford, Newcastle and Glasgow. Chief spur in the exhausting drive was Paramount's director of advertising, whom Peter identifies as "Barnum and Blarney Tony Reddin"—which is a good name.

And another of his phrases: Over here we have "indignant exhibitors," but over there, they have "resurgent renters"—which may be a new style. —*Walter Brooks*

Promotion Pictures

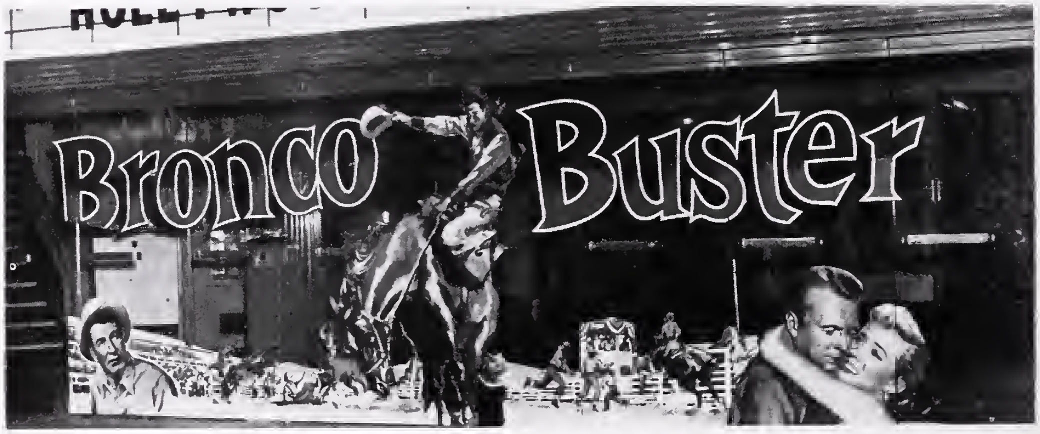


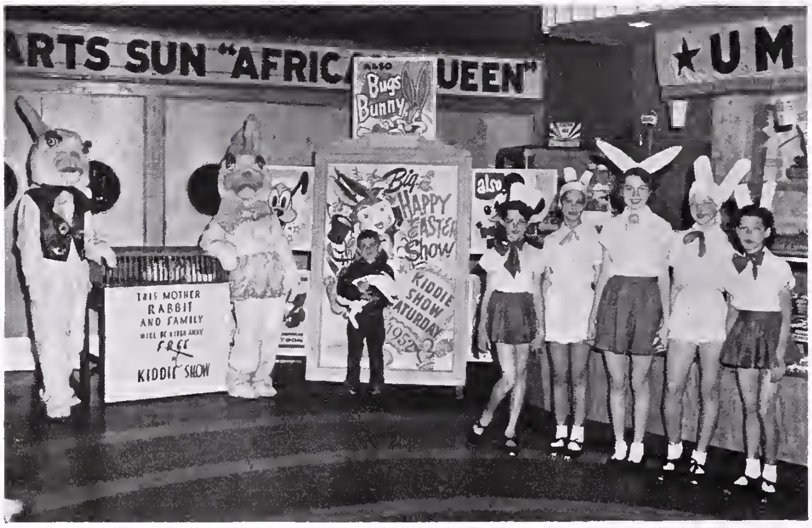

TIONAL PREMIERE
McCarey's
SON JOHN"
HELEN HAYES
ROBERT WALKER
VAN HEFLIN
LEO McCAREY'S MY SON JOHN
HELEN HAYES HEFLIN ROBERT WALKER - DEAN JAGGER

The American Legion turned out with a fifty-piece band and drum majorettes to match, for the invitational premiere of "My Son John" at the Fine Arts theatre in Beverly Hills, and all of Los Angeles saluted Adolf Zukor, in person, at the opening. The regalia and color of our fighting veterans gave atmosphere and acclaim beyond the usual Hollywood premiere, with gestures of genuine appreciation for the preview of a fine picture.

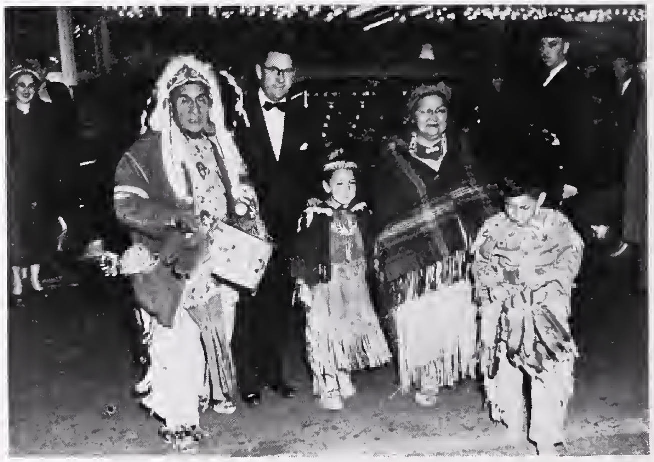
Mabel M. Roe submits the above photo of attractive Japanese atmosphere contrived by the M. Marcus theatres in Indianapolis for "Rashomon" with a large display of the by-line comment of local columnists as a matter of special interest.

Bob Leonard, Tri-States city manager in Des Moines, used these excellent poster cut-outs on the glass entrance doors of the Paramount theatre, for Universal's "Bronco Buster."


Bronco Buster


ARTS SUN "AFRIC UEEN"
★UM
Bugs Bunny
Big HAPPY EASTER Show
KIDDIE SHOW SATURDAY
THIS MOTHER RABBIT AND FAMILY WILL BE GIVEN AWAY FREE
KIDDIE SHOW

J. P. Harrison had big and little and also cute rabbits as a lobby attraction at the Campus theatre, Denton, Texas. Everybody in Denton knows everybody, and these cutest bunnies with the big ears are popular among the other youngsters at the Campus theatre.



Ivan Ackery was given ten days to prepare the Canadian premiere of MGM's "The Wild North" at the Orpheum theatre, Vancouver, and here's "the Ack" in action, greeting special guests at the front door. They contributed to local color, aided by forty veterans of the Royal Canadian Northwest Mounted Police.

Drive-Ins Will Post 24-Sheets

Jack Brunagel, head of Commonwealth Drive-In Theatres in Kansas City, and chairman of the Theatre Owners of America drive-in committee, is spearheading another campaign to post 24-sheets on highways for the general good of all drive-in theatres. Brunagel started last year with this institutional drive, when 500 posters dotted the nation's highways in 21 states. Now, he aims for even broader coverage, and says, "If every drive-in theatre would post one or two in their area, it would give outdoor theatres one of the biggest poster campaigns in history."

Interesting to note that the cost of these posters is now $7.00 each, based on the quantity ordered, which compares with the $2.40 that is charged by National Screen for 24-sheets on current film releases. It is an admission of the benefits of ordering this type of display in quantity, and confirmation of our old argument, that you can't buy more or better art work, for lobby or marquee display, than 24-sheets. It is logical that outdoor theatres should use outdoor advertising.

Mel Gold, advertising director of National Screen is asking for more (and better!) pictures to show the use of 24-sheets for drive-in display, and the Round Table is eager to print any or all of such pictures that are received. 24-sheet boards can be built into drive-in enclosures, for display either within or without the parking area. Once installed, you can change this copy easier and cheaper than any other ad.

Tom Jones, manager of the Penn-Paramount theatre, Scranton, Pa., invited Rosemary Colligan, former Scranton girl and now a leading New York model, for a personal appearance with "The Model and the Marriage Broker."

PHOTOS WHILE-U-W
FunLand
FREE ADMISSION
WIN FREE TICKETS
TO ORPHEUM THEATRE
PERCY KILBRIDE'S
MA and PA KETTLE AT THE FAIR
ORPHEUM NOW!

The pitchman in the center, wearing straw hat and cheaters, is none other than former Round Table editor, A-Mike Vogel, working a street ballyhoo with Graham Kingsbury, publicist for the Orpheum theatre, San Francisco. Mike is Universal's exploiteer and he's plugging "Ma and Pa Kettle" in this area.

MOVIETIME U.S.A.

Tommy Lee, manager of the Harris theatre, Warren, Ohio, used a "drive carefully" slant to sell "My Six Convicts"—saying "Don't join 'em—but enjoy 'em," with good ballyhoo.

▼

Bob Cox, manager of the Kentucky theatre, Lexington, Ky., says it's about time he paid his respects to the Round Table, with details of his campaign on "Greatest Show On Earth."

▼

William R. Gingell, manager of the Hiser theatre, Washington, D. C., accomplished a "man bites dog" sales approach with his top-side advertising of "Rooty Toot Toot," using the LIFE display over his feature.

▼

George Atton, now Santa Cruz district manager for Golden State, sends a photo of a miniature ballyhoo for "Greatest Show on Earth" with a musical clown pushing a baby buggy.

▼

Frank Manente, manager of Loew's Esquire theatre, Toledo, used a really giant walking book display for "African Queen" that practically stopped traffic.

▼

Lester Pollock, manager of Loew's Richester, has a new device which doesn't photograph well, but must be effective—revolving pin wheels that spell out the words "Held Over."

▼

Robert R. Meyers, manager of the Burbank theatre, San Jose, Cal., has a busy mimeograph, and he makes his own small cards to distribute to patrons as a questionnaire to learn their movie-going habits.

▼

R. S. Lindamood, manager of the Vogue theatre, Lees Summitt, Missouri, sends samples of two heralds he has used successfully on "Red Shoes" and "David and Bathsheba," which were printed locally and got results.

▼

Realart Pictures in Cincinnati are running a contest in their exchange area for the best exploitation of "Frankenstein and Dracula." Contact Selma G. Blachschleger for details.

▼

Don Kinloch, manager of the Mr. Dennis theatre, Toronto, reports fine school cooperation for "Royal Journey"—which is really part of the curriculum in Canada.

▼

Monty Salmon, managing director of the Rivoli theatre, photographed so often in front of an art display he is getting to look like an old master (of exploitation, we mean.)

▼

L. J. Thompson, manager of the State theatre, Menomonie, Wisc., shows fine use of pressbook mats in his across-the-page displays in the typographically excellent *Dunn County News.*

Franklin E. Ferguson, of Bailey Theatres, New Haven, bowing out of his recent Christmas Seal activities to go forward into other public relations activities.

▼

Owen Holmes, Massachusetts drive-in operator, broke into the Springfield, Mass., *Sunday Republican* with a full page of rotogravure on his Easter Sunday sunrise services.

▼

Adam Goelz reports that the Hippodrome in Baltimore will close again for the summer, as usual, and he will be stationed as manager of the Town theatre, downtown.

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, put his staff and street ballyhoo in dark glasses (Hollywood for anonymous) as a pitch for "Hoodlum Empire."

▼

Harry Rose, manager of Loew's Poli-Majestic theatre, Bridgeport, had newsboys with service aprons, to catch passers-by with sales approach for "Scandal Sheet."

▼

Roger A. Cloet, independent owner-manager of the Bay theatre, Port Rowan, Ont., joins the Round Table with proofs of his good newspaper advertising and monthly programs. And he buys two Round Table binders to accumulate showmanship.

▼

Karl Sutherland, manager of the Voncastle theatre, Greencastle, Ind., always on the up-side with those hand-lettered and extraordinary displays for current attractions.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, gave out numbers on throwaway cards, and if you were lucky, it would open the combination lock on a Henry-J car, for "Steel Town."

▼

Re-opening ads for the Torrington, Conn., Drive-In, placed by Doug Amos of Lockwood and Gordon circuit, sufficient to attract attention in the Hartford amusement pages.

▼

Nice small-town newspaper copy from Hazel Florian, manager of the Strand theatre, Winsted, Conn., which combines three single-column mats in four-column space, not too deep.

▼

Joe Miklos, manager of Warner's Embassy, New Britain, Conn., had big cooperative ads and a fine dealer tieup for Universal's "Steel Town" with a "diamond hunt" for genuine diamonds on the side.

▼

Fred McMillan, manager of the Warner theatre, in Washington, arranged a cooperative tie-in with stations WTOP and WTOP-TV for the showing of "The Greatest Show on Earth", with Mark Evans, popular radio and television personality, in command.

National Pre-Selling

As a direct result of exhibitor requests, 20th Century-Fox is making available three different star-type Technicolor trailers in new styles for "Wait 'Til the Sun Shines, Nellie." Tailored to meet the needs of both urban and "grass roots" situations, the trailers afford long-range, pre-selling opportunity. Charles Einfeld, vice-president, also announces free television trailers, beginning with the company's forthcoming color film, "Kangaroo," which is scheduled for June release. The new TV trailers will enable theatres to make the most of a powerful advertising medium at the local level. A tieup with both music houses and record companies have provided cooperative advertising for "Wait 'Til the Sun Shines, Nellie." Supported by Von Tilzer and RCA Victor, 2,250 disc jockeys have received free records and 10,000 window streamers, and display accessories have been sent to music stores. A special three-column institutional ad for newspapers as part of the campaign for "Wait 'Til the Sun Shines, Nellie" will augment the industry's continuing public relations campaign by COMPO.

●

Summer will be ushered in officially with a Walt Disney "Donald Duck School's Out Festival," which keys this typical showmanship event in many theatres. In New York, a tie-in has been made with Macy's which plans to carry last ads when school closes in this area, promoting the new Donald Duck rubber shoes for children. Sid Kramer, RKO-Radio shorts subject manager, is planning 400 bookings of the Donald Duck shorts in metropolitan theatres during the period of the promotion.

●

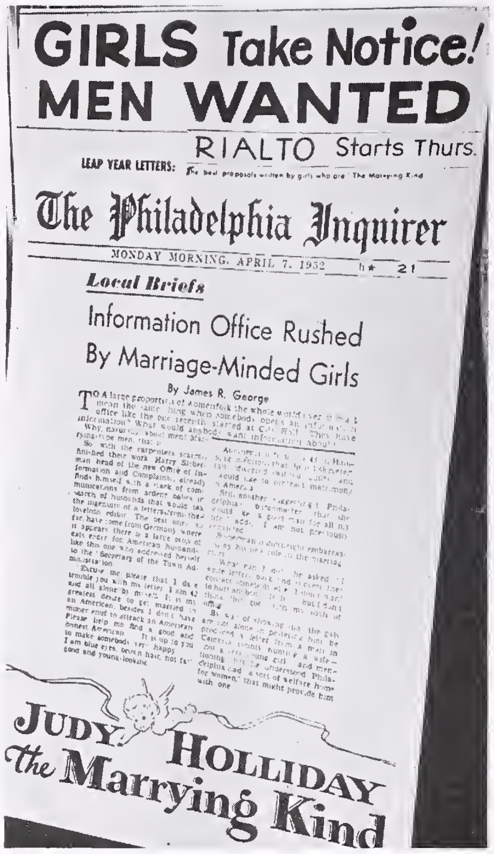
One of the biggest movie book tieups was accomplished by Samuel Goldwyn with Grossett & Dunlop, publishers. Early in October they will issue six special editions of "Hans Christian Andersen," which will feature the stories told in the Goldwyn film. The series will range from Wonder Books for children, at 25c per copy, to editions that retail at $1 and up. The publisher's advertising schedule includes newspapers, radio, television, Sunday supplements, display material and book trade publications, with cooperation in the field by 300 representatives of the Curtis Distributing Company. . . . Promotional backing on a national scale is going forth in a new edition of Kenneth Roberts' best-selling novel, "Lydia Bailey," which was originally a "Book of the Month" and has sold 1,500,000 copies. The reprint edition, issued by Perma Book Company, is expected to hit the two million mark.

●

Kermia, exotic Algerian beauty who is introduced as the exciting, voluptuous native girl in United Artists' "Outcast of the Islands," will be featured on the cover of LIFE *for May 15th, and be the subject of an inside story as well. The picture opens simultaneously at the Astor theatre on Broadway and the Fine Arts theatre, less than a mile away, as the crow flies, but quite a different situation. The new* LOOK, *now on the stands, picks "Walk East on Beacon" as its "Movie of the Month" and says, "The quietest scenes are charged with menace."* COLLIER'S *for May 17th has a fine color page of family pictures and the story of Jimmy Stewart's twins, which will do much to reach the heart of America.*

●

Universal International's premiere of "No Room for the Groom" at the Warner theatre in Milwaukee resulted in the most successful money-raising campaign for the Cancer Fund, with more than $180,000 obtained, the first time the local committee has gone over the $100,000 mark. A mile-long civic parade was viewed by throngs of Milwaukeeans, and Chill Wills, always popular with the crowds, personally collected $547 along the way to the theatre. Piper Laurie and Tony Curtis, stars of the picture, have gone to St. Louis to participate in further promotion of the picture with the sponsorship of Stix, Baer and Fuller, leading stores.



GIRLS Take Notice! MEN WANTED

RIALTO Starts Thurs.

LEAP YEAR LETTERS: The best proposals written by girls who are "The Marrying Kind"

The Philadelphia Inquirer

MONDAY MORNING, APRIL 7, 1952 h★ 21

Local Briefs

Information Office Rushed By Marriage-Minded Girls

By James R. George

JUDY HOLLIDAY the Marrying Kind

The Rialto theatre, Allentown, Pa., found ample reason for using this 40 x 60 blowup of a newspaper column on marriage as inspired exploitation for "The Marrying Kind."

●

The 1952 Award of the Catholic Institute of the Press was presented to Leo McCarey, producer of Paramount's "My Son John" at a Communion Breakfast at the Waldorf and the benefit of this public approval and praise will be made apparent in the fields of newspapers, magazines, motion pictures, radio, television and allied industries. The Award is made each year to the person who has distinguished himself by the manner in which he has reflected Christian principles and fostered good citizenship in his chosen field.

●

Ten motion picture personalities will be assisting in the promotion of six RKO-Radio releases in an intensive publicity barrage set up by Terry Turner, head of exploitation, and Don Prince, eastern publicity director. This week, Janis Carter starts a month's tour for "The Half Breed," with the world premiere at the Golden Gate in San Francisco. Joan Crawford arrives in New York to begin a campaign on "Sudden Fear." Barbara Stanwyck, Paul Douglas, Marilyn Monroe and Keith Andes will assist in advance ballyhoo for "Clash by Night," while Jennifer Jones will be on the road for "The Wild Heart," and Clarence Nash, the "voice of Donald Duck," is in New York for Disney's "School's Out" Festival.

●

Sam Cornish, manager of the Niantic theatre, Niantic, Conn., has been using some hard-hitting small-town newspaper advertising for "With a Song in My Heart."

'Bailey' In Negro Press

Among the journalistic accomplishments of Charlie Einfeld's busy staff in planning and handling the world premiere of "Lydia Bailey" is the first ample demonstration of including Negro newspaper and magazine correspondents in a junket of this sort, to reach ten million readers who have reason to be inerested in the Republic of Haiti, which won its independence 150 years ago.

In the press party, flying down to Port au Prince, were Constance Curtis, of the *Amsterdam News* (New York); Dave Hepburn, of *Our World* magazine; James Hicks, of the *Afro-American* (newspaper); Alfred Monroe of the *Chicago Defender;* Alan Morrison, of *Ebony* magazine; Isadora Rowe, and George Schuyler, of the *Pittsburgh Courier;* and Moneta Sleet, of *Our World* magazine. The coverage obtained by these representative publications will be felt beyond any ordinary publicity effort.

20th Century-Fox is to be complimented for the foresight and intelligent basis of cooperation established for the benefit of subsequent runs in a large number of situations.

Lou Orlove Puts Out His Own Handbills

Louis W. Orlove, Metro exploiteer in the Wisconsin, Minnesota, Dakota sector, is not going to let the MGM "Promotion Prize of the Month" slip away from his territory. In the mail is a circus-type handbill, addressed to his customers, telling them a tip on a sure thing, to enter and compete for this monthly promotion prize, with his cooperation, of course, so he can bask in reflected glory. It's pretty unusual for an advertising expert to start advertising advertising, so he can count the winnings of his constituents.

All-Colored Minstrels Help Boost Business

C. J. Oliver, manager of the Redland theatre, Clinton, Oklahoma, sends pictures to show his billing of an all-colored minstrel and an all-colored amateur bill, which he added to the screen showing of "Golden Girl" and "As Young As You Feel." He says he finds that using local talent is the means of getting additional business at the box office, and the reaction of patrons has been very pleasing. They have recently completed fifteen weeks of amateur contests on stage.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP. SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone MA. 5014

'Snow White' Brings Out Campaigns

Harry Mandel, director of advertising and publicity for RKO Theatres, and always eager to display the skills of his managers, has entered a number of campaigns on "Snow White" that have been accumulated in the third reissue and current run of the Walt Disney classic in the metropolitan area. It's heartening to note that this enduring picture brings out the showmanship that is contained in the hearts of so many good showmen, and they surely put more into their effort.

Among those whose campaigns are in hand as entries for the Quigley Awards in the second quarter are A. E. Arnstein, manager of the RKO 58th Street theatre; James W. Bergen, manager of the Greenpoint theatre, Brooklyn; Rocque Casamassine, manager of the Franklin theatre, New York; James Fitzgerald, manager of the Castle Hill theatre; C. Edward Force, manager of the Orpheum, Brooklyn; Irving Gold, manager of the 86th Street theatre; Jerome Greenberger, manager of the RKO Prospect theatre, Brooklyn; J. C. Hearns, division manager, Proctor's theatre, Mt. Vernon, N. Y.; Herb Heintz, manager of RKO-Keith's theatre, Flushing; Harold Heller, manager of the Dyker theatre, Brooklyn; Leon Kelmer, manager of Albee theatre, Brooklyn; A. Koch, manager of Proctor's, New Rochelle; Maxwell Levine, manager of the Tilyou theatre, Brooklyn; V. Liguori, manager of RKO's 125th Street theatre; Harry Lyons, manager of the Madison, Brooklyn; Ray Malone, manager of the Alden theatre, Jamaica; P. Nemirow, manager of the Chester theatre, New York; Alexander G. Pluchos, manager of Keith's theatre, White Plains; Clayton O. Pruitt, manager of the Coliseum; Richard Reynolds, manager of the Marble Hill; Jack Reis, manager of the RKO Royal; Morris Rochelle, manager of the RKO Strand, Far Rockaway; Martin Rosen, manager of the Fordham theatre; Charles Seuferling, manager of RKO-Keith's theatre, Richmond Hill and Fred E. Smith, manager of the Kenmore theatre, Brooklyn.

Sol Sorkin intrigued the United States Marines into spectacular and effective street ballyhoo and television and stage appearances for his showing of "Retreat, Hell!"

SPECIAL TRAILERS
GOOD and FAST
and packed with SELL-MANSHIP is what you always get from reliable
CHICAGO 1327 S. Wabash
FILMACK
NEW YORK 630 Ninth Avenue

British Round Table

¶ Allan L. Ellison, assistant manager of the Regal, Levenshulme, sends us good evidence of his exploitation on recent programs. . . . S. V. Murdoch, Corona Theatre, Liverpool, gives us details of many good tieups used to exploit "The Stooge" and "Goodbye My Fancy." . . . A. P. C. Bridger of the Granada, Hove, offering prizes to the person naming the greatest number of Fred Astaire films, in advance of his showing of "The Belle of New York." . . . D. A. C. Ewin of the Lyric, Wellingborough, sends us snapshot of attractive foyer display for "Outcast of the Islands." . . . H. F. Crane tells us of his transfer to the Adelphi Cinema, Birmingham, and sends details of his exploitation on "Mr. Denning Drives North" and the "Grand National." . . . S. Burgess of the Capitol, Barking, using an eye-catching poster showing the new "zebra" crossing and the wording: "Accept Our 'Invitation' to walk with care at all times—not 'Just This Once'" for his showing of that dual bill. . . . A very authentic looking "Cyrano" toured the town of Windsor the week prior to and during the playdate of "Cyrano de Bergerac" at the Windsor Playhouse. R. E. Leach, assistant manager, reports that an immense amount of word-of-mouth publicity resulted. . . . Plenty of interest aroused in "Grand National" by L. F. Holman of the Ritz Cinema, Hereford, with his advance exploitation. . . . A. M Carpenter of the Odeon, Manchester, was fortunate in having attractive Petula Clark of "The Card," in person at his theatre and sends very good photographs to prove it. . . . H. Gent of the Royal Hippodrome, Liverpool, had the good fortune to be showing "Mother Knows Best" on Mother's Day, which provided an opportunity for promotion of flowers, cards, etc. Incidentally, Mother's Day in Britain was held on March 23rd.

▼

¶ Harold Shampan advertising "Steel Town" as a "red hot melting pot of action" and sends us photos of street and store window displays. He is manager of the Gaumont theatre at Islington. . . . "Only the Valiant" proved a natural tieup with Blood Donor Week in Chesterfield, and John C. Barber, assistant manager of the Segal Cinema there, made the most of it. . . . R. E. Burnett of the Assembly Rooms, Leeds, delivered 2,000 folders door to door and ran a coloring competition in the local newspaper for his showing of "Red River." . . . Miss E. M. Holbrough, assistant manager of the Palace, Birmingham, had a tieup with a gown shop on the theme of buying holiday clothes for "A Place in the Sun." . . . "Where No Vultures Fly" was given all-around advertising, as evidenced by snapshots and details of exploitation sent by T. Warner Crook, manager of the Casino theatre, Liverpool. . . . H. Clayton-Nutt, manager of the Broadway, Eccles, put emphasis on window displays to exploit "Along the Great Divide;" he persuaded the local paper to print pictures in cartoon form in advance of his showing of "Mr. Denning Drives North." . . . B. Ian Craig of the Odeon, Cardiff, Wales, had the full cooperation of the R.A.F. Wales Area Recruiting Centre and three Air Force establishments in Glamorgan for his campaign on "Wing to Wing," with R.A.F. personnel attending the opening night performance. . . . A lovely leg competition was held on the stage of the Regal, Kirkcaldy, Scotland, during the run of "Texas Carnival." G. S. Ramsden, manager, says it caused a great deal of interest. . . . Assistant manager R. Phair of the Princess Cinema, Glasgow, had a "Happy Snaps Contest" when "Laughter in Paradise" played at his theatre. The person with the biggest smile was photographed and the pictures displayed in the lobby.

¶ Desmond McKay, assistant manager of the Ritz cinema, Cambuslang, Scotland, sends an attractive cooperative ad on "Show Boat" as his first submission to the Round Table. . . . F. H. Gompertz, house manager of the Regent, Brighton, gives us details of all-around exploitation on "The Story of Robin Hood and His Merrie Men," while Charles Smith, general manager of the same theatre, sends details of his campaign on the "Grand National." . . . G. J. Pain, Gaumont theatre, Glasgow, exploiting "Phone Call From a Stranger" with a lobby display of telephone instruments used from 1870 to the present day, which created plenty of interest. . . . Albert Sidi of the Regal cinema, Levenshulme, sending exploitation material on "Young Wives' Tale" as his initial entry in the Quigley Awards competitions, and following it with evidence of good exploitation used on "Wedding Bells" and "Happy Go Lovely." . . . John W. Wilkinson's tieup with the British School of Motoring for "Mr. Denning Drives North" was a natural. He manages the Elite Cinema in Middlesbrough. . . . D. Mackrell, manager of the Ritz, Huddersfield, believes his talent conquest to be the first of its kind in England and possibly the world. The voices of men and women in old people's homes were recorded and an 84 year old woman was the winner. . . . C. A. Purves of the Astra Cinema, Hemswell, tied up with the leading cycle and radio people in the country for his lobby display to exploit "The Galloping Major." . . . D. Hughes of the Regal, Cheltenham, using toy balloons with the reminder that it's leap year and to see 200 women go after their men in "Westward the Women." . . . George Bernard, manager of the Carlton Cinema, Norwich, and one of our regular contributors, sends us a campaign on "Take Care of My Little Girl."

▼

¶ D. H. Western, assistant manager of the Regal cinema, Torquay, persuaded clerks in shops to hand out sealed envelopes printed with "Slip This Card in Your Husband's Pocket," as a reminder to see his current attraction. . . . G. Williams, manager of the Regent cinema, Chatham, posted a traffic signal "Stop—Go See the Streetcar Named Desire." . . . Harold Shampan, manager of the Gaumont, Islington, always out in front with photos, has attractive pictures of current promotion that will make a British page. . . . E. G. Riddiford, manager of the Picture House, Balham, submits samples of his exploitation reports. . . . R. E. Horsley, assistant manager of the Odeon theatre, South Shields, will be a member of the Round Table as a result of his good treatment of "The Milkman." . . . K. Hugo, assistant manager of the Gaumont, Finchley, designed and executed the current campaign on "Phone Call From a Stranger." . . . A. M. Carpenter, manager of the Odeon, Manchester, had "confidential" promotion for "Secret People." . . . R. E. Burnett, manager of the Assembly Rooms cinema, Leeds, had a firm of gunsmiths cooperating for the promotion of "Gunman in the Streets." . . . W. S. Crosman, assistant manager of the Regal cinema, Greenock, Scotland, utilized six large window displays for the exploitation of "When Worlds Collide." . . . A. L. Pareezer, manager of the Odeon cinema, Bognor Regis, sends press cuttings of the visit of the Council Chairman to his Children's Cinema Club. . . . John C. Barber, assistant manager of the Regal, Chesterfield, had a line of good window displays for "Outcast of the Islands." . . . R. Walker, manager of the Plaza cinema, Gravesend, had convincing cowboys and cowgirls as street ballyhoo for "Texas Carnival." . . . Charles Smith, manager of the Regent theatre, Brighton, used a realistic lobby display.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CONVICTED: Glenn Ford, Broderick Crawford—We played this when the prison riots were on and did a lot better than average.—John Knowles, Palace Theatre, Gastonia, N. C.

CRIMINAL LAWYER: Pat O'Brien, Mike Mazurki—A rather commonplace picture, but is held up and greatly improved by the superb performance turned in by Pat O'Brien. It is a story of a fast thinking drunken lawyer who resorts to all tricks, both legal and illegal to free his clients. See my report on "The Racket" to see how I tied these two pictures in with local "prison riots" events. LDIT rating: Good. Played Sunday, Monday, April 27, 28.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

MAN IN THE SADDLE: Randolph Scott, Joan Leslie—Here is a really big western. You can run this on your best time and do business—one of the best Randolph Scott ever made. This outdoor scenery is in Technicolor and very beautiful. Play it. Played Friday, Saturday, May 2, 3.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla.

MAN IN THE SADDLE: Randolph Scott, Joan Leslie—This is supposedly one of the high class western pictures. The acting, photography, story and direction are of a better grade than the usual western. It is full of drama and excitement, gun play and man to man fighting. We played it as our main feature, which was a mistake. It just isn't strong enough at the box office for top billing. Result: Business down, despite good weather. LDIT rating: Good. Played Tuesday, Wednesday, Thursday, April 29, 30, May 1.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SUNNY SIDE OF THE STREET: Frankie Laine, Tony Arden—We had hopes of this doing extra business and ran a family night on it. The first night we did fairly well and the second night we dropped 50%, which doesn't speak very well for the picture. Played Wednesday, Thursday, April 30, May 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Lippert

AS YOU WERE: William Tracy, Joe Sawyer—This is not an unusual comedy, but in a few places it is very good—a story of Army life, far-fetched, but none the less funny. A suitable picture for the second feature. LDIT rating: Fair. Played Tuesday, Wednesday, Thursday, April 29, 30, May 1.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

BANDIT QUEEN: Barbara Britton, Philip Reed—We doubled this with a Lash LaRue western to just fair box office.—John Knowles, Palace Theatre, Gastonia, N. C.

LITTLE BIG HORN: John Ireland, Lloyd Bridges—Full of realism and action, the story is based on a brief phase of American history, showing the life and background of the men sent to warn General Custer of the fate which awaited him. LDIT rating: Good. Played Friday, Saturday, May 2, 3.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

AN AMERICAN IN PARIS: Gene Kelly, Leslie Caron—Good business, but it cost us a big percentage.—John Knowles, Palace Theatre, Gastonia, N. C.

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—Making a good down to earth family picture is a specialty with M-G-M and in "Angels in the Outfield," they did themselves proud. It was tops in every department. Let's have more like them, M-G-M, the people loved it. Played Tuesday, March 25.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla.

TEXAS CARNIVAL: Esther Williams, Howard Keel, Red Skelton—Excellent. I say this is one of the best comedy pictures of the year. I could use more of these. Played on Sunday and Monday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel—When M-G-M start out to make a big 'un, they make a big 'un. "Westward the Women" is positively the biggest and best super western I have ever seen, and these old tired eyes of mine have been looking at 'em ever since I started to run a picture machine for M. A. Martine in the old Dixie No. 1 in Galveston, Texas, back in 1910. Played Friday, Saturday, April 18, 19.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla.

Monogram

HOT ROD: James Lydon, Gloria Winters—Plenty of action for the Saturday crowd.—John Knowles, Palace Theatre, Gastonia, N. C.

LET'S GO NAVY: Bowery Boys: This is a picture they liked, as the Bowery Boys are still popular. You scratch your head sometimes to know what is popular, but believe these boys still have entertainment value on the screen. Haven't seen them on television yet. Played Friday, Saturday, May 2, 3.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

YUKON MAN HUNT: Kirby Grand, Margaret Field—Double billed with "Sunnyside of the Street" and cannot say that we had any extra business with these pictures. Played Wednesday, Thursday, April 30, May 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Paramount

AT WAR WTH THE ARMY: Dean Martin, Jerry Lewis—A very good comedy.—John Knowles, Palace Theatre, Gastonia, N. C.

RKO-Radio

DRUMS IN THE DEEP SOUTH: James Craig, Barbara Payton—We put out a few 24-sheets on this and it paid off.—John Knowles, Palace Theatre, Gastonia, N. C.

DRUMS IN THE DEEP SOUTH: James Craig, Barbara Payton, Guy Madison—This is an unusual story of the south as well as of the Civil War, with a surprise ending. The costume designers, director and camera men deserve much acclaim for the exceptional work in making this picture appear to be a larger production than it actually is. LDIT rating: Good. Played Friday, Saturday, May 2, 3.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

MACAO: Robert Mitchum, Jane Russell—Better than average business—if you let people know you have it with plenty of outdoor paper—24-sheets and 6-sheets.—John Knowles, Palace Theatre, Gastonia, N. C.

RACKET, THE: Robert Mitchum, Lizabeth Scott—This is an especially good cops and robbers story. Robert Mitchum turns in an exceptionally fine performance. The story moves along at a fast pace. If not always true to life, it is still realistic. After the New Jersey and Jackson, Mich. (36 miles away) prison riots, we felt it would be a natural to tie in the titles of our double bill "The Racket" and "Criminal Lawyer" with local events. Radio and newspaper teasers and announcements over our own PA system and in-car speakers went like this: "Why the Jackson prison riot? What makes a criminal? Why do some men turn to the racket? Be sure to see." Result: Excellent business despite reports of a slump in other drive-ins throughout the state. LDIT rating: Good. Played Sunday, Monday, April 27, 28.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

THING, THE: We played this one a little late, but we did better than average.—John Knowles, Palace Theatre, Gastonia, N. C.

Republic

BELLE LE GRAND: Vera Ralston, John Carroll—One of the best we have had from Republic.—John Knowles, Palace Theatre, Gastonia, N. C.

CALIFORNIA PASSAGE: Forrest Tucker, Adele Mara—One of the best westerns we have played in many a month. We paid too much for this one, though, and box office business here—while better than some other Saturday nights—was still down and we lost money. Played Saturday, May 3.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

CUBAN FIREBALL: Estelita Rodriquez, Warren Douglas—A good little picture that was enjoyed by those who came. Business down to nearly half! We went way into the red on this one, but it certainly wasn't the picture's fault. Played Sunday, April 27.—Myron E. Kluge, Rainbow, Platte Center, Nebr.

THUNDER IN GOD'S COUNTRY: Rex Allen, Ellen Kay—Just as good as Autry or Rogers. We are going to build him like we did Rogers.—John Knowles, Palace Theatre, Gastonia, N. C.

Twentieth Century-Fox

FROGMEN, THE: Richard Widmark, Dana Andrews—This is an unusual picture that packed the house.—John Knowles, Palace Theatre, Gastonia, N. C.

United Artists

FABIOLA: Michele Morgan, Henry Vidal—This is strictly an exploitation picture and I am doubtful where it is good policy to play it in your situation. We put out a special herald on it and did some extra advertising on it. The first night we did fairly well and the second night died badly and we received a lot of adverse criticism about it. I would think twice before I played it in a situation again. However, it has entertainment value and has done well in some places. Played Monday, Tuesday, April 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HE RAN ALL THE WAY: John Garfield, Shelley Winters—Did not do so well here, but a good picture.—John Knowles, Palace Theatre, Gastonia, N. C.

SILENT CONFLICT: Bill Boyd—A typical western saved by Bill Boyd as Hopalong Cassidy which has appeal at the box office to his fans. Played Friday, Saturday, April 18, 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

Universal International

BEND OF THE RIVER: James Stewart, Arthur Kennedy—Folks want a colossal super western that will please everyone and do better than average business. So buy book and play "Bend of the River." Took a lot of money to make this one. Very few come any better or bigger.

(Continued on opposite page)

Warner Bros.

BIG TREES, THE: Kirk Douglas, Patrice Wymore—This one will surprise you. Get your preachers and churches in on it. Has big religious angle. While it only did average businesss here, it's top flight and has some of the most thrilling finishes you ever saw, all in beautiful Technicolor. It will satisfy everyone. Played Sunday, Monday, Tuesday, May 4, 5, 6.—W. A. Labarthe, Grand Theatre, Pond Creek, Okla.

HIGHWAY 301: Steve Cochran, Virginia Grey—A good gangster picture with a true story, similar to "Canyon City" and "He Walked by Night." Comments very good. We have just installed a new pair of Holmes projectors, also the theatre has the latest in new seats and sound.—L. Brazil, Jr., New Theatre, Bearden, Ark.

PAINTING THE CLOUDS WITH SUNSHINE: Dennis Morgan, Virginia Mayo—A mighty fine musical in color, has comedy too. The number "Birth of the Blues" is worth the admission price. We showed this on our new machines and the music came out as though the stars were on the stage. Played on Sunday and Monday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Shorts

Paramount

BY LEAPS AND HOUNDS: Noveltoons—A cartoon about Herbert the foxhound.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

LET'S STALK SPINACH: Popeye Cartoon—O. K.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Warner Bros.

NEIGHBOR NEXT DOOR, THE: Technicolor Special—I have already raved about this outstanding short on Canada and think it's tops. Play it—enjoy it. Harland Rankin, Plaza Theatre, Chatham, Ont.,

TWO'S A CROWD: Merrie Melody & Looney Tune—Typical dog and cat cartoon.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Sun Shines on Nellie and Town of Hutchinson, Kans.

Hutchinson, Kans., was to expand from a normal 35,000 to a sparkling 250,000 this Tuesday, 20th-Fox was claiming, when the company's "Wait 'Til the Sun Shines, Nellie" was to have its premiere in the city that day. A Hollywood contingent was to fly there, herded by producer George Jessel, and including performers Jean Peters, Hugh Marlowe and Helene Stanley. Also to be there were Dr. Sigmund Spaeth, music commentator, who was to conduct a giant community sing; and John Gnagy, who was to sketch festivities for a national magazine. The picture was made in Hutchinson.

Eugene Cole Reopens Michigan Drive-In

Eugene Cole, manager of the Jackson Drive-In, Jackson, Michigan, submits his campaign book as an entry for the Quigley Awards in the second quarter, to describe his advertising tactics in reopening the Jackson Drive-In for the season. It is a complete job, with everything represented from newspaper ads to gadgets for the intrigue of customers.

John Volz Renews His Membership

John G. Volz, publicity director for the Northwood theatre, Baltimore, renews his contact with the Round Table by sending it photos in his new activities for our picture file. But he is a member in good standing, for he has his current membership card. We welcome him back as an active correspondent, since he is now manager of the Northwood shopping center, a development including 26 fine stores, the 1,200-seat Northwood theatre, a Professional Building and Gulf Oil station. The present site is 16½ acres with parking for 1,000 cars, and is eventually to be enlarged with a department store to serve the trading area.

Short Product in First Run Houses

NEW YORK—Week of May 12

ASTOR: FDR—Hyde Park.....Pictorial Films
Feature: My Six Convicts..............Columbia

CAPITOL: Musiquiz ....MGM
Dog Trouble ....MGM
Feature: Carbine Williams ....MGM

CRITERION: Rasslin' Rogues.......Columbia
Hush My Mouse..............Warner Bros.
Feature: The Sniper ....Columbia

GLOBE: 14 Carrot Rabbit.....Warner Bros.
Sportlight ....Paramount
Feature: Red Mountain ....Paramount

MAYFAIR: Casper Takes a Bow Wow Paramount
Fresh Water Champs............Paramount
Feature: The Atomic City............Paramount

PARAMOUNT: Water Jockey Hi-Jinks Paramount
Basketball Headliners of 1952....RKO Radio
Feature: Macao ....RKO Radio

RIVOLI: Fun at the Fair........Paramount
Big Sister Blues................Paramount
Feature: Pride of St Louis..............20th-Fox.

ROXY: Off to the Opera...........20th-Fox
Accent on Balance................20th-Fox
Feature: Belles on Their Toes 20th-Fox

WARNER: Water, Water Every Hare Warner Bros.
So You Want to Enjoy Life....Warner Bros.
Danger Is My Business........Warner Bros.
Feature: Mara Maru ....Warner Bros.

CHICAGO—Week of May 12

EITEL'S PALACE: Two Mouseketeers...MGM
Jasper National Park.................MGM
Feature: Singin' in the Rain...............MGM

ESQUIRE: Olympic Elk..........RKO-Disney
Feature: The Narrow Margin.........RKO Radio

SURF: They All Like Boats........Paramount
Little Bo Beep................Warner Bros.
Feature: Man in the White Suit........Universal

ZIEGFELD: Off to the Opera........20th-Fox
Majestic Redwoods 20th-Fox
Feature: Passion for Life................Brandon

Keel Apple Blossom Marshal

Howard Keel, MGM star, was grand marshal at the 25th Shenandoah Valley Apple Blossom Festival parade, a position held previously by Van Johnson, Bing Crosby and Bob Hope. The affair was at Winchester, Va.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees

Worcester Bus Tieup Helps the Movies

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., found the local bus company very receptive to a scheme to sell bus fares and movie tickets on a cooperative basis. Business was off for both, so the bus company launched a campaign to "Relax: Go to the Movies, Take a Bus." Cards were posted on all busses and 300,000 time schedules were distributed on various lines. Proposition was arranged with suggestion from Harry Shaw, Loew's Poli division manager, to the managers of the five theatres in Worcester who would benefit by the arrangement. Leo Lajoie, manager of the Capitol, Murray Howard, manager of the Warner, and Robert S. Portle, manager of Loew's Poli Elm Street, are participating.

Fred Curtice Sells 'Em In Sacramento, Cal.

Fred Curtice, manager of the Esquire theatre, a Blumenfeld house in Sacramento, Cal., gives us an outline of his exploitation and handling of "My Six Convicts" and "The San Francisco Story," with good newspaper advertising and interesting ballyhoo. Window displays included a 6-sheet posted in a vacant store ten days in advance, and house staff wore appropriate stripes for "Six Convicts." Promotion put over "San Francisco Story" in face of Shrine Circus as formidable opposition to successful operation on this attraction.

New Type Trailers

Twentieth Century-Fox is making available three different star-type Technicolor trailers in varying lengths for "Wait 'Til The Sun Shines, Nellie." George Jessel provides the narration along with Susan Hayward and Gregory Peck. The trailers vary not only in length but also in selling approach.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,643 playdates

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	–	–	2	4	5
African Queen, The (UA)	24	8	–	–	–
Aladdin and His Lamp (Mono.)	–	–	2	2	2
An American in Paris (MGM)	13	45	26	39	9
Another Man's Poison (UA)	–	5	1	6	26
At Sword's Point (RKO)	–	7	9	7	5
Battle at Apache Pass (Univ.)	–	6	8	6	1
Belle of New York (MGM)	–	2	9	22	6
Bend of the River (Univ.)	24	41	22	1	–
Big Trees, The (WB)	–	2	7	7	1
Boots Malone (Col.)	–	–	3	11	8
Bright Victory (Univ.)	–	5	13	20	18
Bugles in the Afternoon (WB)	–	2	17	15	5
Callaway Went Thataway (MGM)	2	9	34	29	8
Calling Bulldog Drummond (MGM)	–	–	–	11	8
Cimarron Kid, The (Univ.)	–	27	29	16	1
Close To My Heart (WB)	–	16	40	16	5
Deadline U. S. A. (20th-Fox)	–	1	3	–	3
Death of a Salesman (Col.)	–	–	7	5	8
Decision Before Dawn (20th-Fox)	–	1	27	42	4
Detective Story (Para.)	2	33	27	33	4
Distant Drums (WB)	29	46	35	10	4
Double Dynamite (RKO)	–	–	6	40	9
Elopement (20th-Fox)	–	14	22	32	13
Family Secret, The (Col.)	–	–	–	2	2
Finders Keepers (Univ.)	–	–	2	–	3
First Time, The (Col.)	–	–	6	–	–
Five Fingers (20th-Fox)	–	1	4	3	17
Fixed Bayonets (20th-Fox)	1	7	35	24	18
Flame of Araby (Univ.)	–	13	23	27	5
Flaming Feather (Para.)	–	1	13	6	3
For Men Only (Lippert)	–	–	2	–	5
*Fort Defiance (UA)	–	7	17	8	–
Fort Osage (Mono.)	–	4	11	2	–
Girl in Every Port, A (RKO)	–	1	12	11	6
Girl On the Bridge (20th-Fox)	–	–	2	6	2
Golden Girl (20th-Fox)	–	9	34	64	16
Greatest Show on Earth, The (Para.)	9	–	–	–	1
Green Glove, The (UA)	–	–	4	–	1
Harlem Globetrotters, The (Col.)	2	16	9	2	–
Here Come the Nelsons (Univ.)	1	6	6	7	3
*Honeychile (Rep.)	1	13	12	3	8
Hong Kong (Para.)	–	2	20	22	6
†Hoodlum Empire (Rep.)	–	–	1	1	2
I'll Never Forget You (20th-Fox)	–	–	14	15	10
I'll See You in My Dreams (WB)	11	27	64	20	3
Indian Uprising (Col.)	–	–	5	5	1
I Want You (RKO)	–	5	29	19	8
Invitation, The (MGM)	–	3	17	21	5
It's a Big County (MGM)	2	7	16	8	3
Jack and the Beanstalk (WB)	–	3	9	4	2
Japanese War Bride (20th-Fox)	1	10	23	11	1
Just This Once (MGM)	–	–	7	14	2
Lady Pays Off, The (Univ.)	–	3	9	25	5
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	2	9	23	14
Let's Make It Legal (20th-Fox)	1	5	22	43	12
Light Touch, The (MGM)	–	–	2	17	10
Lone Star (MGM)	8	37	49	8	2
Love Is Better Than Ever (MGM)	–	–	4	5	8
Ma and Pa Kettle at the Fair (Univ.)	19	13	3	1	–
†Macao (RKO)	–	2	2	–	–
Man in the Saddle (Col.)	3	21	33	6	4
Marrying Kind, The (Col.)	–	5	4	–	–
Meet Danny Wilson (Univ.)	–	–	3	17	13
Model and The Marriage Broker, The (20th-Fox)	–	3	13	33	11
Mutiny (UA)	–	–	3	2	1
My Favorite Spy (Para.)	8	20	48	21	–
My Six Convicts (Col.)	–	4	–	2	1
†My Son John (Para.)	–	–	–	2	4
On Dangerous Ground (RKO)	–	–	4	13	3
Pandora and the Flying Dutchman (MGM)	–	11	23	10	2
Phone Call From a Stranger (20th-Fox)	–	7	19	27	21
Pride of St. Louis (20th-Fox)	4	6	5	1	–
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	11	5	–	–	–
Rancho Notorious (RKO)	–	–	2	5	3
Red Skies of Montana (20th-Fox)	–	3	4	40	4
Retreat, Hell! (WB)	2	17	19	6	8
Return of the Texan (20th-Fox)	–	2	8	4	1
River, The (UA)	–	3	2	–	1
Room For One More (WB)	10	37	28	23	2
Sailor Beware (Para.)	52	21	5	–	–
Scandal Sheet (formerly The Dark Page) (Col.)	–	–	–	2	2
Sellout, The (MGM)	–	–	1	4	4
Silver City (Para.)	–	6	42	32	4
Singin' in the Rain (MGM)	8	6	7	–	–
Snow White and the Seven Dwarfs (RKO)	–	3	4	3	–
Something To Live For (Para.)	–	–	1	2	2
Son of Dr. Jekyll (Col.)	–	1	3	–	2
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	–	4	13	4	–
Strange Door, The (Univ.)	–	–	3	6	2
Streetcar Named Desire, A (WB)	16	12	9	6	2
*Submarine Command (Para.)	1	10	22	25	12
Tanks Are Coming, The (WB)	1	18	52	21	24
Tembo (RKO)	5	7	1	–	4
Ten Tall Men (Col.)	1	45	29	14	2
This Woman Is Dangerous (WB)	–	1	8	17	3
Too Young To Kiss (MGM)	4	60	50	7	–
Treasure of Lost Canyon (Univ.)	–	–	5	–	5
Viva Zapata! (20th-Fox)	1	6	8	15	45
Weekend With Father (Univ.)	–	11	27	22	6
Westward the Women (MGM)	24	79	16	2	1
When Worlds Collide (Para.)	2	7	34	24	21
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	–	5	5	6	2
With a Song in My Heart (20th-Fox)	10	17	5	–	–

The Industry's Most-Wanted, Most-Often-Used Reference Book

Revised E-x-p-a-n-d-e-d 1952-53 Edition

The unique ***WHO'S WHO*** section is brought up to date, re-edited and enlarged—over 12,000 concise biographies of players, producers, directors, writers, executives, home office executives, and many others in or associated with the motion picture and television industries.

PLUS an organized, *easy-to-find, up-to-date*, thorough compilation of complete facts and figures; including corporate structures, film and company records, listings of all kinds; picture stars and release dates from 1944 to now; industry economics, tax data; production code, advertising code, television code; theatre attendance, circuits and non-circuits, drive-in-theatres; picture costs and grosses; television, radio; and a veritable mine of other reliable data . . . *gathered by the industry's most extensive and intensive trade publishing organization,* the Quigley offices in New York, Hollywood, Washington, Chicago and London with correspondents throughout the United States and Canada and the capital cities of the world.

The Motion Picture and Television ALMANAC
Edited by Red Kann

Thumb Indexed . . .

Who's Who
Corps.
Codes
Circuits
Gov. Case
Drive-Ins
Television and Radio
Pictures
Great Britain
Services
Press
Equipment
Organizations
World Market

Edited by Red Kann

As Charles Einfeld Sees it . . .

". . . I am convinced that this is the most complete volume of its kind. It is referred to over and over again by executives, theatre managers, publicists, field personnel, etc.—in fact, anyone who requires information and facts about our industry."

There just isn't anything like it in this industry. It is the accepted "Who's Who and What's What" for the entire field. Even at several times its price, many executives would not be without the latest Almanac!

The previous edition was a sell-out!
To make sure of your copy, order NOW.

QUIGLEY PUBLISHING CO.
Rockefeller Center, 1270 Sixth Ave.
New York 20, N. Y.

Please reserve a copy of the 1952-53
Motion Picture and Television **ALMANAC**

Enclosed please find check for $5.00 in full payment, including shipping charges.

Mail to—

Name . . . .

Address . . . .

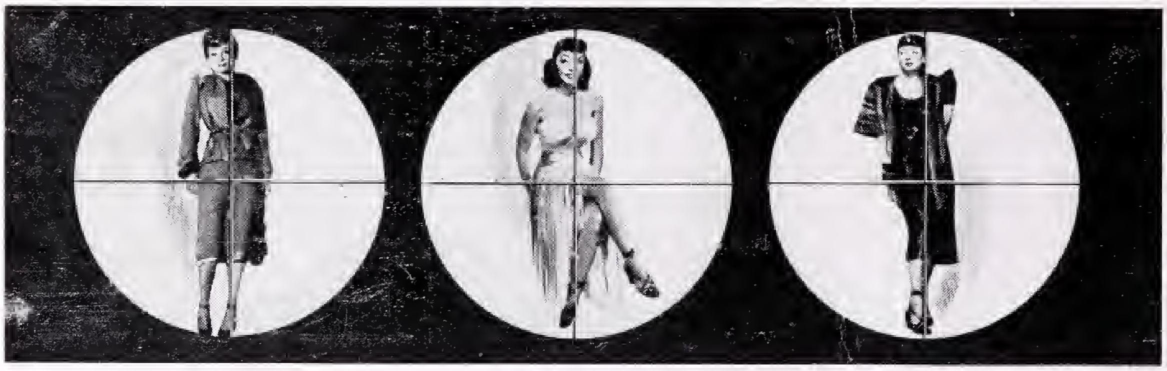
City . . . . Zone . . . State . . . . . .

THIS WEEK'S BACK PAGE NEWS

The
LAST
WORD
FROM
COLUMBIA

IT HAPPENED IN BOSTON
J. EDGAR HOOVER'S sensational exposé of THE CRIME OF THE CENTURY
Walk East On Beacon
GEORGE MURPHY
VIRGINIA GILMORE
FINLAY CURRIE
The SHOW PLACE OF NEW ENGLAND

FBI FANS STORM Boston's Metropolitan at WALK EAST ON BEACON World Premiere. Movie of the Week citations from Look, N.Y. Sunday Mirror, American Magazine, People Today start waves of raves for most realistic spy-thriller of all time.



HIT IN NEW YORK! THE SNIPER, killing 'em at the Criterion, repeats suspense records made by Stanley Kramer production in Washington, San Francisco, Philadelphia. Mass coast-to-coast openings starting this month for Adolphe Menjou, Arthur Franz thriller.

INDIANS RIDE AGAIN on spectacular p.a. tour where hundreds of BRAVE WARRIOR bookings saturate Oklahoma, Indiana and Pittsburgh territories. Christine Larson leads redmen beating b.o. drums for Jon Hall Technicolor starrer.

UNBEATEN BEST-SELLER, THE CAINE MUTINY, wins Pulitzer Prize making it world's hottest film property. Stanley Kramer plans early shooting for Herman Wouk (above) smash.

TAKES THE CAKE! Aldo Ray serves wedding cake to crowds seeing him in Judy Holliday starrer THE MARRYING KIND at Cleveland's RKO Palace. Aldo's p.a. tours daily boost his marquee rating.

MAY 24, 1952

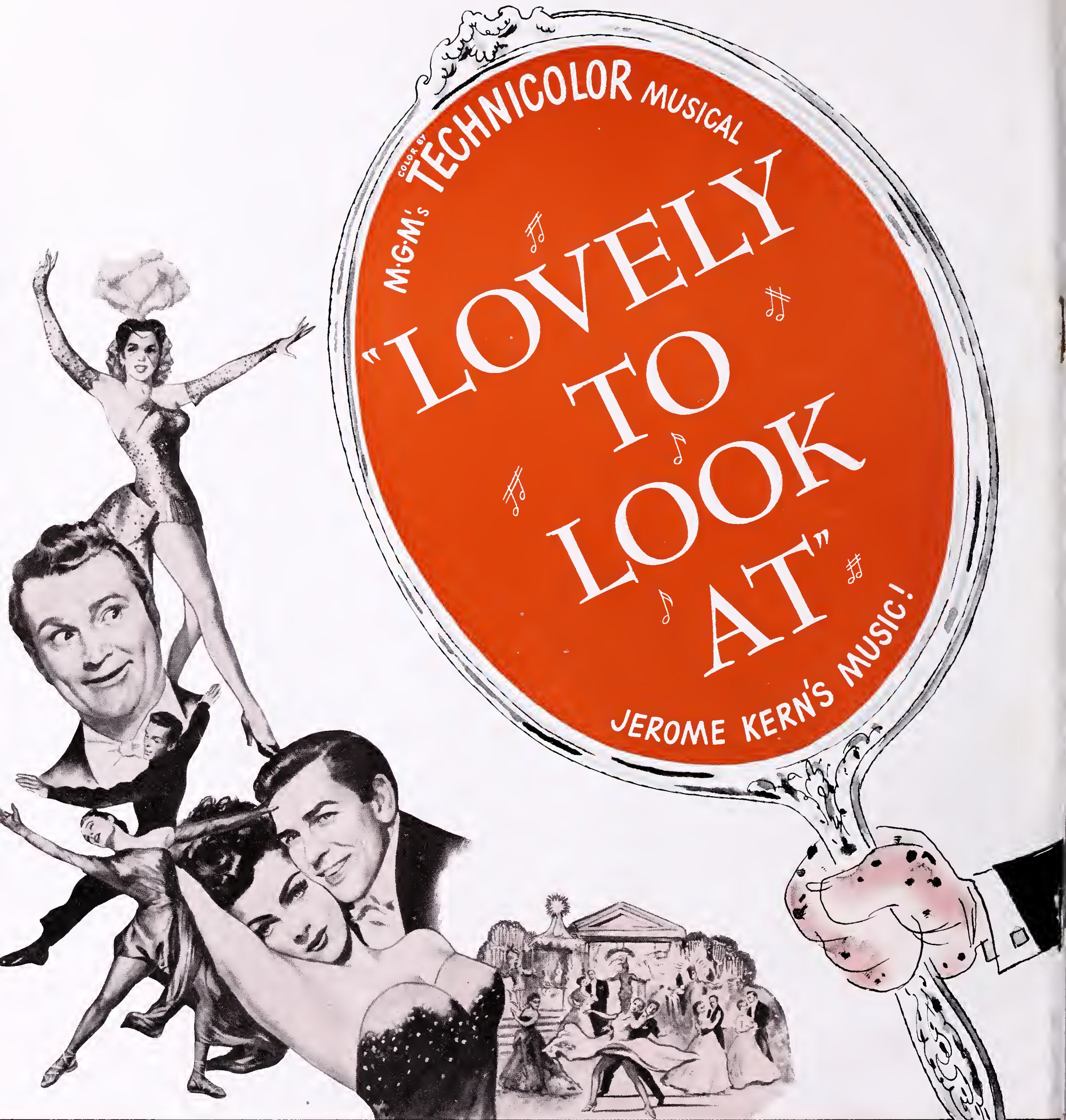
MOTION PICTURE HERALD

Summer Product Aimed At Beating the Heat —and the Competition

THE FCC—A HERALD PROFILE

REVIEWS *(In Product Digest)*: THE WINNING TEAM, KANGAROO, GLORY ALLEY, IVORY HUNTER, WILD STALLION, APACHE COUNTRY, KANSAS TERRITORY, DESERT PASSAGE

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*


M·G·M's
COLOR BY TECHNICOLOR MUSICAL
"LOVELY TO LOOK AT"
JEROME KERN'S MUSIC!

M-G-M presents

"LOVELY TO LOOK AT"

Starring

KATHRYN GRAYSON · RED SKELTON · HOWARD KEEL · MARGE and GOWER CHAMPION · ANN MILLER

with ZSA ZSA GABOR · KURT KASZNAR · Color by TECHNICOLOR · Screen Play by GEORGE WELLS and HARRY RUBY · Additional Dialogue by ANDREW SOLT

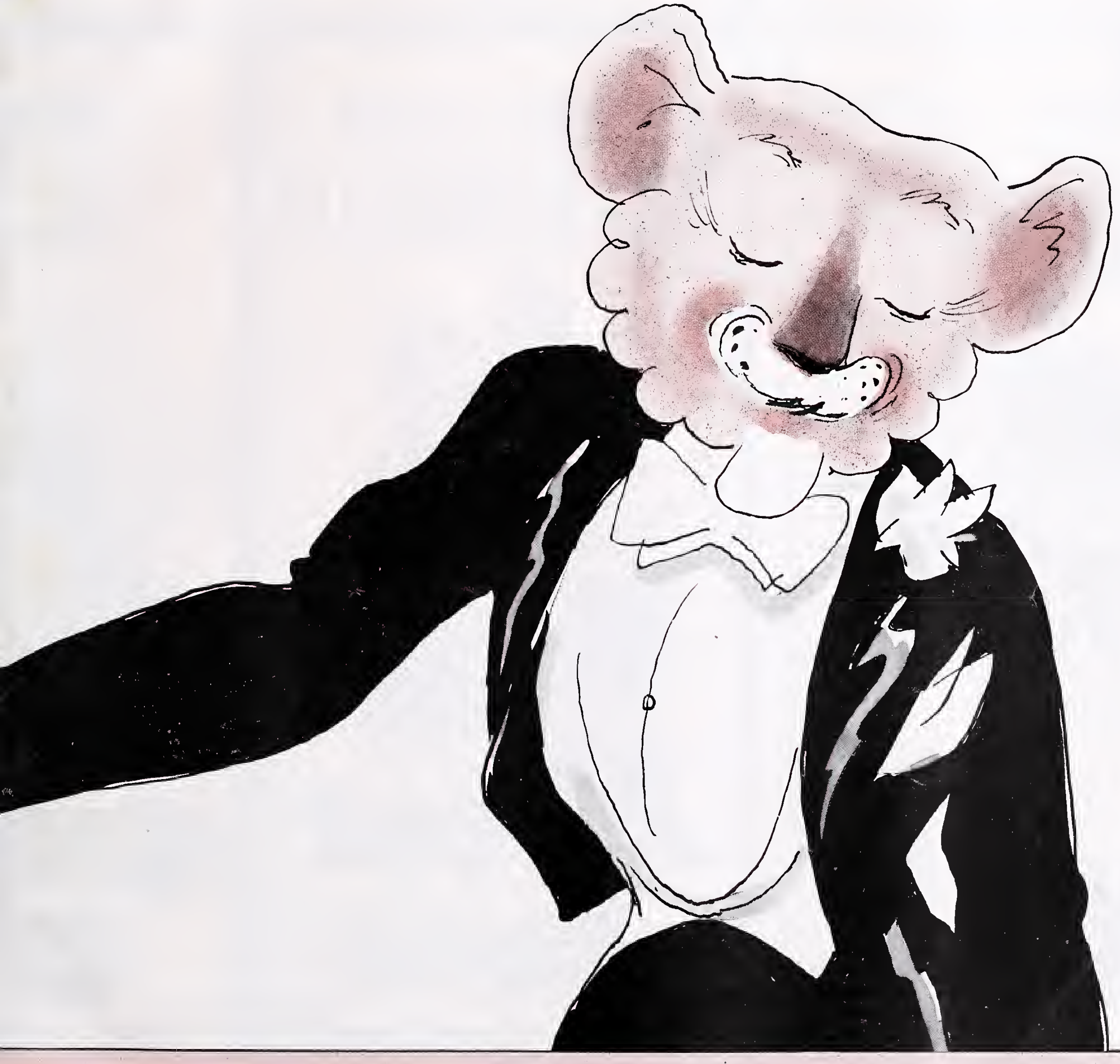
Based on the Musical Comedy "Roberta"
From the Novel by Alice Duer Miller · Books and Lyrics by OTTO H. HARBACH · Music by JEROME KERN · Directed by MERVYN LeROY · Produced by JACK CUMMINGS

"SEEING IS BELIEVING!"

The TRADE SHOW JUNE 2nd will convince you!

(New York and Los Angeles May 26th)

Now you can see the picture that was unanimously acclaimed by the exhibitors at our California gathering as one of the greatest musicals in M-G-M history!



ALBANY	20th-Fox Screen Room	1052 Broadway	6/2	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	6/2	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	6/2	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	6/2	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/2	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	6/2	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/2	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	6/2	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	6/2	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	6/2	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	6/2	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	5/26	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	6/2	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	6/2	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	6/2	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	6/2	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	6/2	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	6/2	11 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	6/2	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	6/2	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	6/2	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	6/2	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	6/2	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	6/2	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	6/2	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	6/2	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	6/2	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	6/2	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	6/2	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	6/2	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/26	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	6/2	2 P.M.

Everywhere soon for the happy month of JUNE!

WARNER POWER

GORDON MACRAE · EDDIE BRACKEN

"About face"

COLOR BY TECHNICOLOR

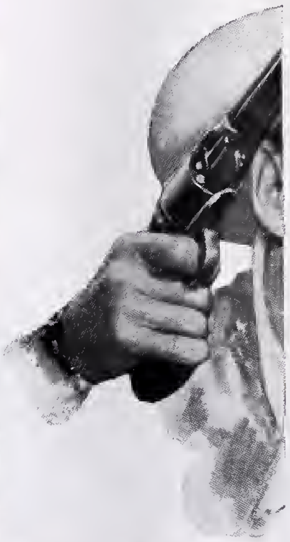
ALSO STARRING DICK WESSON · VIRGINIA GIBSON
PHYLLIS KIRK · AILEEN STANLEY, JR.

SCREEN PLAY BY
PETER MILNE Songs by Charles Tobias and Peter De Rose
Musical Numbers Staged and Directed by LeRoy Prinz
Musical Direction Ray Heindorf
PRODUCED BY WILLIAM JACOBS DIRECTED BY ROY Del RUTH

BEN KALMENSON DRIVE
WB
JUNE 1-SEPT. 27

WAI
POI

RAN
SC



"CAR
CI

W

WITH
LUCILLE NORMAN
SCREEN PLAY BY SLOAN N
PRODUCED BY
DAVID WEISBART DIRECTED

RNER
WER

DOLPH
OTT

RSON
TY"

COLOR BY
ARNERCOLOR

· RAYMOND MASSEY
BLEY AND WINSTON MILLER
BY ANDRE DeTOTH

WARNER
POWER

GLORIA
SWANSON

"3 FOR
BEDROOM C"

COLOR IN
NATURAL COLOR

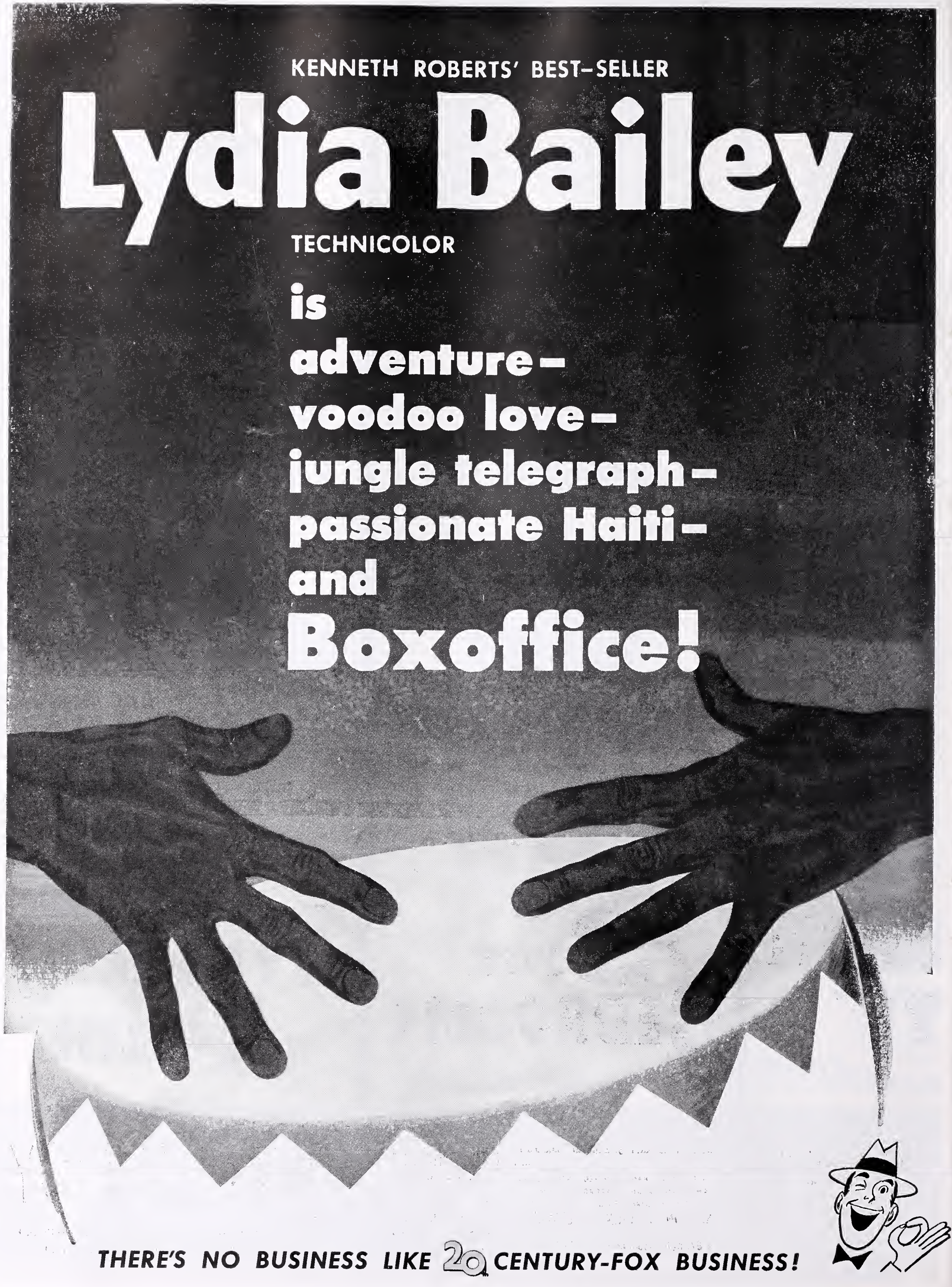
Based on the Novel by GODDARD LIEBERSON WITH JAMES WARREN
FRED CLARK • HANS CONRIED • STEVE BRODIE JANINE PERREAU
ERNEST ANDERSON • MARGARET DUMONT
WRITTEN and DIRECTED BY
MILTON H. BREN
ASSOCIATE PRODUCER
EDWARD L. ALPERSON, JR.
A BRENCO PRODUCTION
DISTRIBUTED BY WARNER BROS.

WARNER
POWER

DORIS RONALD
DAY · REAGAN

in... AND AS
"The
Winning
Team"

ALSO STARRING
FRANK LOVEJOY
SCREEN PLAY BY
TED SHERDEMAN AND SEELEG LESTER & MERWIN GERARD
PRODUCED BY BRYAN FOY DIRECTED BY LEWIS SEILER



KENNETH ROBERTS' BEST-SELLER

Lydia Bailey

TECHNICOLOR

is
adventure –
voodoo love –
jungle telegraph –
passionate Haiti –
and

Boxoffice!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 187, No. 8

May 24, 1952

Red Kann

By Martin Quigley

Out of Hollywood at midday May 15 came the shocking news of the wholly unexpected ending of the brilliant and colorful career of Maurice D. Kann, one of the best loved and most respected personalities throughout the breadth of the industry of motion pictures.

For some three decades the byline, "Red Kann," bore a magnetic attraction to readers of the industry press who sought a source of reliable information and informed comment. Conspicuous among his attributes was a sense of fair play which even in the midst of controversy he carefully cherished.

Red brought to his activities as editor, writer and publishing company executive a broad and exact knowledge of the motion picture and the industry. For many years his keen judgment of the attraction values of motion pictures drew and held the attention of countless persons in all branches of the industry.

His legion of friends and admirers will be happy to know that to the very end he was his happy, buoyant self. His final published article was a characteristic expression in which he reported on product just reviewed in Hollywood with enthusiasm and an evident sense of glorying in these newest achievements of the screen.

As Red's friend and colleague of many years these lines of appreciation and farewell are written painfully, with an exceedingly heavy heart. The industry has lost a warm and dedicated spokesman. I have lost much more—a friend.

TV and Comic Book Probes

THE motion picture industry is entitled to feel a sense of quiet satisfaction in the fact that the two recent investigations ordered by the House of Representatives into certain entertainment media do not include films. This time television and radio programs, and books, magazines and comic books are scheduled to come under the scrutiny of House Committees. The investigation of TV and radio programs will be made by the House Commerce Committee and the probe of books, magazines and comic books by a special nine-man committee headed by Representative E. C. Gathings of Arkansas, who sponsored the resolution.

Criticism of programs strikes a responsive memory in the film business. Years ago it was pictures that were blamed for crime waves and other forms of delinquency. That the industry is not subject to criticism this time is a splendid tribute to the effectiveness of the Production Code and the Production Code Administration.

It is unlikely that Congressional investigations will have significant effects on TV and radio program content or on the type of material in so-called comic books except in so far as the broadcasters, on the one hand, and the publishers concerned, on the other, decide to accept the responsibility that is theirs in these matters. The television industry has adopted a code of its own. Let television broadcasters show that voluntary self-regulation makes any federal regulation unnecessary in that field—as it has in motion pictures.

Logically both the broadcasters and the advertising agencies and sponsors should all take steps to insure that TV programs do not arouse responsible public protest on moral grounds. The problem with respect to the publishers of some comic books and other books intended for mass sale among youngsters is somewhat more difficult to approach. The major responsibility for doing an industry self-policing job would seem to lie with the magazine and book distributors and sales agencies. Some of the publishers in the field lack a realization of their obligations to the public.

All organizations working in the entertainment field should conduct their operations so that no Congressional investigation would be indicated, necessary or justified. Some day American public opinion will be so aroused that Congressional investigations simply for publicity purposes will prove unattractive to members of the House and of the Senate.

■ ■ ■

¶ Theatres of the country now have another fine opportunity to contribute a few minutes of their screen time to a cause close to the hearts of many of their patrons. The United Cerebral Palsy 1952 campaign trailer, made by Republic and featuring John Wayne, is now available through National Screen Service offices. The public needs to know more about the work being done to help victims of cerebral palsy, most of whom are children. As the public learns more, the flow of contributions will increase. Exhibitors will be proud to reflect that they have helped in the best way they can—by running the trailer as soon as possible, and, in any case, before the end of June.

■ ■ ■

¶ Exaggeration of the week: "Nobody can claim to be civilized today unless he has a television set"—from a speech by Lord Brabazon, famed for achievements in the field of aeronautics, at the opening of the Northern Radio Exhibition in Manchester. Lord Brabazon apparently had not read the recent report of the British Broadcasting Corporation that only three per cent of the British television viewers are persons who have had higher education and that seven out of every ten members of the average TV audience have had no formal education from the time they were fourteen or fifteen years old. Television, like motion pictures, is primarily a medium of entertainment, and not an instrument for raising the level of civilization.

Letters to the Herald

Star Exploitation Week

To the Editor:

We feel that there is a fine group of new stars on the horizon but for some reason the method of exploitation is not bringing them to the peak of their draw. In the old days stars such as Joan Crawford, Norma Shearer, Bette Davis, Barbara Stanwyck, etc., were developed so that they became top attractions and could stand on their own feet no matter what pictures they were put in. Now it seems that the youngsters do not reach the same stature.

People know about Jeanne Crain but she can't draw them in at the box office. They know about Tony Curtis and Debra Paget but for some reason it means nothing at the box office.

I believe the old type of publicity agent could impress the American public much more than those in charge now. The only outstanding job done in recent years was on Ava Gardner. It seems that several of the current group of starlets and young stars could be put on a more substantial basis with the American public by making outstanding pictures with them. Doris Day is one of the few examples.—*JOSEPH BLUMENFELD, Blumenfeld Theatres, San Francisco, Calif.*

Bring Children Back

To the Editor:

We believe that new talent of possible star value should be presented in the very top bracket pictures and that one picture is not a sufficient test of their popularity.

Then, it seems to us that if we can find some medium to bring the children back to the theatres it will not take so long for new talent to develop. Bringing the children back also brings a percentage of the adults with them, and there is no better means of mouth-to-mouth advertising than the children offer.—*SKIRBALL BROS., Cleveland, Ohio.*

Follow the Stars

To the Editor:

The American public, not only in their movie entertainment but sports entertainment and everything else as well, have always been the followers of the star system. The star system has been nurtured and promoted by stars or talent and ability appearing very often in a series of pictures, and this is what should be done now. Develop new personalities and instead of using them occasionally or spasmodically in big pictures use them often—every six or eight weeks—so that the public can become familiar with them and a following can be created for them so that then it is not necessary that every picture they appear in be outstanding. In other words, let's have our public go back to following the stars.—*HARRY C. ARTHUR, JR., F. & M. Stageshows, Inc., Los Angeles, Calif.*

Develop New Stars

To the Editor:

I believe that new talent should be exploited by the exhibitors in personal appearances. This medium of publicity from coast to coast would assure the new star of a following and the personal contact through the theatre would be a perfect tie-in for the exhibitor and distributor. A new screen personality could be very effective and increase the box office returns. Too often new talent is forgotten after the first few pictures. We should spend more time developing these new stars.—*WILLIS E. SHAFFER, Fox Mid-West Theatres, Hutchinson, Kan.*

Grass Roots Tour

To the Editor:

New talent must make "grass root" tours. They have to meet the people just like a candidate for reelection during election year. —*Wisconsin Exhibitor.*

More Premieres

To the Editor:

We believe more stars, both the established and coming stars, should make more personal appearances, especially in the smaller situations, which are generally overlooked.

There should be more big premiere showings held, and by this means introduce to the public both the new stars and established stars. A good example of this is Bing Crosby's premiere showing of "Here Comes the Groom" in Elko, Nevada. This did more to sell this picture than any other means could have accomplished, especially is this true of the situations in the western states.—*DALE LEE, Wilma & Dream Theatres, Coeur d'Alene, Idaho.*

Star Salesmanship

To the Editor:

We need more salesmanship in building the reputation of new stars. Names have been a big item in the selling of attractions in the past. The day of one name assuring large box office returns is gone. We have a number of stars today who are top drawer, but who do not have the selling power of names like Fairbanks, Gable (in his hey day) and many others whose names guaranteed results.—*D. C. MENZIES, Palace Theatre, Calgary, Alberta, Canada.*

No Real Incentive

To the Editor:

The reason that TV is hurting me more now than before can be summed up in that, with all the young people taking jobs in larger towns or in military service the older adults have no longer any real incentive to get out of the house—also economic conditions are considerably worse than they were six months ago and people just don't have money for entertainment any more!—*CARL F. NEITZEL, Juno Theatre, Juneau, Wis.*

Story Must Be Right

To the Editor:

We have experienced, since the year one, that neither star nor color can do it all. Some stories have killed stars. What we need is human, down-to-earth stories. If the story type is right, you don't need color or a $200,000 budget. What could be sillier and cornier than the Abbott and Costello junk or the Percy Kilbride and Marjorie Main stories. Remember "The Egg and I." They eat this kind of stuff up, and it doesn't cost a lot of money to produce.—*OSCAR KORN, O. K. Theatre Enterprises, Dallas, Texas.*

TV Has Hurt

To the Editor:

Quite obvious as people get hard up they stay home even more. While business has dropped in non-TV areas, it has dropped far more in TV towns.—*HAROLD D. FIELD, Pioneer Theatre Corp., Minneapolis.*

New Faces with Stars

To the Editor:

It has been proved that unknown stars will not carry the average production. Notable example is "Golden Girl," a good picture but without star appeal. I think the best plan is to feature new faces, but along with a definite star. In this way the star will bring them in and the patron will be impressed and come to know the new faces.—*F. W. DAVIS, Davis Theatres, Morganton, N. C.*

MOTION PICTURE HERALD

May 24, 1952

PRODUCTION plans of all studios hit note of optimism Page 13

WARNER production list has rosy hue, 27 of 33 in color Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

TRADE hearing much about Metro "Seeing Is Believing" trip Page 18

ARBITRATION rules committee delays next meeting to June 16 Page 18

FRENCH offer terms; Johnston brings proposal from Paris Page 20

RED KANN dies in Hollywood; whole industry is shocked Page 22

20TH-FOX stockholders told TV and films eventually must merge Page 24

FCC—seven people of importance, to screen, seen in profile Page 25

NPA approves 23 new theatre building applications Page 29

BRITISH exhibition sees sponsored Television only in remote future Page 32

UNITED ARTISTS closes product deals with Small and Spiegel Page 32

U. S. rules service fee on theatre passes subject to tax Page 38

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 40

WAGNER built 21 drive-ins, runs the one he likes best Page 41

SERVICE DEPARTMENTS

Film Buyer's Rating Page 54

Hollywood Scene Page 37

In the Newsreels Page 45

Managers' Round Table Page 47

People in the News Page 29

Short Product at First Runs Page 53

What the Picture Did for Me Page 52

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1373

Advance Synopses Page 1374

Short Subjects Page 1375

The Release Chart Page 1375

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► Having experimented one way and another, theatre men seem to have come to the conclusion that a screen-plus-stage program, in the right situations, is still a good buy for the public. In New York, for example, after an on-again-off-again policy at the Warner theatre on Broadway, the house is returning to a regular stage show. And down the street at the Palace, unavailability of big stars like Betty Hutton and Judy Garland will revert the house to a policy of a stage show with no big star, and screen fare.

◄ If the findings in the House of Representatives' investigation of television and radio program content inspire the solons to do the same to motion picture programs, the net effect, when all the comparisons are in, cannot be other than favorable to the latter.

◄ Only a trickle of applications for new TV stations have come into the FCC so far. But this doesn't surprise FCC officials. They have expected that most applicants, in large cities where competitive hearings will be necessary, would wait until close to the deadline, to give competitors the least possible chance to see their plans.

► The Warner announcement of an 82 per cent color release roster for 1953 speeds, by force of challenge, the coming of the all-color era.

► The lifting of restrictions on installment buying figures to restore the spending mood, and spending money, necessary to the welfare of this or any business

► Testimony at the FCC Paramount hearings on the Paramount-Scophony ties has drawn the hearings out still further, and don't be surprised if testimony of officials of British Scophony, Ltd., is introduced later, either in person or by deposition.

► Is this the shape of things to come? CBS hopes so, apparently, because Wednesday it unveiled for writers and commentators in New York a "gigantic two-ton all electronic scale model" of its Television City in Hollywood. It just had to be Hollywood where they located it.

► More film cases have reached the Supreme Court this year than for many years—anti-trust, censorship, regulation of film carriers, advertising film contracts.

► At least some key Allied States Association officials are now plainly hostile to the arbitration efforts. They argue it is clear the distributors will not arbitrate rentals and that the independent exhibitor should not be asked to put up money to finance such a plan.

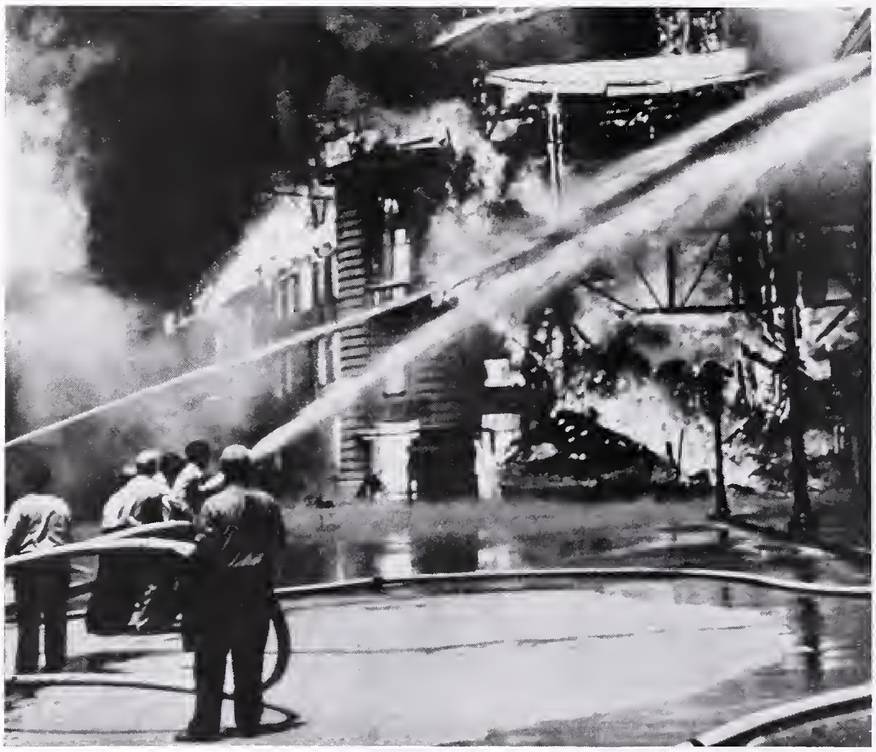
► That the Paramount consent decree, and the subsequent reorganization of corporate setups and trade practices, did not mean a lessening of government supervision of the film industry, has become more evident than ever. This week, it was revealed that the Senate Small Business Committee has launched a probe of film trade practices since the handing down of the decree. This latter news, if anything, may help speed the setting up of an all-industry arbitration system, where disputes could be resolved with Government "help."

► With Twentieth Century-Fox apparently breaking the ice, look for more of the major companies to get into the production of special films for television. Spyros P. Skouras this week indicated that 20th-Fox has plans afoot to make special TV product. At the same time he emphasized that there would be no sale of old films to TV. That would appear to be the pattern for the future.

► The number of film stars making their debut on television is increasing, and there are few protests, as theatremen have come around to the view that such appearances act as a personality trailer of no uncertain appeal. Eleanor Powell's recent stint on TV may pave the way to a screen comeback, and Hedy Lamarr also was seen on the air recently for the first time.

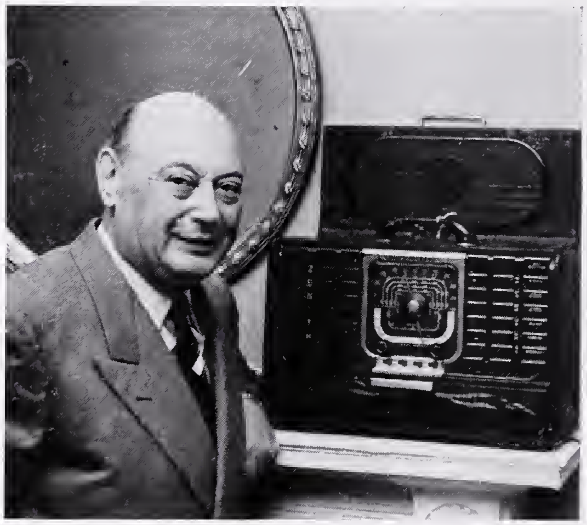
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fousel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



THE REAL THING this time. Fighting the $1,500,000 blaze last Saturday at the Warner studio, Burbank, Cal. Local and Los Angeles firemen were aided by 1,500 Warner workers. Burned were old sets, including the famed "New York street," and the biggest sound stage. Two local TV stations had telecamera crews on the scene. See page 36.

GUEST at the 37th annual dinner of the Association of Canadian Advertisers, at Toronto, Leo McCarey, Paramount director-producer, left, looks over the program with John J. Fitzgibbons, president of Famous Players Canadian circuit.



By the Herald

BORIS MORROS is in the country with his newest picture. The producer of an Austrian musical now titled, "Marika," he is discussing its distribution and exploitation; and he intends to stay a while, he said, studying his next, probably about the greatest vaudeville acts in their chief centers, the Palace, New York; Palladium, London; and the Scala, Berlin.

AT THE MERCHANDISING SEMINAR, left, held in Charlotte, N. C., by the Wilby-Kincey circuit. In array are Gene Parrish, Carolina Theatre, Columbia, S. C.; Neil McGill, Greensboro, N. C., city manager; Sid Blumenstock, Paramount advertising manager; and Urey Rice, Winston Salem, N. C., city manager.

HARRIET PARSONS, below, as she met trade writers in the New York office of Don Prince, shown with her, RKO Radio publicity director. Producer of the Wald-Krasna "Clash By Night," Miss Parsons stressed efforts at economy without sacrifice of quality. Her next will be "Size 12." Miss Parsons is doing her stint for COMPO, appearing three days this week in Pennsylvania.

A SCENE above during the series of meetings which United Artists vice-presidents William Heineman and Max Youngstein held with exchange personnel in exchange centers. Exhibitor guests in San Francisco are Eric Wilson, Blumenfeld Theatres; H. Nasser and J. Flanagan, Nasser Bros.; F. Dixon, Golden State; B. Hamm; Herbert Rosener, Rosener Theatres; I. Ackerman; G. Kislingbury, North Coast Theatres.

By the Herald

JOAN CRAWFORD, right, said during a New York visit this week she would continue to produce and perhaps to star. Her first co-production, with Joseph Kaufman is "Sudden Fear," and she will help sell it on the road. The pair made "Sudden Fear" for $600,000 on the Republic lot. She will be sole producer of her next, she predicted.

By the Herald

THEY ARE DISCUSSING A WORLD PREMIERE, that of Republic's "I Dream of Jeanie," scheduled for Pittsburgh's Fulton Theatre during Welcome Week, May 13-June 8. The men are John Walsh, Fulton manager; James H. Young, Jr., co-chairman of Welcome Week; and I. T. Sweeney, branch manager in Pittsburgh for Republic. Stars of that company will make personal appearances during Welcome Week.

RELEASE AND PROMOTION of new Universal-International product was the subject at the Chicago meeting above. Seated: Jeff Livingston, eastern advertising manager; Charles Simonelli, eastern ad-publicity manager; P. T. Dana, eastern sales; James J. Jordan, circuit sales; Charles J. Feldman, domestic sales; Alfred E. Daff, world sales; David A. Lipton, ad-publicity vice-president; Phil Gerard, eastern publicity manager; and Ray Moon, domestic sales. Standing, P. F. Prosian, Barney Rose, Manie Gottlieb, John Scully, James Frew, Irving Sochin, Foster Blake, Henry Martin, F. J. A. McCarthy, Ben Katz, David Levy.

By the Herald

AN APPEAL by Miss Israel of 1952, Michal Harrel, at the United Jewish Appeal luncheon in New York Tuesday. More than $390,000 was pledged from industry leaders. With her at the dais are Jack Cohn, Columbia; Samuel Rosen, 1950 and 1951 industry drive chairman; Robert Benjamin, 1952 chairman; Barney Balaban, co-chairman; and Louis Novins, Paramount. The latter gave his impressions of Israel during a recent visit. Mr. Rosen and Mr. Balaban received a silver bowl and a desk set, respectively, for their service to the UJA.

SHERBURNE R. GRAVES, manager of the Interstate Circuit, New England, Plymouth Theatre, Plymouth, N. H., took first prize in the chain's exploitation contest.

Taylor

FIVE-CENT SODAS, above. That's a price roll-back to 1902, period of 20th Fox's "Wait 'Til The Sun Shines, Nellie"; and the people of Hutchinson, Kas., graced by the premiere, appreciated the idea. Merchants ran Nellie Bargain Day sales May 13 and 14. At the right, musicologist Sigmund Spaeth, at the right, leads barbershop balladeers Elmer Rhoden, Jean Peters, Helene Stanley, Hugh Marlowe, Fred Souttar, George Jessel, and Willis Shaffer. Their song: "Wait 'Til The Sun Shines, Nellie."

MEETING THE EXHIBITORS at the Milwaukee premiere of U-I's "No Room For The Groom" are stars Tony Curtis and Piper Laurie. With them are Truman Schroeder, Marcus Theatres; Paul Schmidt, Warners; Russ Mortenson, Standard; Don Baier, Century Theatre; Harry Karp, Eskin Theatres; Howard Clark, Standard; Jake Eskin, Eskin; Dick Saeger, Unity Theatres; Tom Cornell, Warners; Dave Goldman, U-I; Ed Vollendorf, Theatres Service; Ike Levy, Unity; Irv Clumb, Towne; Harry Perlewitz, Theatres Service; Laren Husten, Troy Theatre.

PRODUCTION PLANS HIT HIGH NOTE OF OPTIMISM

Summer Schedules Mean Big Films for Theatres; Color Important Factor

Long-range planning and thinking characterize recent product announcements from Hollywood, denoting a new upsurge in studio enthusiasm and firm confidence in the future of the motion picture theatre.

There is particular and happy emphasis on the summer months when the theatres, ordinarily easy victors over television by dint of air-conditioning and superior entertainment, will have to buck public interest in electioneering and the Chicago political conventions in July.

Studios Planning at Long Range and Talking About It

The studios are looking ahead, some as far as 1954, and they are letting the exhibitors know what they can expect. The product is varied and highly colorful in a very real sense of the word.

Color is the keynote in the forthcoming films. Warner Brothers has gone the farthest in that direction, announcing this week that a full 82 per cent of its new releases will be photographed in the hues of Technicolor, Supercinecolor, Naturalcolor and of course the new WarnerColor.

Other studios are hitting the 50 per cent mark in their color product, and some are steadily progressing beyond it. The various color processes, and particularly Technicolor, are expanding as rapidly as possible. Dr. Herbert Kalmus, Technicolor president and general manager, told stockholders this week his company was increasing 35mm print volume from about 400,000,000 feet a year turned out today to 600,000,000 feet in 1953.

Sees Investment Expression Of Confidence in Future

The product was getting the attention last week when MGM took exhibitors and the press to the studio for its "Seeing Is Believing" sessions. In announcing Metro production plans up to January 1, 1954, Dore Schary, vice-president in charge of production, defined the meaning of his studio's unprecedently detailed program:

"Such long-range plans offer powerful evidence of the faith of our company's officials in the future of the picture industry," Mr. Schary said. "The investment in such a production program is obviously tremendous and I can think of no greater demonstration of confidence in the future of any business."

Of the 81 Metro will turn out by 1954, 39 will be in color, with the majority in Technicolor and a few in the new Ansco Color process developed by the studio. Altogether, MGM has 19 films completed and ready for release, 11 in production and 53 in active preparation.

Metro has a strong summer lineup. It includes: June 6—"Glory Alley," Ralph Meeker, Leslie Caron; June 13—"Pat and Mike," Spencer Tracy, Katharine Hepburn; June 27—"Scaramouche," Technicolor, Stewart Granger, Eleanor Parker, Janet Leigh; July 4—"Lovely to Look At," Technicolor, Kathryn Grayson, Red Skelton, Howard Keel; July 18—"Mr. Congressman," Van Johnson, Patricia Neal, Louis Calhern; July 25—"Holiday for Sinners," Gig Young, Keenan Wynn; August 8—"The Devil Makes Three," Gene Kelly, Pier Angeli; August 15, "Fearless Fagan," Janet Leigh, Carleton Carpenter; August 29—"Ivanhoe," Technicolor, Robert Taylor, Elizabeth Taylor, Joan Fontaine.

Twentieth Century-Fox has announced 17 pictures (nine in color) completed and ready for release; 12 (six in color) shooting or ready for the cameras; 17 (eight in color) to go before the cameras during the summer, and 31 scripts (eight in color) in preparation.

The 20th-Fox summer schedule also is heavily laden with entertainment. Set for release in June are: "Kangaroo," Technicolor, Peter Lawford, Maureen O'Hara; "Lydia Bailey," Technicolor, Dale Robertson, Anne Francis; "Lady in the Iron Mask," Naturalcolor, Louis Hayward, Patricia Medina; "Leave Her to Heaven," Technicolor reissue with Gene Tierney, Cornel Wilde; and "The Rains Came," reissue, Tyrone Power, Myrna Loy.

July: "Wait 'Til the Sun Shine Nellie," Technicolor, Jean Peters, David Wayne; "Diplomatic Courier," Tyrone Power, Patricia Neal; "We're Not Married," Ginger Rogers, Jan Sterling; "To the Shores of Tripoli," Technicolor reissue, John Payne, Maureen O'Hara, and "The Black Swan," Technicolor reissue, Tyrone Power, Maureen O'Hara.

August: "Dream Boat," Clifton Webb, Ginger Rogers; "Les Miserables," Michael Rennie, Robert Newton; "What Price Glory," Technicolor, James Cagney, Corinne Calvet.

Paramount Pictures has announced it will release 16 features, 11 of them in color, during the second half of 1952 and, looking ahead, the company has listed 19 releases for 1953, one of which is completed, seven are in the editing stages and 11 are scheduled to go before the cameras between now and October 1. A total of 35 new productions, three of them in color, also have been announced.

Summer Product Set to Beat TV Competition

The summer product lines up as follows: For May release—Hal Wallis' "Red Mountain," Technicolor, Alan Ladd and Lizabeth Scott; June—"The Atomic City"; Nat Holt's "Denver & Rio Grande," Technicolor, Edmond O'Brien, Sterling Hayden; July—Hal Wallis' "Jumping Jacks," Martin and Lewis; "The Greatest Show on Earth," Technicolor; "Encore." August—"Carrie," Jennifer Jones, Laurence Olivier, and "Son of Paleface," Technicolor, Bob Hope, Jane Russell, Roy Rogers.

Universal Pictures plans to release 17 during the second half of 1952, eight of them in color. Releases in 1952 will total 35, the same as in 1951. Summer product lines up as follows:

June: "Ivory Hunter," a J. Arthur Rank picture in Technicolor; "Scarlet Angel," Tech-

(Continued on page 16, column 3)

ROSY HUE TO WARNER LIST WITH 27 OF 33 IN COLOR

"We believe our future has never been rosier, both literally and figuratively."

With this comment, Jack L. Warner, vice-president in charge of production at the Warner Bros. studio, announced this week that 27 of the company's 33 forthcoming releases would be in color.

Nine will be filmed in WarnerColor, 16 in color by Technicolor and one each in Natural Color and SuperCinecolor.

Pointing out that this represented a record-breaking 82 per cent, Mr. Warner said inspiration for this tremendous increase in color filming at the Warner studio "stems from our complete confidence in the future of the motion picture industry and our aim to satisfy the public demand for color."

He disclosed the company was also experimenting with color newsreels, saying, "the time is not too far off when spot news will be shot, processed and distributed in color as quickly as black and white." WarnerColor can be used in ordinary cameras and is said to lend itself to rapid processing.

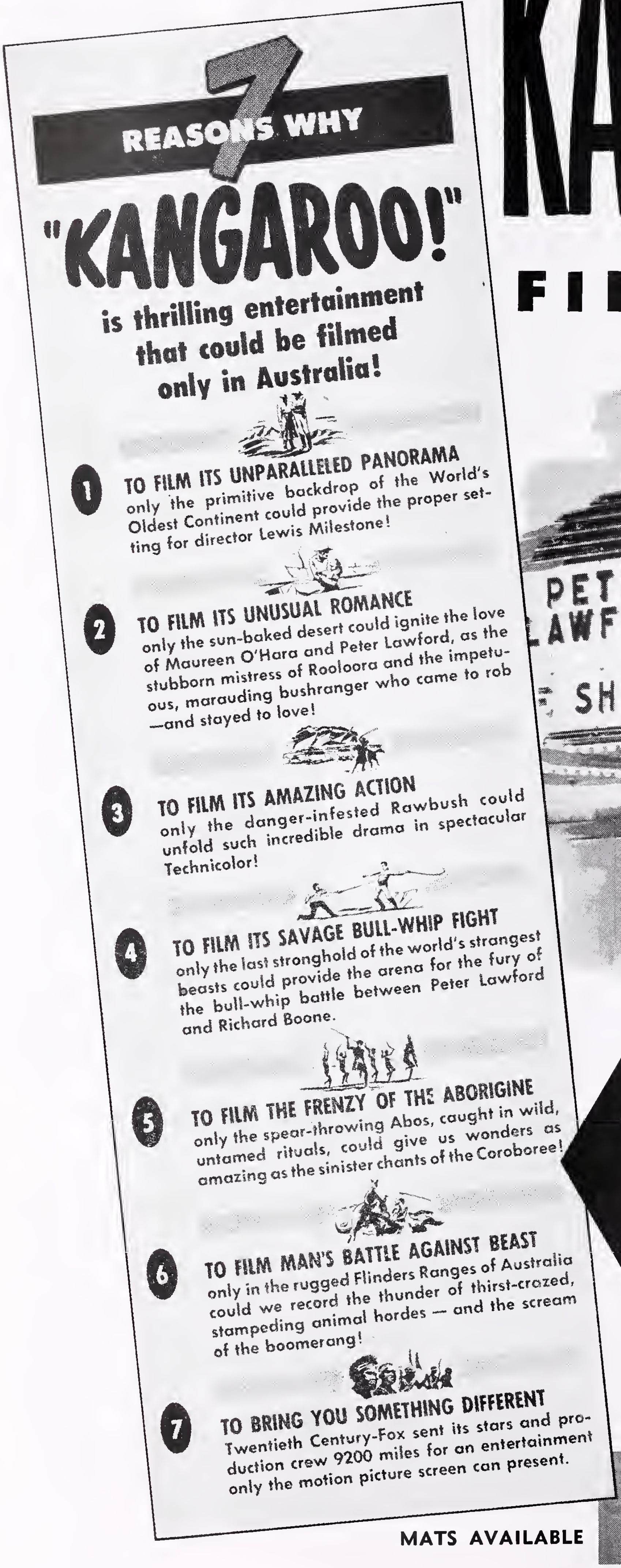
"The confidence in our future, which has directed this phenomenal increase in the percentage of color films from Warner Bros., is represented in the completion of our studio laboratory equipment for WarnerColor, both in processing it for dailies and making our release prints. In brief, we believe our future has never been rosier."

Color releases for the coming year include the following: WarnerColor—"Carson City," "The Miracle of Our Lady of Fatima," "Springfield Rifle," "Kiss Me Again," "Broadway Revisited," "Come on, Texas," "The End of the Rainbow," "Helen of Troy," "Stop, You're Killing Me."

Technicolor productions include: "About Face," "She's Working Her Way Through College," "Where's Charley?," "The Story of Will Rogers," "The Crimson Pirate," "April in Paris," "The Iron Mistress," "The Desert Song," "The Man Behind the Gun," "The Jazz Singer," "The Eddie Cantor Story," "The Sea Rogue," "His Majesty O'Keefe," "By the Light of the Silvery Moon," "The Grace Moore Story," "Sally." "3 for Bedroom C" was to be photographed in Natural Color and "Abbott and Costello Meet Captain Kidd" in SuperCinecolor.

"KANGAROO!"

FIRST ENGAGEM



7 REASONS WHY

"KANGAROO!"

is thrilling entertainment that could be filmed only in Australia!

1. TO FILM ITS UNPARALLELED PANORAMA only the primitive backdrop of the World's Oldest Continent could provide the proper setting for director Lewis Milestone!

2. TO FILM ITS UNUSUAL ROMANCE only the sun-baked desert could ignite the love of Maureen O'Hara and Peter Lawford, as the stubborn mistress of Rooloora and the impetuous, marauding bushranger who came to rob —and stayed to love!

3. TO FILM ITS AMAZING ACTION only the danger-infested Rawbush could unfold such incredible drama in spectacular Technicolor!

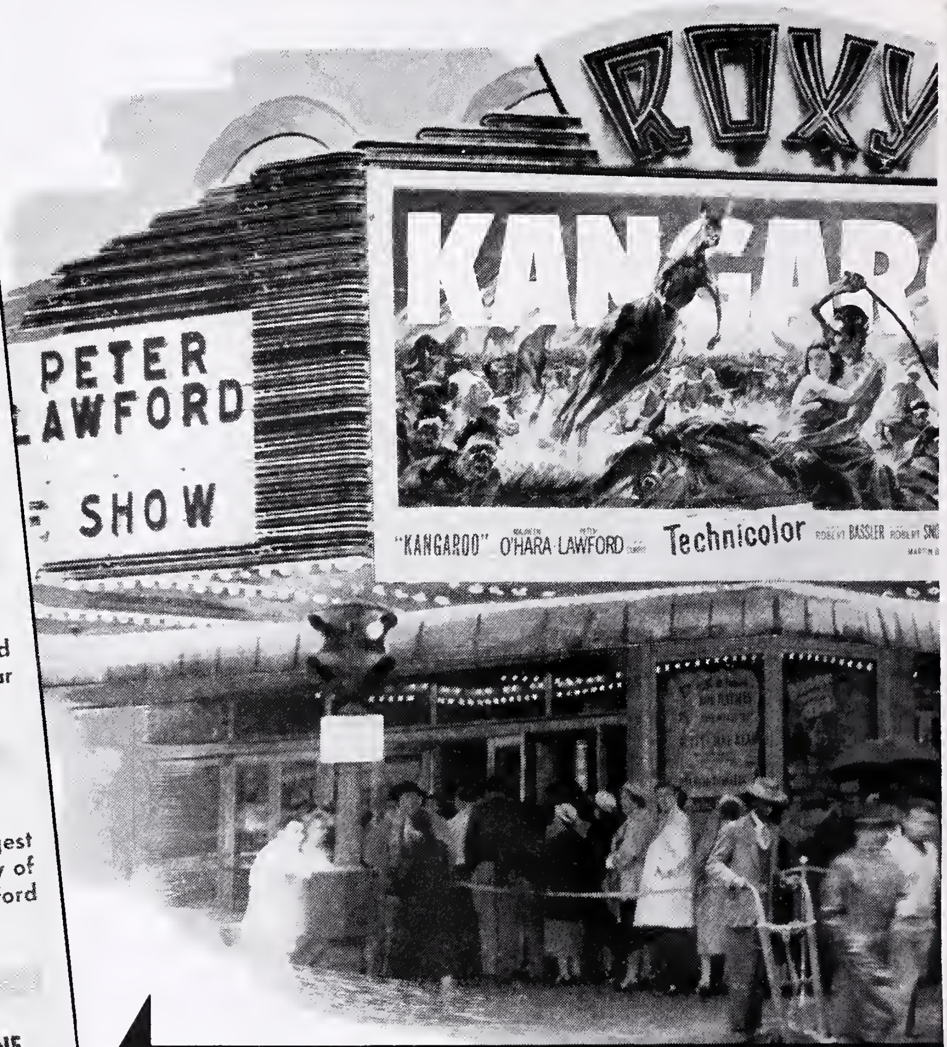
4. TO FILM ITS SAVAGE BULL-WHIP FIGHT only the last stronghold of the world's strangest beasts could provide the arena for the fury of the bull-whip battle between Peter Lawford and Richard Boone.

5. TO FILM THE FRENZY OF THE ABORIGINE only the spear-throwing Abos, caught in wild, untamed rituals, could give us wonders as amazing as the sinister chants of the Coroboree!

6. TO FILM MAN'S BATTLE AGAINST BEAST only in the rugged Flinders Ranges of Australia could we record the thunder of thirst-crazed, stampeding animal hordes — and the scream of the boomerang!

7. TO BRING YOU SOMETHING DIFFERENT Twentieth Century-Fox sent its stars and production crew 9200 miles for an entertainment only the motion picture screen can present.

MATS AVAILABLE



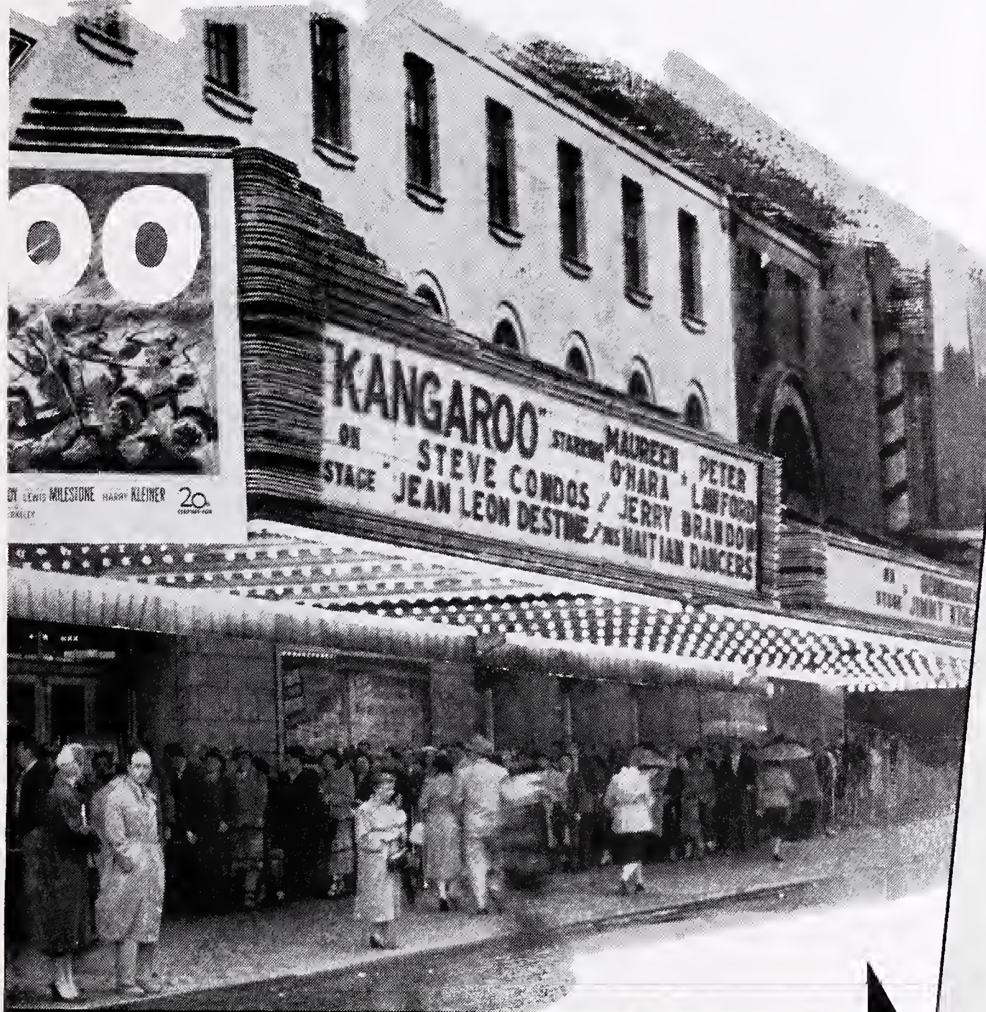
Here are two of the wh
ads that launched "KA

TV Trailers available FREE thru
20th Century-Fox Exploitation Dept.
444 W. 56th St., New York 19, N.Y.

There's No Business Like

'SMASHEROO!

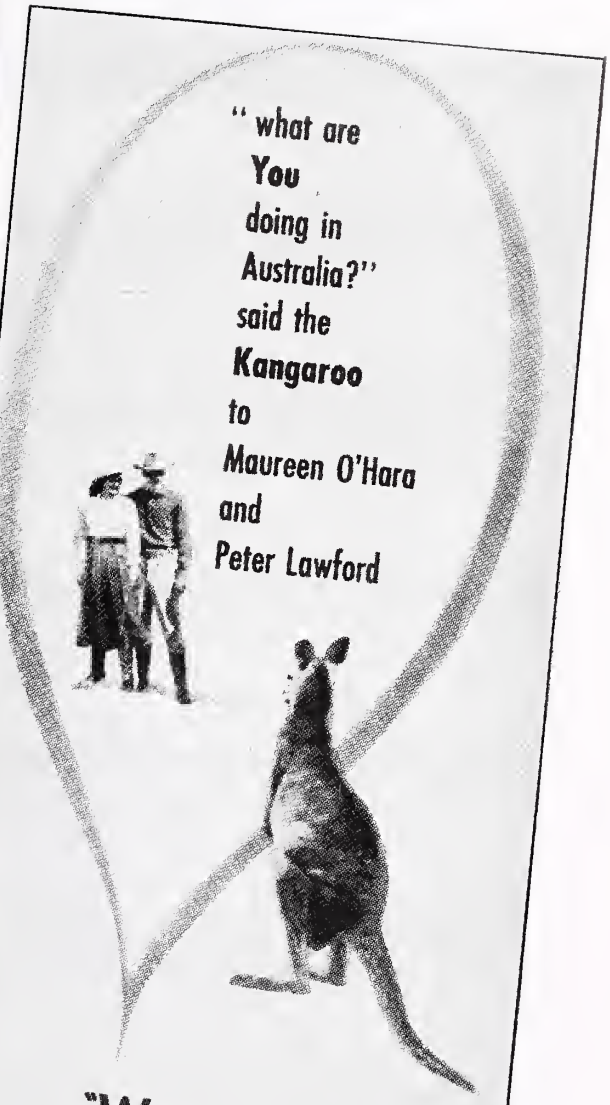
ENT, ROXY, N.Y.


KANGAROO
STARRING MAUREEN O'HARA PETER LAWFORD
ON STAGE STEVE CONDOS / JERRY BRANDOW
JEAN LEON DESTINE / HIS HAITIAN DANCERS
LEWIS MILESTONE HARRY KLEINER 20

amaroo 20th Century-Fox
NGAROO" in New York!

DATE IT NOW!
Play it while it's hot!

20 Century-Fox Business!



" what are
You
doing in
Australia?"
said the
Kangaroo
to
Maureen O'Hara
and
Peter Lawford

"WE came to make an off-beat and unusual entertainment in full Technicolor. To live a savage romance—of the stubborn Irish mistress of Rooloora and the impetuous, marauding Bushranger who came to rob—and stayed to love. A romance set against the pre-historic background of your own fabulous, exciting continent!

HERE we found the cry of mighty adventure...the scream of the bull-whip and the boomerang... the frenzied chant of spear-throwing Abos—the forgotten tribe of primitive Aborigines in their ancient Coroboree rituals.

20th Century-Fox sent us 9200 miles to make the first American motion picture filmed in Australia—the land that time forgot!"

"KANGAROO!"

TECHNICOLOR

MATS AVAILABLE

Terry Ramsaye Says

WHERE IT IS—For the first time in the history of the Republic the location of the White House has been established. It has taken about twenty years of pursuit. Way back then, for the purposes of an incidental paragraph I consulted reference works in vain seeking the precise geographical location of the executive mansion. In last resort an inquiry was addressed to the late Marvin McIntyre, one time colleague in cinema, and then of the secretariat. Came the reply that the location of the White House had never been precisely established. That was followed with a vast map of the District on vellum and the suggestion relayed from the whimsical Chief Incumbent that the map and a taxi-cab would enable me to find the place.

Several other matters arose up here and down there, so the quest was forgotten. Some little while ago, there being again considerable discussion of the White House, directly and indirectly, in the news, it seemed appropriate to try again to find out where it was. This time the matter was taken up by mail with Harry S. Truman, across the street at Blair House, with the suggestion that he had a unique opportunity to make his Administration the first to announce where it really stood, or sat. This time steps appear to have been taken. I have now a communication from the Department of the Interior:

"We have computed the location of the White House to the nearest second on the North American Datum, as established by the United States Coast and Geodetic Survey, to be North Latitude 38°—53 minutes—51 seconds and Longitude 77°—02 minutes—13 seconds."

There we are. There has been no indication that this information is classified.

* * *

UP LIKE ASPARAGUS—The Empire State, the highest man made structure in the world, an office building soaring over New York celebrated its twenty-first anniversary the other day with the so very original ceremony as the cutting of a cake on the eighty-sixth floor, and with Miss Paulette Goddard handling the knife. Tall corn indeed. And by reason of the inflationary influence of television the Empire State has shown amazing vertical growth. It was 1,472 feet high that opening night in May of 1931 when we went down to Thirty-fourth street to go up and look across the bubbling celebration glasses into the expansive everywhere. The TV broadcasting needle now has added 222 feet, total 1,694. Five TV broadcasters toss their programs over the terrain from there. Again a great mechanism of saying, taken casually in the curious melange of what they say. Sometimes it seems an overwhelming lot of machinery and scientific intelligence in relation to what is delivered.

* * *

BACK TO REALISMS? — Something seems to be happening to the intricate arts of artificiality for stage and screen. An influence of documentary styles is manifest in many productions of the current flow. Important pictures are including many more location sequences and some include expeditions to far places half a world away. From newsreel into documentary and thence to drama completely contrived without benefit of studio, the work of Louis De Rochemont has paced the development. Along with this have come some special manifestations on the stage. There are those "Don Juan" dramatic readings, consisting of bare-stage elocution of a high order, and there's that remarkable Judy Garland long-run vaudeville performance at the Palace, in which there was nothing before the audience but Miss Garland. It would appear that the art has been using the machinery provided by technologies and stagecraft to an invasive surfeit.

For the screen the highly elaborate evolution of the artificialities of studiocraft came as a consequence of the requirements, real and presumed, of sound recording. Sound has now been assimilated.

* * *

THE PUBLIC AGAIN — Robert Montgomery in analytical mood gets himself quoted discussing television matters: "Producers have flopped, directors have flopped, writers have flopped—but the audience never fails. Did you ever hear any one say the audience flopped?" Yes, Mr. Montgomery, a lot of people have read the acid observation of the experienced Howard Dietz that "sometimes the public is a flop." It is only for the cash register that the customer is always right. It chances we live by the take. Meanwhile it is this observer's opinion that the public is often decidedly a flop, regardless of the immediate dollar answer. If this were not true we would not suffer so many social, political and economic ills. The fact that we have to live with the public, regardless, does not make it a bargain. The public levels. The uncommon man builds.

PRODUCT

(*Continued from page 13*)

nicolor, Yvonne de Carlo, Rock Hudson, and "Just Across the Street." July—"Francis Goes to West Point," Donald O'Connor; "Has Anybody Seen My Gal?," Technicolor, Piper Laurie, Charles Coburn, and "Sally and Saint Anne," Ann Blythe, Edmund Gwenn. Among the August releases is the important "The World in His Arms," Technicolor, Gregory Peck and Ann Blyth. This is the company's 40th anniversary picture.

The Warner Brothers summer product includes for June: "Carson City," WarnerColor, Randolph Scott, Lucille Norman; "3 For Bedroom C," Natural Color, Gloria Swanson, James Warren; "The Winning Team," Doris Day, Ronald Reagan. July: "She's Working Her Way Through College," Technicolor, Virginia Mayo, Ronald Reagan; "The Miracle of Our Lady of Fatima," WarnerColor, Gilbert Ronald, Angela Clark. August: "The Story of Will Rogers," Technicolor, Will Rogers, Jr., Jane Wyman, and "The Man Behind the Gun," Technicolor, Randolph Scott, Patrice Wymore.

The only RKO release set for summer release so far is "Clash by Night," a Wald-Krasna production starring Barbara Stanwyck, Paul Douglas and Robert Ryan. It is available in June.

Others to be made available by RKO during the hot season include "The Korean Story," Edmund Grainger production, Robert Mitchum, Ann Blyth; "Montana Belle," Trucolor, Jane Russell, George Brent; "Story of Robin Hood," Walt Disney production in Technicolor, Richard Todd, Joan Rice; "The Lusty Men," Wald-Krasna, Susan Hayward, Robert Mitchum, and "The Wild Heart," a Selznick production in Technicolor, Jennifer Jones, David Farrar.

Columbia Releases Set Through June

Columbia Pictures only has releases set through June. For that month they include: "Paula," Loretta Young; "Walk East on Beacon," George Murphy, Finlay Currie; "Brave Warrior," Technicolor, Jon Hall, and "Montana Territory," Technicolor, Lon McAllister, Wanda Hendrix. Among other films set for release during the summer are "California Conquest," Technicolor, Cornel Wilde, Teresa Wright; "Cripple Creek," Technicolor, George Montgomery; "The Brigand," Technicolor, Anthony Dexter, Gail Robbins; "Affair in Trinidad," Rita Hayworth; "Capt. Pirate," Technicolor, Louis Hayward; "Rainbow 'Round My Shoulder," Technicolor, Frankie Laine, Billy Daniels, and "The Happy Time," Stanley Kramer Production, Charles Boyer.

Definitely set at Republic are: June 1—"Bal Tabarin," Muriel Lawrence; June 15—"I Dream of Jeanie" (With the Light Brown Hair), Trucolor, Ray Middleton, Bill Shirley; July 15—"Minnesota," Trucolor, Ruth Hussey, Rod Cameron.

Monogram's summer releases include, for June, "Gold Fever," "Here Come the Marines" and "Wagons West" (Cinecolor); July—"Dead Man's Trail," "Arctic Flight" and "Battle Zone," produced by Walter Wanger as an Allied Artists release; August—"Sea Tiger," "Timber Wolf," "Gun Smoke Range" and "Rose Bowl Story" in Cinecolor.

Three New Drive-Ins Are Opened in Arizona

Tri-Delta Amusement Company, a Diamos operation, has opened its first drive-in theatre in the vicinity of Nogales, Ariz. It is called the "El Rancho" and Frank Campillo manages. He is the circuit's city manager there. Long Enterprises, of Arizona, has opened the Desert Drive-In Theatre, at Casa Grande, in that state for 400 cars. Mr. and Mrs. Joe H. Woods, who operate the Rowena and Parkway theatres in Chandler, Ariz., have opened the Mustang Drive-In there.

WORLD PREMIERE PARAMOUNT, KANSAS CITY, JUNE 12TH!

SELECTED AS THE JULY 4TH ATTRACTION ASTOR, N.Y.

Gloria's Uproarious IN HER FIRST PICTURE SINCE 'SUNSET BOULEVARD'!

She Clings!

... as a Hollywood star who saves her greatest performance for a one-man-too-many train compartment!

She Clowns!

It's a cross-country joy-ride ... and even the train-whistle's shrieking with laughter!

She Clicks Again!

GLORIA SWANSON

in Glamorous Gowns ... Glorious Fun ... Gorgeous Color!

WARNER BROS. PRESENT

"3 FOR BEDROOM C"

COLOR IN NATURAL COLOR

Based on the novel by GODDARD LIEBERSON

with JAMES WARREN FRED CLARK • HANS CONRIED • STEVE BRODIE • JANINE PERREAU • ERNEST ANDERSON • MARGARET DUMONT

WRITTEN and DIRECTED BY MILTON H. BREN · ASSOCIATE PRODUCER EDWARD L. ALPERSON, Jr. A BRENCO PRODUCTION DISTRIBUTED BY WARNER BROS.

TRADE SHOWS MAY 28

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
Republic Screening Room
410 So. Harwood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1: P.M

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

TRADE HEARING ABOUT 'SEEING'

Metro's Preview on Coast Brings Call for Similar Shows by Other Firms

It is possible that MGM may have started something with its "Seeing Is Believing" junket to Hollywood.

No sooner had the last scene faded from the screen at the company's preview room at Culver City studios, where some 100 of the country's most important exhibitors were guests of the studio, then suggestions started to come in from many quarters for other companies to follow suit, and screen the biggest and best of their features, in a group.

Reade Plans Promotion

In addition, as prominent a showman as Walter Reade, Jr., took the lead in planning to publicize the MGM merchandising message. The Reade project, outlined at a meeting of circuit managers and other top executives, provides for conveying the enthusiasm and confidence reflected at the Hollywood gathering through the medium of newspapers and radio to the public.

The suggestion for other companies to follow the MGM venture was voiced by Robert M. Weitman, United Paramount Theatres vice-president, among others. Mr. Weitman said in a letter to the circuit's field forces that the investment made by MGM was costly, but that it would pay dividends. Other companies, he added, should follow suit as a means of giving the theatre operators a "look-see into the future" and instilling the industry with enthusiasm and confidence.

"If there is one thing we gained out of the Metro meetings," Mr. Weitman said, "it is the fact that this company has fully awakened to the basic problems of the exhibitor and has determined to provide us with an even flow of quality product throughout the year, something we have been advocating from every company.

"Ours is a business operating 365 days a year, and we cannot operate on a spot-booking basis, covering important holidays only. We have talked to some of the other distributors, and we know they are not blind to our problem."

Backed by Goldenson

Mr. Weitman's letter was given full support by Leonard Goldenson, United Paramount president, who urged the entire circuit to spread the word "far and wide" of the top quality of forthcoming MGM product.

In his letter, copies of which were also sent to the heads of all the distributing companies, Mr. Weitman said in reference to Mr. Goldenson's suggestion that MGM features be given the best exploitation possible: "We think it imperative that we, as exhibitors, not only do this for MGM but for any company that undertakes a similar program. In this way we can show how readily we will cooperate to form a united front for the good of the entire industry."

Meanwhile, praise continued to flow into the MGM home office and studio for the initiative in bringing the theatre operators out to the coast for a look into the future for MGM product.

Sees New Era Opening

Said Ben Marcus, treasurer of Allied States Association and a member of the board for Wisconsin: "This is the first time the manufacturers called in the customer and displayed their works. They displayed the type of pictures that will bring back the lost audiences. Such pictures as 'Lovely to Look At,' 'Ivanhoe' and 'Because You're Mine' will open up a new era in the motion picture industry.

"I firmly believe we have got the answer to TV or any other outside threat to our business. With this type of merchandise all I can say is, the future is bright. MGM has rendered the finest service to improve the morale and thinking with this 'Seeing Is Believing' conclave that any meeting or convention conceived or planned in the motion picture industry."

Takes Full Page Ads

Another enthusiast was George M. Mann of the Mann circuit in Northern California. Mr. Mann, in addition to the immediate purchase of space for full page ads in 10 northern California and southern Oregon newspapers for the purpose of letting readers know about the convention and the pictures exhibited, sent a letter to all members of his organization in which he said, "Metro did a wonderful job in this inspiring convention and the pictures that were shown were the greatest inspiration an exhibitor could possibly have in proving to the public the rejuvenation of the motion picture industry and in showing them no other means of entertainment could possibly reach such colossal heights."

Michigan Allied Meets In Detroit Oct. 20-22

Allied Theatres of Michigan will hold its annual convention at the Tuller Hotel in Detroit October 20-22, John Vlachos, the group's president, announced this week. E. J. Pennell, vice-president, has been named chairman of the convention. Mr. Vlachos said it was planned to make the meeting "industrywide in nature" and added that all distributors, branch managers and anyone else connected with the industry will be invited to attend. He also reported that several special meetings have been set to discuss drive-ins.

Arbitration Meeting Off To June 16

Postponement of the resumption of the Industry Arbitration Conference, to June 16, was announced this week in New York, where the Conference's Committee on Rules has been meeting to draft the written record of the points agreed on at the first phase of the exhibitor-distributor sessions last month.

The conference was to resume at the Hotel Astor in New York May 26, but the amount of work necessary in phrasing the provisions already approved into the proper terminology, caused Herman M. Levy, TOA general counsel chairman of the committee, to request a postponement of the general meeting.

It is intended to submit the drafts of the agreements, in proper form, to the June 16 conference. Last week the committee met almost daily to discuss the various aspects of the agreements. During the weekend, various members of the committee worked out specific phases of the over-all plan—as much as has been developed—and this week the group was to name a sub-committee to do the actual drafting of the document.

It is expected that copies of the drafts will be in the hands of the conference delegates at least six days prior to the June meeting, Mr. Levy said, adding that this will give the conference time to study the document and prepare suggestions for amending or revising it.

William F. Rodgers, chairman of the final session of the first sessions who approved the postponement, has visited the Rules Committee gathering and others who attended were: Robert W. Perkins and Howard Levinson, Warner Bros.; Adolph Schimel, Universal; Austin Keough, Paramount; Sam Melnicker, Loew's, and Mitchell Klupt, Metropolitan Motion Picture Theatres Association.

Says Only Church, Home Rival Films in Opposing Reds

Only the church and the home rival the film medium in opposing Communism, Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, told the Kiwanis Club of Front Royal, Va., at the Hotel Royal May 14. Mr. Coyne pointed up the attacks on the industry by Soviet newspapers in his speech that night and similar ones at Woodstock and Stanton, and Winchester, Va. He also noted that the House Committee on Un-American Activities had cleared American films of the charge of Communistic contents and he added that, although Hollywood has been pictured as a home for Marxist enthusiasts and funds, in his judgment "Hollywood has gone to extremes to clean house far beyond normal obligations and has reflected a zeal in this respect bordering on fanaticism."

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

Sound Off

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Army comedy with music

CAST:
Mickey Rooney
Anne James
Sammy White
John Archer

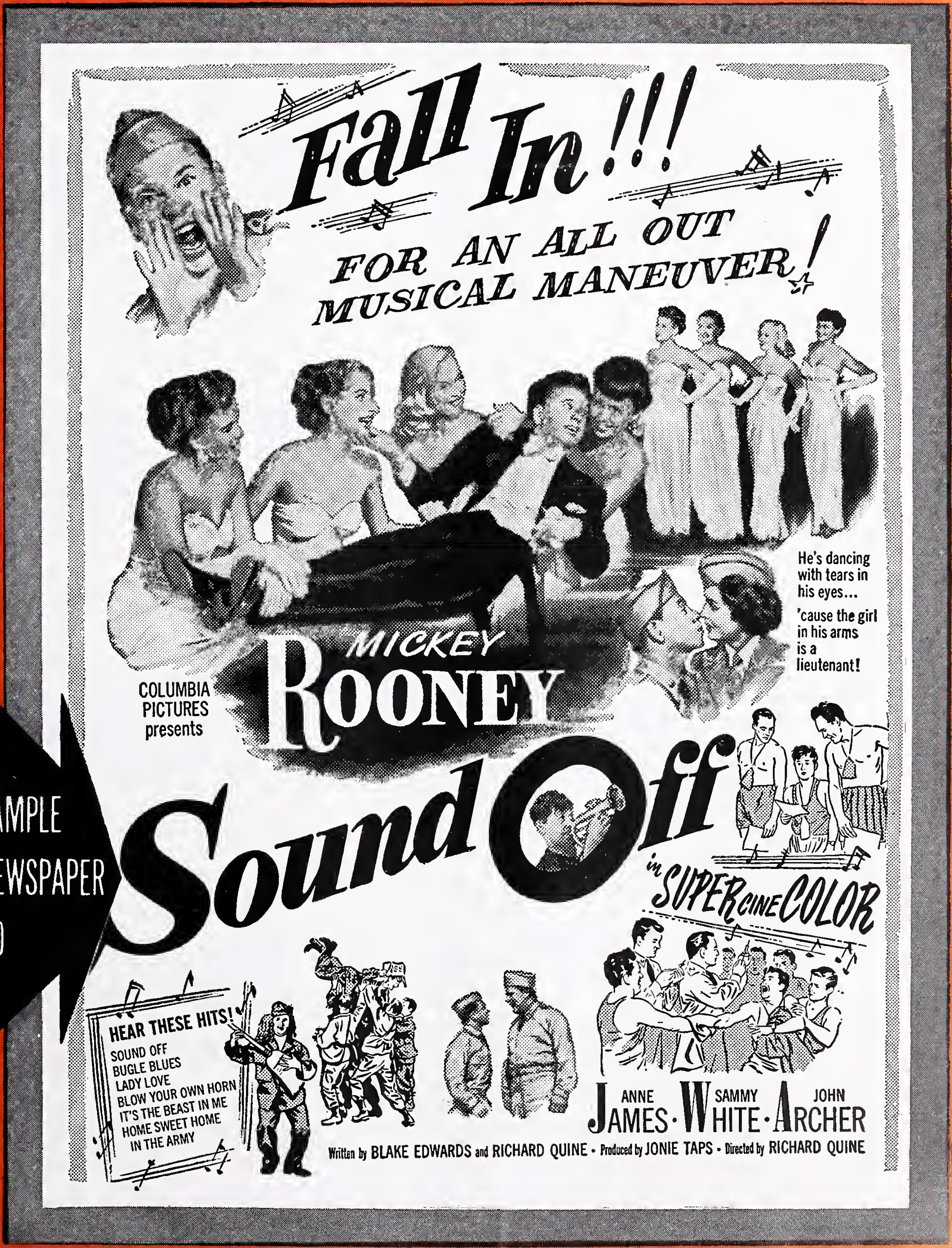
RUNNING TIME:
83 minutes

HIGHLIGHTS:
Mickey's back in color... in laughter... in love! 6 hot song hits! Dizzy dances! Roaring romance! Chasing gay, gorgeous, gala gals in night clubs! Wooing wow Wacs in the Army! Never a peaceful moment! A hilarious riot of man-and-womaneuvers! "Should grab good grosses... Mickey's best in years." (Daily Variety) "Bright musical." (Hollywood Rep.) "Word-of-mouth appeal." (Variety) "Good boxoffice prospect." (Showmen's Tr. Rev.) "All for laughs and romantic excitement." (Film Daily)

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD



Fall In!!!

FOR AN ALL OUT MUSICAL MANEUVER!

COLUMBIA PICTURES presents

MICKEY ROONEY

Sound Off

in SUPER CINECOLOR

He's dancing with tears in his eyes... 'cause the girl in his arms is a lieutenant!

HEAR THESE HITS!
SOUND OFF
BUGLE BLUES
LADY LOVE
BLOW YOUR OWN HORN
IT'S THE BEAST IN ME
HOME SWEET HOME IN THE ARMY

ANNE JAMES · SAMMY WHITE · JOHN ARCHER

Written by BLAKE EDWARDS and RICHARD QUINE · Produced by JONIE TAPS · Directed by RICHARD QUINE

FRENCH OFFER NEW TERMS

Counter - Proposals Are Brought by Johnston; He'll Return to Paris

Eric Johnston, president of the Motion Picture Association of America, returned to New York from Paris early this week, bringing with him several French counter-proposals for a new Franco-American film agreement.

The French suggestions, touching on remittances and import conditions and reportedly more favorable in detail than terms of the current pact, were discussed in New York Wednesday by the MPAA board of directors.

Aided by Ambassador

On his arrival in New York, Mr. Johnston indicated he planned to return to Paris within two or three weeks to continue the negotiations. In his talks so far he has been assisted by American Ambassador Dunn and John McCarthy, MPAA vice-president in charge of the international division, who preceded Mr. Johnston to France.

The present agreement with the French expires June 31. The American industry, with the blessings of the State Department, has asked for a substantial increase in the 121 picture importation limit now being imposed by the French. Hollywood also would like to see the dubbing and other taxes modified, and the companies are anxious for remittances to resume.

French officials, in offering their counter-proposals, have made it clear that any of their suggestions are still subject to top-level Government approval. Mr. McCarthy prevailed on the French late last year to lift all restrictions on remittances, but the French Government clamped the lid down again soon after.

Good Films Made Abroad

"Hollywood pictures still rank first in quality and popular appeal but many fine films are also being made in other countries—in the reborn industries of West Germany and Japan, and in France, in Great Britain, in Sweden, in Italy and in other countries," Mr. Johnston said.

"This competition is stimulating and healthy. That ought to be good news for all movie-goers. It means that Hollywood producers — that producers everywhere — will have to be constantly on their toes to provide the fine etertainment that audiences demand."

Europe has "serious apprehensions" over efforts in the U. S. to raise tariffs, Mr. Johnston reported. "If as a nation we deliberately set out to slash our economic throat, I can hardly conceive of a quicker and more thorough way to do it than by shutting foreign product out of this country through higher import duties," he observed.

"If we increase our tariffs and prevent Europe from selling its products in larger volume to us, then Europe in turn would impose new barriers on the things we have to sell, in order to conserve badly needed dollars. The whole process of international commerce would be thrown out of whack and everybody would lose."

No Import Restrictions

Mr. Johnston emphasized that the U.S. had no restrictions on film imports. "In return we are asking the governments of other countries not to put obstacles in the way of our pictures. All people, we feel, should be able to see the pictures of every country," he said. "That's the only way the world movie audience can always be sure of getting what it wants."

The MPAA president declared the leveling of trade restrictions should be one of the first concerns of American taxpayers. "Instead of raising tariffs, which cause trade to wither, we should . . . be leveling down the restrictions so that world trade can start to flourish once more on its own. Certainly this should be one of the first concerns of American taxpayers, unless they prefer to continue high taxes by handing out more and more billions in foreign aid to keep the free world on its feet—and free."

Bout Will Go To Theatres

Theatre Network Television has acquired the exclusive television rights to the Sugar Ray Robinson-Joey Maxim world light-heavyweight bout June 23 at Yankee Stadium in New York. Between 40 and 50 houses are expected to carry the fight.

Announcement of the deal was made jointly by Nathan L. Halpern, president of TNT, and James D. Norris, president of the International Boxing Club. The bout will be the first exclusive event of this type to be telecast in the theatres since the Saddler-Pep fight last September. The exact number of theatres in the network showing the Robinson-Maxim fight remains to be determined and much will depend on the number of situations cleared by the telephone companies.

The TNT spokesman refused to comment on the price paid for the event or the charges to the theatres. Film rights for the fight are still in the negotiation stage and a deal is expected shortly.

The theatres are continuing to compete with home television for the Jersey Joe Wolcott-Ezzard Charles bout in Philadelphia.

Pinanski on COMPO Unit

Sam Pinanski has been named by Theatre Owners of America to the committee of three to head the Council of Motion Picture Organizations pending the appointment of a new president of the all-industry organizations.

According to the plan approved by the 10 charter member groups of COMPO, the triumvirate would include representatives from TOA, Allied States Association, and Motion Picture Association of America. Allied has named Trueman Rembusch as its representative. At midweek, the MPAA had not yet announced its delegate, but was expected to do so during the latter part of the week.

Back in New York this week, were Robert Coyne, special COMPO counsel, and Maurice Bergman, Universal's public relations director, both of whom have completed speaking tours in behalf of COMPO in Virginia and Ohio, respectively. Mr. Coyne and Mr. Bergman were of the opinion that addresses by important personalities could be of immense value in establishing better public relations for the industry, but these tours should be properly financed and organized, and conducted as a steady industry policy.

Mr. Coyne said, "One of COMPO's major projects has been the establishment of a speakers bureau, but COMPO has had to defer action until it could get sufficient funds. It is our hope that as soon as the committee of three COMPO governors is completed we shall be able to embark on the financing campaign."

Samuel Goldwyn Closes Offices in London

Samuel Goldwyn is closing his offices in London which for the last several years have been under Emmett Dalton, it was learned this week. The move was reportedly made in the interests of economy, since Mr. Goldwyn was said to feel he is sufficiently protected by RKO distribution offices.

Newark "Latuko" Ban Lifted

The Newark police ban on the African documentary, "Latuko," was lifted this week by Judge Freund, of Newark Chancery Court, who, after viewing the film, found it neither "obscene" nor "indecent" as the police had charged. Showing of the film, which is sponsored by the American Museum of Natural History, has been resumed at the Embassy Newsreel theatre in Newark.

"Clash" Uses "Look" Review

A unique trailer, one minute long and consisting solely of a *Look Magazine* review of Wald-Krasna's "Clash By Night," is being distributed by RKO to the first theatres playing the film. *Look,* in its June 3 issue, devotes four pages to comment and pictures from the film, which it called "adult and mature."

YOUR COLUMBIA EXCHANGE

IS NOW FEATURING A 2-REEL

TRAILER PREVIEWING

YOUR TOP 1952-53

PRODUCT. CALL TODAY

AND MAKE A DATE TO

SEE IT!

COLUMBIA PICTURES

RED KANN DIES IN HOLLYWOOD

Trade Press Leader Was on Studio Visit; Death at 53 Was Shock to Trade

Maurice D. Kann, widely and fondly known as "Red," vice-president of Quigley Publications, died suddenly May 15 while on a visit to Hollywood. Death was due to a heart attack. He was 53 years old last April 3.

Funeral services were held Tuesday morning at the Riverside Chapel, New York, and were attended by more than 300 of Red's many friends and associates including many of the industry's top executives. Dr. Nathan Perilman of Temple Emanu-El conducted the brief and moving service. Burial took place in the New Mt. Carmel Cemetery, Brooklyn, N. Y.

In Apparent Good Health

Mr. Kann had been in apparent good health when he left New York to attend the Metro "Seeing Is Believing" meeting on the coast. Following the screening sessions, on which he sent by-lined reports to *Motion Picture Daily,* Red and Martin Quigley Jr., editor of Motion Picture Herald, had stayed over on business.

A dynamic personality and one of the industry's outstanding trade writers whose name was known and respected in every branch of the motion picture business, Red is survived by his wife, Frances Gross Kann, and two brothers, Marcel, a New York theatre manager, and Benjamin, who lives in Boston.

Maintaining his usual active schedule, Red had shown no signs of ill-health until the day before his death when he complained of indigestion and consulted a physician. They made an appointment for a check-up the next day. Red spent a quiet night and Mr. Quigley left him sleeping in their room the next morning.

When Mr. Quigley checked by phone to see whether Mr. Kann had kept his appointment, there was no answer in the room. Hotel employees found him dead. The doctor's report said death was instantaneous.

Mr. Kann had spent practically his entire business career in the motion picture trade paper field. Born in Brooklyn, N. Y., April 3, 1899, he was educated at City College, New York. His first editorial job was with the New York *Journal of Commerce.* In 1918 he became a staff writer for the *Film Daily* (then *Wid's Daily*) in New York, his first association with the industry press.

Eventually he became managing editor of *Film Daily* and in 1926 he took over as editor of the publication. He resigned in 1929 to become editor of the old *Motion Picture News,* which was consolidated with Quigley Publications' *Exhibitors Herald-World* in 1930 to form the present Motion Picture Herald.

MAURICE D. (RED) KANN

Following the consolidation, Red became editor of *Motion Picture Daily* which Quigley Publications launched following the purchase of the old *Exhibitors Daily Review.* As first editor of the *Daily* he established the paper as a potent force among trade publications.

From 1938 to 1942 Mr. Kann was editor-in-chief of *Boxoffice,* returning to Quigley Publications in 1943 as vice-president. In recent years his by-line has appeared frequently in both the *Daily* and the Herald. He was supervising editor of *Motion Picture Almanac* and *Fame* and, as a vice-president of the company, participated in the management of the company's affairs.

Many Executives Present

Among the many executives from all industry branches and the trade press who attended the service Tuesday were:

A. J. Balaban, Barney Balaban, Sid Blumenstock, Leo Brecher, Steve Broidy, Jack Cohn, Tom Connors, Robert W. Coyne, Sam Dembow, Ned E. Depinet, Howard Dietz, Oscar Doob, Steve Edwards, Charles Einfeld, G. S. Eyssell, S. H. Fabian, Lynn Farnol, Ed Fay, Mel Gold, Gil Golden, Abe Goodman, Monroe Goodman, Edmund Grainger, Monroe Greenthal.

Also, Austin Keough, Charles R. Jones, Paul Lazarus, Jr., Irving Lesser, Jules Levey, Jack Levin, Al Lichtman, Henry A. Linet, Jeff Livingston, Fred Lynch, Arche Mayers, Charles McCarthy, S. Barret McCormick, Robert Mochrie, Abe Montague, Paul Mooney, Edward Morey, James Mulvey, Mort Nathanson, John O'Connor, Jerome Pickman, William Pizor, Martin Quigley.

Also, Terry Ramsaye, Sam Rinzler, Burt Robbins, Herman Robbins, William F. Rodgers, Ed Sargoy, George Schaefer, Sidney Schaefer, Charles Schlaifer, Adolph Schimel, Hortense Schor, Alfred W. Schwalberg, Sol Schwartz, S. F. Seadler, Spyros P. Skouras, A. W. Smith, Jr., Joe Stein, Al Tamarin, Leslie Thompson, Joseph Unger, Joseph R. Vogel, Frank Walker, Abe Waxman, Robert Weitman, Gordon White, Frances Winikus, Max Youngstein.

Terry Ramsaye:

As a glowing filament breaks and the light flashes out, tense, dynamic Red Kann has gone. With his passing a spirited personality of the motion picture's industrial scene for these thirty-odd-years has vanished in an instant, swiftly, abruptly—someway suggesting the pace at which he did all things, the pace of perennial youth.

Today it seems not so long ago, only back in 1918, *that Joe Dennenberg, editor of Wid's Daly, called me to say he had just taken on a cub reporter and was sending him to me at Mutual to get a story, and "please start him off with one." That was done.*

In the years after, it chanced that we became sometimes competitors in editorships and sometimes contemporaries in QP. Always there was occasion for knowing that Red was around. He was marked by an immediate practicality which carried him so cheerfuly through the stresses and ordeals that life brings to all of us. Also he was notable for his personal generosity to those he counted friends.

Red brought to film journalism a zestful diligence, an insatiable quest of facts unto the most minute detail in which he seemed never to tire. That is reporting and in the newspaper man's lexicon there is no more important word.

In whatever Red Kann set out to do, he always did his merry damndest.

In Memoriam . . . . Red Kann

Among the many messages of condolence sent to the family and to Quigley Publications from Mr. Kann's wide circle of friends and associates, indicative of the esteem in which he was held by the industry he served, were the following:

Barney Balaban:
He was a valued friend, a man for whom I have had the deepest affection and highest admiration. He was respected by all for his constructive approach to our industry's problems and his talent as a first-rate writer. . . .

Nicholas M. Schenck:
We are shocked and saddened . . . he holds a special niche in the hearts of all. . . .

Joseph Schenck:
He was a great credit to the motion picture industry as well as to the profession of news gathering. He was a fine editor, a gentleman and a good friend. . . .

Spyros P. Skouras:
Like everyone else who knew and loved him, I was deeply shocked and grieved at the news . . . bringing to an untimely end the brilliant and distinguished career he had made for himself in our industry. . . .

Nate J. Blumberg:
His many, many friends will miss him and are still too shocked by the realization that he is gone to say anything that would reflect their loneliness.

Herbert J. Yates:
It's not going to be the same business without Red. He was not only a great newspaperman, but he loved the motion picture industry—the industry he fought for and helped to create. . . .

J. R. Vogel:
He had a deep personal interest in the success of our industry. . . .

Jules Levey:
There is little one can say at a time like this. Please accept my deep sympathy. . . .

Oscar A. Doob:
Some small measure of consolation may lie in the knowledge that so many of Red's friend's are sharing the shock and loss of this day. . . .

Fred S. Meyer:
My utmost sympathy and condolence. . . . No one has contributed more—public relationwise—to this industry than Red. . . .

Al Lichtman:
Red's devotion to motion picture journalism and to the industry in general had my highest admiration. . . .

Charles M. Reagan:
He was a keen analyst, a fine journalist and a happy reporter. Red, as all the other greats before him, will leave his mark—a plus mark—on our industry. He did a great job.

William F. Rodgers:
The industry will sorely miss a very important member. . . .

James R. Grainger
My deepest sympathy and condolences. . . . Red was a great gentleman. . . .

Paul Lazarus, Jr.:
Everyone feels a deep sense of personal loss. Red had the wonderful knack of giving and getting warm friendship. . . .

Charles C. Moskowitz:
My heartfelt sympathy. . . .

J. Robert Rubin:
The passing of one so able is a cause of great distress. . . .

Arthur Loew:
He was most respected and admired by everyone in the industry.

Al Daff:
My sincerest condolences. . . .

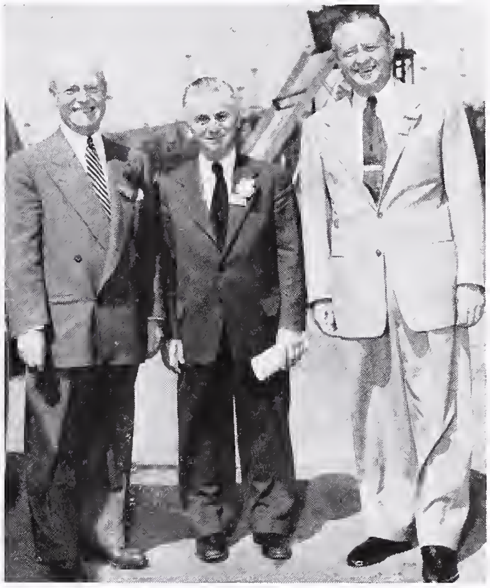
Bob Wolff:
He will be remembered as one of the industry's pioneer journalists. . . .

Phil Reisman:
Not only a great loss to the industry, but a personal one as well. . . .

Bob Benjamin:
He was a friend and a wonderful guy. . . .

Wilbur Snaper:
Red was as much a part of our business as the film that runs through the machine . . . we shall not easily forget the shock. . . .

(Continued on following page, column 1)



Pictures taken on Red Kann's last trip to Hollywood, the MGM "Seeing Is Believing" exhibitor visit to the studio. Top left Mr. Kann is shown with Samuel Goldwyn and at top right with John J. Maloney and Mitchell Wolfson. The lower picture was taken on the Paramount lot with director Hal Walker, Martin Quigley, Jr., Bob Hope and Bing Crosby.

RED KANN

(Continued from preceding page)

Joyce O'Hara:
I was talking just now to Eric Johnston in Paris. He asked me to express the deep sense of loss that he and all of us feel. . . .

Alan C. Abeel:
His knowledge of the business was profound, and his reporting was objective and based on his keen insight into its affairs and problems. Above all, he was a kindly advisor and was always free with his time and knowledge for the benefit of others.

Charles E. McCarthy:
We all have lost a friend. . . .

L. A. Bonn:
I long admired his zeal and integrity and it is doubtful if there is a single person, living or dead, who has given more of himself to our industry. In fact, it would seem that "Motion Pictures" constituted a cause to Red and he carried a high-held banner.

Harry Brand:
We were stunned by the tragic news . . . my condolences. . . .

Jason S. Joy:
He will be missed by more friends than one can count. I knew him with affection for thirty years and have admired him greatly all this time. . . .

Kenneth Clark:
We are all saddened by his loss. . . .

Montague Salmon:
I believe I speak for the entire motion picture industry when I say that Red was one of its most vital and important figures. He was a wonderful person. . . .

Steve Edwards:
He has been a constructive force in the industry for many years. . . .

Hope and Peter Burnup:
We are distressed beyond expression at the loss of a kindly and understanding friend.

Leon Bamberger:
I felt honored to count him among my friends. The most imposing and enduring monument a man can leave is built of the friends he has made during his lifetime. You and I know the legion that was Red's by whom he will never be forgotten.

Herb Golden:
I can hardly put into words, really, how badly we all feel about Red. . . . It must be some solace to know that it didn't take his death to make Red appreciated. It's the fact that he was so much appreciated in life that makes it so much harder to accept his passing.

Charles A. Smakwitz:
He was a fine fellow, honest, friendly and cooperative; a good reporter, a discerning critic and an excellent stylist. Like others in the industry, I held him in the highest regard.

Jack Alicoate:
An energetic, recourceful reporter, a forthright and brilliant writer, and an editor with courage and vision, Red additionally was blessed with those strictly personal qualities upon which enduring friendship is built. . . .

Mitchell Wolfson:
A pleasant and friendly soul and a very good friend . . . we will all miss him.

Dore Schary:
Red was a dear and kind person whom I knew and respected and for whom I had a deep affection for many years. His was always a warm and kind voice in the wilderness that sometimes surrounds our industry.

Sam Eckman:
It is difficult to believe that our old friend Red is no longer with us. Please accept our profound sympathy.

Don M. Mersereau:
I shall always cherish the privilege of knowing him, the memory of our long association, and the friendship which has endured to the very end.

Henderson M. Richey:
I can't find the right words—which Red would have—to express my sympathy. . . .

John Joseph:
Red was a wonderful man. . . .

Jerry Berns:
His unfailing good humor, ready wit, understanding and balance were attributes which rated him as a rare individual indeed.

Ed Sargoy:
He was that rare being of decency, courage, integrity and kindness. . . .

Albert J. Stocker:
Red was a pal. . . .

Monroe W. Greenthal:
He was a friend of mine for more than 27 years . . . words are futile in hours such as this.

Budd Rogers and J. J. Unger:
Our deepest expression of sympathy and condolence.

Morris Loewenstein:
Red exemplified the ultimate in his chosen profession—always eager and friendly; alert to the problems of our industry; courteous in all his dealings. Motion picturedom will miss him more and more. . . .

John Garfield, Stage-Screen Star, Dies in New York

John Garfield, star of the legitimate stage and of the screen, died suddenly in New York Wednesday morning. He was 39 years old. Born in New York, Mr. Garfield attended the Ouspenskaya School of Drama and served a stage apprenticeship with the Eva LeGalienne repertory company. He appeared on the Broadway stage in "Counselor-at-Law," "Having a Wonderful Time," "Golden Boy" and other hits. He made his screen debut in 1943 in "Four Daughters" and was an immediate success. His most recent pictures included "Gentlemen's Agreement," "Body and Soul," "Force of Evil" and "He Ran All the Way."

TV and Film Merger View Of Skouras

Spyros P. Skouras, president of Twentieth Century-Fox, this week told a stockholders' meeting at the New York home office that the film and television industries would eventually merge for their "mutual benefit." However, he said 20th-Fox emphasis still would be on the production of films for theatrical release as the main source of the company's revenue. He said plans are under way for making special films for home television, while another source of revenue would be the Eidophor theatre TV system, shown at the meeting.

On the financial picture it was stated that consolidated net earnings for the quarter ending March 29, 1952, were $34,001, compared to $874,776 for the same period last year. Emphasizing that economy would have to be the keynote of future operations, Mr. Skouras predicted an upswing in earning during the second quarter to possibly in excess of $1,100,000, compared to the $196,000 for the second quarter of 1951. He added it was expected earnings would return to high levels during the next three to five years.

Mr. Skouras also gave details of the divorcement plan—the target date for which is June 28—and added that upon reorganization the new film company will have a funded debt of $7,500,000 bearing 3¼ per cent interest. Other points made during the meeting were that 20th-Fox will not sell "old" theatrical films for TV use; foreign operations were ahead of last year; Eidophor would revolutionize the industry with sets available to theatres within a year and a half, and a substantial reduction was necessary in the company's budget.

Mr. Skouras was again named president while others reelected were: Vice-presidents, William C. Michel, Darryl F. Zanuck, Murray Silverstone, Joseph Moskowitz and Charles Einfeld; treasurer-secretary, Donald A. Henderson; comptroller and assistant treasurer, Wilfred J. Eadie; chief counsel, Otto E. Koegel; assistant comptroller, C. Elwood McCartney; assistant secretaries, William Werner, J. H. Lang, G. F. Wasson, Jr., Norman B. Steinberg; assistant treasurers, Fred L. Metzler and Francis T. Kelly.

The stockholders reelected the following to the board: Mr. Eadie, Daniel O. Hastings, Mr. Henderson, Mr. Michel, Seton Porter, Mr. Skouras, L. Sherman Adams, Robert L. Clarkson, Robert Lehman and Mr. Silverstone.

Profits from Egypt

WASHINGTON: U. S. distributors in Egypt had profits of about $430,000 in 1951, the Commerce Department has estimated. It said they were allowed about $150,000 in dollar exchange for remittances, and to convert another 35 per cent into pounds sterling.

SEVEN PEOPLE OF IMPORTANCE—TO MOTION PICTURE INDUSTRY

by J. A. OTTEN

WASHINGTON: Summer usually is a slack season for Government agencies in Washington. But this summer promises to be an unusually busy one for six men and one woman—the members of the Federal Communications Commission.

The film industry has had little contact with the Commission in the past, but this non-acquaintance period is over. With individual film companies moving largely into the television broadcasting fields, with the Commission hearing the qualifications of Paramount case defendants, with the demand of television broadcasters, Phonevision and others for film product, and with the industry's demand for exclusive theatre television frequencies, more and more industry news is going to be written by these seven officials.

Harris & Ewing photo

***THE NEW FEDERAL COMMUNICATIONS COMMISSION**, a rare picture of the full membership. Seated: Rosel H. Hyde, Paul A. Walker, chairman, and E. W. Webster. Standing are George Sterling, Robert F. Jones, Frieda Hennock and Robert T. Bartley.*

On July 1, they'll start to process applications for new television stations from all over the U.S. Some applicants will get approvals relatively quickly; others will be set down for long hearings. Sandwiched in between this job of blazing new television trails, the commissioners will be wrestling with common carrier problems, routine radio and FM situations, and scores of other vexing and time-consuming chores.

The present members of the FCC are both well and poorly equipped to meet this challenge. Five of the seven members have good backgrounds in public regulation and especially in communications. Four of them worked in lower echelons of the commission at one time or another.

On the other hand, the present commissioners are not known as consistently hard workers or fighters. "Jones will get worked up on monopoly or Hennock on educational TV," says one attorney who regularly practices before the Commission. "But there's no one who will keep pushing all the time, who will always say, "Let's stop talking and let's cut the red tape and decide this now."

Walker Is Considered "Public Service Minded"

Chairman of the Commission is 71-year-old Paul Atlee Walker, named by President Truman in February to replace Wayne Coy. Mr. Walker has had a long background in business regulation generally, and in the FCC specifically, and is probably one of the most "public service minded" members.

Born in Pennsylvania, Mr. Walker was educated there and in Chicago and Oklahoma, finally getting his law degree from the University of Oklahoma in 1912. He taught and practiced law in Shawnee, Okla., and in 1915 was appointed counsel to the State Corporation of Oklahoma. In 1930 he became a member of the Corporation and in 1931 its chairman, serving until appointed to the FCC in 1934. With the Corporation, he won nationwide recognition as a regulatory expert.

At the FCC, he has specialized in common carrier problems and is now an outstanding authority in the field. Old-fashioned and conservative personally, Mr. Walker is one of the quietest commissioners, sitting at hearings for hours without asking questions or talking. Ever since coming to the Commission, his dream has been to become chairman, but many people thought the job too difficult for him. However, observers say, his stature has grown in the few months since he took over, and he has amazed many people with his fine speeches and general blossoming-out.

Vice-Chairman Rosel H. Hyde has been a commissioner since early 1946. He came to the FCC in 1928, starting at the bottom of the law department and working his way up. He was born and got his early education in Idaho, but his later education came in Utah. Now a slender, white-haired 52, Mr. Hyde is a practicing Mormon. Not particularly flashy, the vice-chairman is known as an industrious, well-liked, middle-of-the-roader who usually goes along with the majority. Friends say his key trait is an aversion to hurting anybody. As a commisioner, he has specialized in the international communications field.

Two of the commissioners are engineering specialists—George E. Sterling and Edward M. Webster. Mr. Sterling looks and acts as though he came from exactly where he does come from—Maine. Suspicious and slow to accept new ideas, he's probably the most consistently conservative member of the Commission. He's been an ardent amateur radio hobbyist for almost all his 58 years—he established an amateur station in Maine in 1908 at the age of 14 and was one of the first men in the state to get an amateur license. He, too, has worked his way up through the Commission. After serving in radio Signal Corps work in World War I, he became a radio operator in the Merchant Marine, and finally in 1923 entered Government service as a Federal radio inspector in the Commerce Department's Bureau of Navigation.

In 1927 he switched to the FCC and held one and another job in the Commission until he was named a Commissioner in December, 1947. He still is an ardent defender of the rights of amateur operators, and outside of this interest, has centered his FCC work on international radio conferences and general technical problems.

Another Commissioner Worked His Way Up

Mr. Webster, the other engineering specialist, is trying much harder than Mr. Sterling to broaden his approach to Commission problems and to give more consideration to economic and social factors. Like Mr. Sterling, he has worked his way up through the Commission ranks. Born in the capital in 1889, he attended Washington schools and then the U.S. Coast Guard Academy. Following his graduation in 1912, he spent more than 20 years in that service, finally becoming Chief Communications Officer. He joined the FCC in 1934 as a member of its engineering staff, and about a year later became Assistant Chief Engineer, in which post he became acquainted with just about every field of FCC activity. In 1942, he was granted leave to return to the Coast

(*Continued on page 28*)

LOST...
LOST in a love she was helpless to resist!

JENNIFER JONES

in a performance as memorable as
those she gave in..."The Song Of
Bernadette" and "Duel In The Sun"...

in

The Wild Heart

Color by **TECHNICOLOR**

A POWELL-PRESSBURGER PRODUCTION
A SELZNICK PICTURE
Written, Produced and Directed by
MICHAEL POWELL and EMERIC PRESSBURGER

Distributed by
R K O
RADIO
PICTURES

●***Opening May 28th at the New York PARAMOUNT Theatre***

WHO IS FCC

(*Continued from page 25*)

Guard, where he served throughout World War II. In August, 1946, he became telecommunications director of the National Association of American Shipping, and was nominated to the FCC in March, 1947.

The outstanding characteristic of Commissioner Robert F. Jones, who has been sharply critical of Paramount case defendants, is his anti-bigness. "He's a bearcat on monopoly," one lawyer says. "Just let him smell a conspiracy or restraint of trade and he starts screaming. And he screams loud and long."

Received Tutoring On Color Television

His feeling that the television industry was trying to suppress color led to a one-man crusade that most FCC observers feel advanced color television 10 to 20 years. He had himself tutored every night for months to get the technical background for the color TV hearing, and amazed everyone with his knowledge at the hearing. The record he built there had a major role in the Commission's eventual decision to approve CBS color.

His small-town (Ohio) background also has given him a sentimental feeling for small towns—his dissent on the FCC's decision to lift the freeze was on the ground that the new allocation table favored big cities.

Only 45, Mr. Jones worked his way through Ohio Northern University Law School and into politics. His record as a county prosecuting attorney got him elected to Congress in 1938, at 31. He was still in Congress in 1947 when President Truman nominated him to the FCC.

Frieda B. Hennock is the first woman member of the FCC, but being the first woman to be or do something is nothing new for her. Born in Poland, she came to New York City at the age of six, and was educated and received her law degree in New York schools. When admitted to the New York bar in 1926, she was New York's youngest woman lawyer, and later became the first woman member of the third oldest law firm in the U.S.—Choate, Mitchell and Ely.

Miss Hennock's Appointment Viewed As Political

An attractive, dynamic, reddish-blonde spinster in her late 40s, Miss Hennock has long been an ardent Democratic political worker, and her appointment to the Commission in 1948, without any previous radio background, was obviously political. However, with the aid of some expert assistants, she has acquired some degree of technical knowledge, and more than anyone else was responsible for the FCC's decision to allocate over 200 TV channels for educational use.

Newest member of the Commission is Robert T. Bartley, appointed early this year. A 43-year old Texan, Mr. Bartley has spent a good part of his life trying to be referred to as something other than "Speaker Sam Rayburn's nephew." In the early 1930s, he came to Washington on the staff of the House Commerce Committee and worked on many of that committee's investigations in the communications and utility fields. When the Committee's chief of staff, Dr. Walter M. W. Splawn, was appointed to the Interstate Commerce Commission in 1934, Mr. Bartley went with him.

From there, he became director of the FCC's telegraph division for three years, and later worked as a senior securities analyst at the Securities and Exchange Commission, assistant to the president of the Yankee Network, Inc., secretary-treasurer of FM Broadcasters, Inc., and director of War Activities and later director of Government Relations of the National Association of Broadcasters. In 1948, he became Administrative Assistant to Speaker Rayburn, and held that office until appointed to the Commission.

Mr. Bartley is as yet an unknown quantity on the Commission, but observers feel that if he buckles down, he can become a key man and could cast a deciding vote on many issues.

New York Trade Group Forms Film-TV Unit

The New York Board of Trade announced last week the formation of a motion picture and television committee for the purpose of enlarging and strengthening the scope of TV and film activities—and, in particular, the filming of TV shows—in New York City. M. D. Griffith, executive vice-president of the board, and David Pincus, head of Caravel Films and an officer of the Film Producers' Association of New York, were elected temporary chairman and vice chairman, respectively, at a meeting called by the board in New York. The committee will start functioning immediately to develop a program and enlarge its representation to include all interested groups. Among the steps outlined by Mr. Griffith were those to survey the support of New York State and the Chamber of Commerce behind the drive.

$1,800,000 Anti-Trust Suit Is Filed in New York

Eight major distributors, and others, were named in a $1,800,000 anti-trust suit filed this week in the New York District Court. The action was taken by the Colonial Management, Inc., and Henry Brown, operators of the Colonial theatre at Albany, N. Y. It was charged that the theatre had been unable to obtain proper product due to an alleged conspiracy among those named in the suit. Others listed as defendants were the Copia Realty Corp., Fast Theatres, Fabian Theatres, Stanley Mark Strand, Warner Bros. Circuit Management Corp. and the Radio-Keith-Orpheum Corp.

Regain Control of Theatre

Mr. and Mrs. Bradley Fish have regained ownership of the Clovis theatre in Clovis, Cal., from Barney Gurnette. Details of the transaction were handled by J. D. Arakelian, broker.

FCC Traces History of Scophony

WASHINGTON: Arthur Levy, former president of the Scophony Corporation of America and now president of Skiatron, was the star witness last week and early this week as the Federal Communication Commission's Paramount hearings traced the difficult history of Scophony.

Much of the evidence introduced by the FCC attorneys consisted of excerpts from Mr. Levy's diary, his letters and voluminous notes and memos. To this, Mr. Levy added his personal testimony which, by early this week, had brought the Commission up-to-date on Scophony history in 1945.

Mr. Levy described negotiations with Bell and Howell, General Electric and the Navy Department, looking towards the development and manufacture of patents. Much of the information had been developed earlier in FCC questioning of Paul Raibourn, Paramount Pictures director. It covered a period when Paramount owned one-third of Scophony's initial B stock, with General Precision Equipment Laboratories owning two-thirds. Between them the two companies owned half of the Scophony stock and Mr. Raibourn and Earle Hines, Precision president, were board members.

Many of the facts stated by Mr. Levy flatly contradicted testimony of Mr. Raibourn. For instance, Mr. Levy declared he knew Allen B. DuMont Laboratories were working on the Skiatron dark trace tube and that he had discussed the fact with Dr. DuMont. Mr. Raibourn previously had disclaimed any kind of knowledge of such an occurrence.

FCC attorneys have added four additional names to the list of independent exhibitors who will tell the hearing about their contacts with Paramount. They are: Ralph Goldberg, Omaha; Dave Edwards, Salt Lake City; Edwin Silverman, Chicago, and Donald B. Leverette, Overton, Texas.

Virginia Meeting Will Stress Showmanship

Showmanship will be the keynote of the annual summer convention of the Virginia Motion Picture Theatre Association scheduled to be held June 16-18 at the Hotel John Marshall in Richmond, Syd Gates and Senator Benjamin T. Pitts, convention co-chairmen, have announced.

Rogers to Appear at Garden

Roy Rogers will bring his World Championship Rodeo into New York's Madison Square Garden September 24 for a 26-day engagement during which 40 performances will be given. Accompanying him will be Dale Evans, comedian Pat Brady and a host of animal stars. This will be Mr. Rogers' first Madison Square Garden engagement in seven years.

23 Theatre Projects Get Green Light

WASHINGTON: The National Production Authority this week issued a list of 23 theatre construction projects which were approved by construction control officials during April.

Of the total, four got official Government allotments of materials, 13 were approved as having the materials already on hand and needing no Government aid, and the remaining six involved so little steel, copper and aluminum as to be exempt from the construction control order.

Third Quarter Delivery

The Government allotments are for delivery in the third quarter, and presumably these projects would have to wait until then to get under way. The others either have already been started or could start immediately.

The two largest theatre projects were both approved on the ground that materials were already on hand and no Government allotment would be required. These were a $240,000 theatre for the Minnesota Amusement Co., Minot, N. D., and a $100,000 drive-in for Howard L. Keach, Bedford, Ind.

The four projects to get a Government allotment of materials were: a $46,200 drive-in proposed by Donn H. Mowery, Newville, Pa.; a $65,400 theatre, to be built by Wayne Theatres, Inc., Fayetteville, N. C.; a $50,000 theatre, proposed by Wyoming Theatres Co., Mullens, W. Va.; and a $16,845 theatre-store project planned by McMahon & Ford, Sacramento, Calif.

Projects to get a green light on the ground materials were already on hand, in addition to the Minot and Bedford theatres, were these: a $58,000 drive-in, Saul Lerner, Harry Kipp, Northumberland, Pa.; a $9,000 drive-in, K. E. Benson, Petersburg, Va.; an $80,150 drive-in, Oak Hill Theatres, Inc., Oak Hill, W. Va.; a $45,000 drive-in, Edwin Pettett, Greenville, S. C.; a $20,000 drive-in, Broadview Drive-in-Theatre, Morganfield, Ky.; a $27,900 drive-in, Washington Theatres, Inc., Marietta, O.; a $46,000 drive-in, J. L. Hofheimer and A. L. Sugarman, Worthington, O.; a $51,517 drive-in, Knox Drive-in, Inc., Vincennes, Ind.; an $82,000 drive-in, Lloyd M. Hirstine, Des Moines, Iowa; and an $85,500 drive-in, J. E. Pennington, Topeka, Kans.

Exempt From Control

Those ruled exempt from the control order were: a $3,000 drive-in, Elson Roller, Lawrence County, Mo.; an $18,000 theatre, Maurice S. Cole, Abilene, Tex.; a $55,000 drive-in, Griffith Theatre Co., Tulia, Tex.; an $18,600 drive-in, Jacob A. Leech, Crescent City, Calif.; a $55,000 drive-in, Frieda and Norman Paul, Carlinville, Ill.; and a $7,000 drive-in, Clifford and E. J. Steiner, Tazewell, Tenn.

People in The News

Y. Frank Freeman, Paramount vice-president, Steve Broidy, Republic president, and Joyce O'Hara, vice-president of the Motion Picture Association of America, have been added to the list of film industry officials invited to attend the next Defense Department orientation conference May 28 to June 7.

Charles M. Amory, vice-president in charge of sales at Souvaine Selective Pictures, who has just returned from Britain after negotiating for product, has announced the appointment of Sam Sigman to the post of foreign sales manager.

Ira Epstein will succeed Francis S. Anderson, who has resigned as city manager for United Paramount Theatres in Rochester, according to Arthur Krolick, the circuit's general manager in Rochester and Buffalo.

Billy Wilder, screen writer, was scheduled to arrive in New York this week en route to Europe.

Herbert Wilcox, producer, and his wife, actress Anna Neagle, were scheduled to return by air to Britain this week.

Will H. Hays, former president of the Motion Picture Producers and Distributors of America, was honored last week in Chicago by fellow members of the board of directors of the Chicago and Eastern Railroad for 30 years' service on the board.

Jack L. Warner, vice-president in charge of production at Warner Bros. and Mrs. Warner are scheduled to sail for Europe June 6.

Wilbur Snaper, president of Allied States Association, is scheduled to be in Springfield, Mass., May 29 to address a convention of the Independent Exhibitors and Drive-in Theatre Association of New England, at the Sheraton Hotel.

Alfred E. Daff, Universal's director of world sales, and David A. Lipton, vice-president in charge of advertising and publicity, have arrived in Hollywood for a series of meetings with Leo Spitz, executive head of production, and William Goetz, in charge of production.

Jerry Pickman, Paramount vice-president in charge of advertising, publicity and exploitation, has returned to New York from the Hollywood studios.

Akira Kurosawa, director of the Japanese film "Rashomon," has been awarded the Screen Directors Guild achievement award for the first quarter of 1952.

Reagan Presides at MGM Sales Meet in Chicago

MGM this week concluded the fourth in a series of five regional sales conferences at the Blackstone Hotel in Chicago where the southwestern and midwestern branches met for four days under the supervision of sales managers John S. Allen and Burtus Bishop, Jr. Charles M. Reagan, general sales manager, presided at the meeting, attended by 72 from the field and home office as well as branch and district managers, salesmen and exploiteers. Mr. Reagan presided over a similar meeting at the Wardman Park Hotel in Washington last week attended by members of the eastern and southern branches.

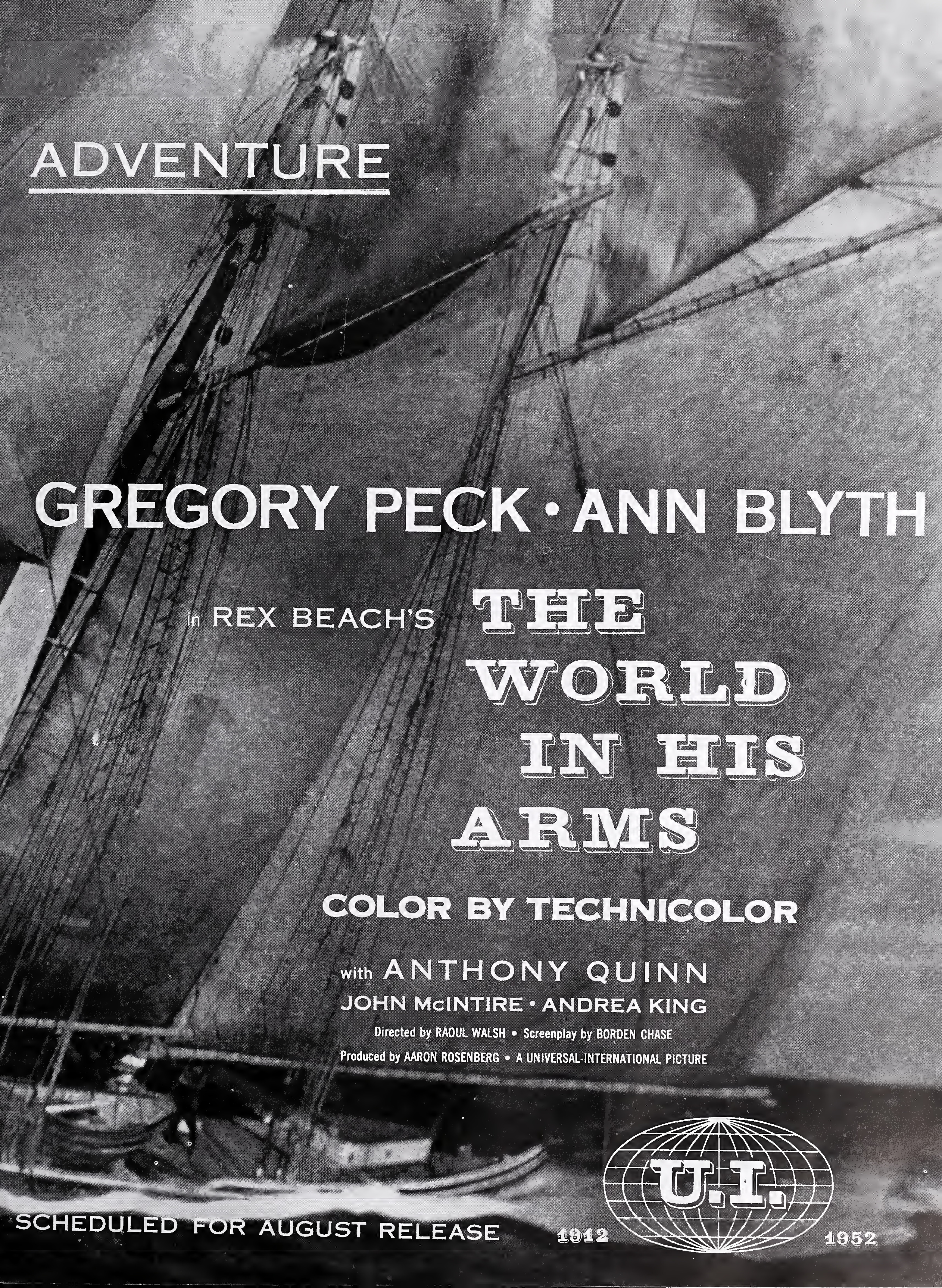
Universal Staff Meets For Exploitation Study

Universal Picture Company field exploitation personnel are meeting with home office advertising and publicity staff members this weekend (May 23-24) in New York to outline and review promotional plans on "The World in His Arms" and other top pictures to be released during the summer. Charles Simonelli, eastern advertising and publicity department manager who is presaiding at the meetings, said earlier this week that this was the first such series of conferences the company had held in 18 months. "The World in His Arms," starring Gregory Peck and Ann Blyth, is being launched with a world premiere in Alaska in mid-June accompanied by a record promotional campaign, Mr. Simonelli said. A national merchandising tieup, involving 10 to 12 national manufacturers and described as "one of the most ambitious ever undertaken by the company," is being detailed at the meetings. Promotion on "Francis Goes to West Point," "The Ivory Hunter" and "Has Anybody Seen My Gal" also is being studied.

Kansas-Missouri Group Meets at Schnack Party

The Kansas-Missouri Theatre Association held its spring meeting in Larned, Kansas, May 15 in connection with the day-long celebration, sponsored by the association, to salute John Schnack, Larned exhibitor, who is marking his 50th year in the industry. Robert Carnie, Monogram salesman in the territory for many years, made the principal address at the banquet in the evening climaxing a day of social events which included the appearance of screen stars, as well as exhibitors and distributors from surrounding areas. Many of those present went on to Larned after having attended the world premiere of 20th Century-Fox's "Wait Till the Sun Shines, Nellie" in Hutchinson, Kan.

A WHOLE NEW
WORLD OF
SWEEPS THE SCREEN!
UNIVERSAL-INTERNATIONAL'S 40TH ANNIVERSARY MOTION PICTURE



ADVENTURE

GREGORY PECK · ANN BLYTH

in REX BEACH'S

THE WORLD IN HIS ARMS

COLOR BY TECHNICOLOR

with ANTHONY QUINN
JOHN McINTIRE · ANDREA KING

Directed by RAOUL WALSH • Screenplay by BORDEN CHASE
Produced by AARON ROSENBERG • A UNIVERSAL-INTERNATIONAL PICTURE

U.I.
1912 1952

SCHEDULED FOR AUGUST RELEASE

BRITISH HOUSES SEE TV REMOTE

Government Report Sees Sponsored Television in Distant Future

by PETER BURNUP

LONDON: Exhibitors here are disposed to see a happy respite in the Government's White Paper on broadcasting generally and television in particular.

The document, generally regarded as a superb exercise in polite casuistry, envisages sponsored TV at some time or another, but certainly not until Britain emerges from her present dire financial straits.

See Theatre TV Remote

Theatre men believe that big-screen TV is just as remote. Persons in higher Whitehall circles, on the other hand, think that the development may well occur within a measurable time. They base their belief on the quite explicit passage in the document, hedged though it be with references to the national economic position and prior calls on resources, in the following terms:

"The cinema industry will no doubt reexamine the position and the Government feel that the industry should address themselves to preparing a detailed scheme for consideration by the government's Advisory Committee."

Powerful sections of the industry, notably the J. Arthur Rank Cinema-Television, will seek an early opportunity of presenting just such a scheme to the authorities. The BBC badly wants to do a deal with the industry and obtain worthwhile films to eke out its present exiguous programs.

Exhibitors currently maintain their adamant attitude toward such an arrangement; proclaiming that they'll never play a picture which has had a TV showing. But there is a great upsurge here in the production of special TV films. Sir Alexander Korda is credited with the plan of entering that market. It may very well be that other interests will follow suit.

There will be fierce and long controversy in Parliament and elsewhere on the nod of favor the Goverment gives sponsored TV, delayed through it be.

Annual Quota Report

Significant reorientation in official thoughts on Quota is revealed in the just issued annual report of the Films Council.

Discussing the Council's recommedation in February last that the Quota be continued at 30 per cent, the report states that members "considered that the prospects for increased British production were now better than for some time as a result of the benefits from the British Film Production Fund (the Eady plan), and that the quality of the films was being well maintained." Nevertheless, the Council generally felt that the promised delivery of first features in the coming year justified a 30 per cent quota only.

Two trade union members of the Council disagreed and argued that a quite different approach was needed. The quota, they said, should not be related only to the number of films likely to be available but should be set high enough to give a direct stimulus to additional production which would use some of the industry's idle resources.

They pointed out, the report says, that only five of the studios were at the time fully employed (deploring in particular the closing of Denham) and that there were over 2,000 unemployed technicians; they maintained that production could be substantially increased without any lowering of quality.

Called a Stimulant

At its inception and for many years afterward the quota was regarded not only as a protective instrument but as a stimulus to production. Whitehall clearly has come round to a more realistic attitude. Quota is now related to production potential and not the wishful thinking either of producers or studio work-people.

The report says that other members could not accept the trades-unionists' arguments and, while regretting the present unemployment, thought that experience had shown that a high quota could not in itself provide a remedy.

The report reveals concern in the Council in regard to the supporting program quota fixed and continued this year at 25 per cent in order to afford help to the makers of documentaries and other specialized films. Exhibitor members of the Council had proposed that the quota be reduced to 15 per cent, but they were outvoted and overruled in their endeavour.

The report reveals that 1950-51 defaults in the supporting program quota category involved over 2,000 theatres, many of which achieved quotas of less than 10 per cent. During the year the Council considered applications to revive the quota life of 51 old British films but made favorable recommendations in only six cases. They were: "Henry V," "Great Expectations," "An Ideal Husband," "The Winslow Boy," "The Fallen Idol" and the J. Arthur Rank "This Modern Age" series.

▽

John Davis, managing director of the J. Arthur Rank Organization, had some good news as he addressed the convention of Rank's £4,000,000 capitalized British Optical and Precision Engineers. "We are operating today at a profit and have reduced our bank indebtedness at June last year from £16,300,000 to £9,200,000," he said, adding: "The accounts which we shall produce this year will show further substantial improvement in our position."

UA in Deals With Small And Spiegel

Arthur B. Krim, president of United Artists, this week announced two new distribution deals with independent producers Edward Small and Sam Spiegel; the contract with the former calling for 13 films, 10 of which are to be delivered by the end of 1953. The deal with Mr. Spiegel calls for four top-budget productions, all in color by Technicolor.

At the same time, Arnold Picker, UA vice-president in charge of foreign distribution, announced the conclusion of an agreement with the Selznick Releasing Organization in France whereby UA will take over the physical distribution of Selznick's complete inventory of feature films and service them through its own exchanges in France.

In conjunction with his UA deal, Mr. Small has set up production headquarters at the Goldwyn studio in Hollywood where, June 2, he will begin work on the first production, "Kansas City 117," starring John Payne. The second, "Return of the Corsican Brothers," starring Louis Hayward, will go before the cameras July 15, and the third, "Savage Frontier," in color by Technicolor and starring Yvonne de Carlo, gets under way July 20.

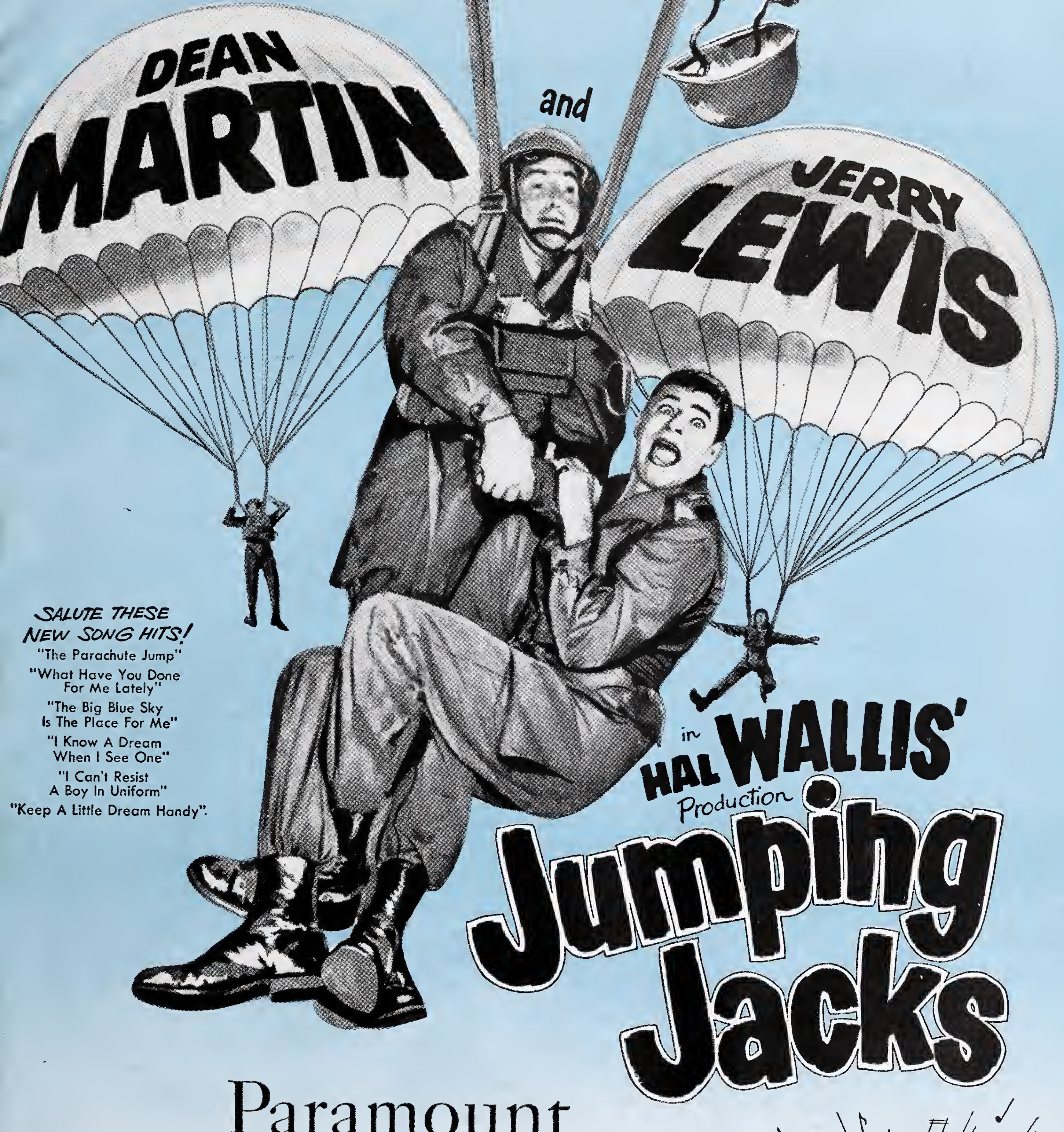
Four other Small productions will use Technicolor. They are: "Khyber Pass," "Navajo Canyon," "Daughter of Mata Hari" and "King Solomon's Wives." The remaining six pictures on the schedule are: "Prisoners' Island," "The Charge of the 600," "Tiger River," "Timbuctoo," "God Was in My Corner" and "The Battle of Bull Run."

Mr. Spiegel's first production for UA release will be "Melba," a musical biography in color by Technicolor starring Patrice Munsel of the Metropolitan Opera. It will begin shooting in London July 15. His second production is tentatively titled "The Witness" and, according to present plants, will star Marlon Brando and Ingrid Bergman. An untitled musical in color by Technicolor and a romantic drama will round out the schedule, which is to be completed before the end of 1953.

Wallis Signs 7-Year Deal With Martin and Lewis

A new seven-year contract, commencing January 1, 1953, with Dean Martin and Jerry Lewis was announced this week by Hal Wallis Productions. The new agreement calls for one film to be made annually by Wallis through 1960, and permits the team a specific number of outside films.

Meanwhile rehearsal and pre-production recording have started on "Scared Stiff," Martin and Lewis film under their original contract with Wallis Productions, which expires December 31, 1952. Actual shooting on "Scared Stiff" is scheduled to begin the week of May 26 under the direction of George Marshall.



SALUTE THESE NEW SONG HITS!

"The Parachute Jump"

"What Have You Done For Me Lately"

"The Big Blue Sky Is The Place For Me"

"I Know A Dream When I See One"

"I Can't Resist A Boy In Uniform"

"Keep A Little Dream Handy".

Paramount Sends Grosses Sky-High In July!!

The boys are coming in for a boxoffice landing with their hilarious new hit that's a cinch to outgross "Sailor Beware" and all the other sensational moneymakers they've ever made.

ean Martin and Jerry Lewis in Hal Wallis' Production "JUMPING JACKS" Co-starring Mona Freeman with Don DeFore • Robert Strauss • Directed by Norman aurog • Screenplay by Robert Lees & Fred Rinaldo and Herbert Baker • Additional dialogue by James Allardice and Richard Weil • From a story by Brian Marlow

Myers Asks COMPO Push Tax Fight

CLEVELAND: A call for a resolution for the Council of Motion Picture Organizations to start an immediate all-out campaign for the reduction or removal of the Federal admission tax, was heard this week from Abram F. Myers, Allied States Association general counsel, in his address to the annual convention here of the Independent Theatre Owners of Ohio.

The convention unanimously elected Christian F. Pfister of Troy, owner of the Jewel and Mayflower theatres, as president succeeding Martin G. Smith, head of the organization for 21 years. Other officers include F. W. Huss, Jr., first vice-president; Leo T. Jones, second vice-president; Lee Hofheimer, treasurer, and Robert Wile, association secretary.

Mr. Myers, praising COMPO as the finest concept ever developed by the industry, asked why the group was today the industry's stepchild with no one willing to accept the presidency. Mr. Myers also criticized the industry's alleged failure to take action against the Communist charges made by the American Legion.

Among the resolutions offered and passed was one calling on the distributors to reveal all bids on any picture on demand of any bidder after award of the film in question, another condemning sales policies requiring exhibitors to boost admission prices.

At morning clinics, indoor theatre operators learned the results of a questionnaire sent to ITO members, which showed that the distributors did not have to set national policies. There was also a clinic for drive-in theatres.

Mr. Bergman was one of the speakers. He said: "To win the battle of propaganda, we must first organize efficient machinery to consistently get the real story of the industry before the public."

As the final speaker at Wednesday's general convention meeting, Wilbur Snaper, Allied president, concentrated his fire on distributors selling pictures to TV.

Ohio Drive-in Owners Meet in Cleveland

The Ohio Drive-in Association, meeting early this week at the Hotel Hollenden in Cleveland, appointed a three-man committee to work with the Independent Theatre Owners of Ohio in creating a united front on legislative matters. Members of the drive-in committee are Leroy Kendis and Milton A. Mooney of Cleveland, and Horace Shock of Lima. Specific problems, mutually affecting the two theatre groups and which are scheduled for immediate attention, are efforts to eliminate the state three per cent admission tax and daylight saving time.

WILCOX-NEAGLE SIGN DEAL WITH REPUBLIC

Herbert Wilcox and Anna Neagle Wednesday announced they had concluded an agreement with Herbert J. Yates, president of Republic Pictures, for the production and distribution of a series of pictures to be made in England with both British and American stars. Six are already tentatively set, all in color, with the first to star Miss Neagle and John Wayne, the Number One box office stars of England and America. The story will be an Anglo-American theme comparable to the Irish-American story of "The Quiet Man." Production on this is to start in September. Additional subjects are Daphne Du Maurier's "The King's General," and Joseph Conrad's story of Malaya, "Laughing Anne."

Agree Red Propaganda Is Never in Pictures

WASHINGTON: Representative Walter of Pennsylvania, ranking Democrat on the House Un-American Activities Committee, and writer Clifford Odets agreed this week that it was impossible to get Red propaganda into motion pictures.

As the Committee resumed its hearings, Mr. Odets admitted he had been a member of the Communist party "for six or nine months" during the depression in 1935 when he was struggling to make a living. Mr. Odets gave the group no new names. Following Mr. Odets, writers Mrs. John Harding and Isabel Lennart admitted to the committee past party membership.

Representative Walter suggested that the screening was so thorough it was "impossible to slant a picture" and Mr. Odets replied that "nothing ever gets by".

Industry Leaders Pledge $390,000 for UJA Drive

Motion picture industry executives this week pledged some $390,000 at a luncheon of the amusement division of United Jewish Appeal. Many of the contributions were spontaneous "in memory of Red Kann," Quigley Publications vice-president who died suddenly in Hollywood last week. Robert Benjamin, chairman of the division, revealed that the industry is 22 per cent ahead of last year's drive at the halfway mark. Highlights of the luncheon were the presence of Michal Harrel (Miss Israel of 1952); a talk on Israel by Lou Novins of Paramount, who recently visited the new nation, and presentation of a desk set to Barney Balaban, co-chairman of the division.

Hargrave Eastman Chairman

The Eastman Kodak Company has disclosed that the annual meeting of the board of directors elected Thomas J. Hargrave, president, to succeed Perley S. Wilcox as board chairman.

High Court Hears Plea On Crescent

The Supreme Court has been asked by the Department of Justice to support its charges that the Crescent Amusement Company is guilty of civil contempt for allegedly violating provisions of the 1943 anti-trust consent decree.

Notice of appeal to the high court was filed last week in the District Court at Nashville, Tenn. The contempt charges were originally filed against the Crescent circuit and six other defendants. There is some possibility that the Supreme Court will render a decision before its recess late in June; but it is more likely that a ruling will not be handed down before October.

Two years ago, the Government filed civil and criminal contempt proceedings against Crescent, two of its officers, and four allied theatre companies, charging violation of the 1943 decree. Earlier this year, the District Court rejected almost all of the Justice Department's claims, and the Government promptly appealed to the Sixth Circuit Court of Appeals the dismissal of the criminal contempt action. Last Friday, the Government directly to the Supreme Court appealing against the dismissal of the civil charges.

The Department of Justice argued that the 1943 judgment must be revised in order to carry out the original purpose. It asked various provisions to compel the theatre companies to dispose of certain houses and to prevent them from building others.

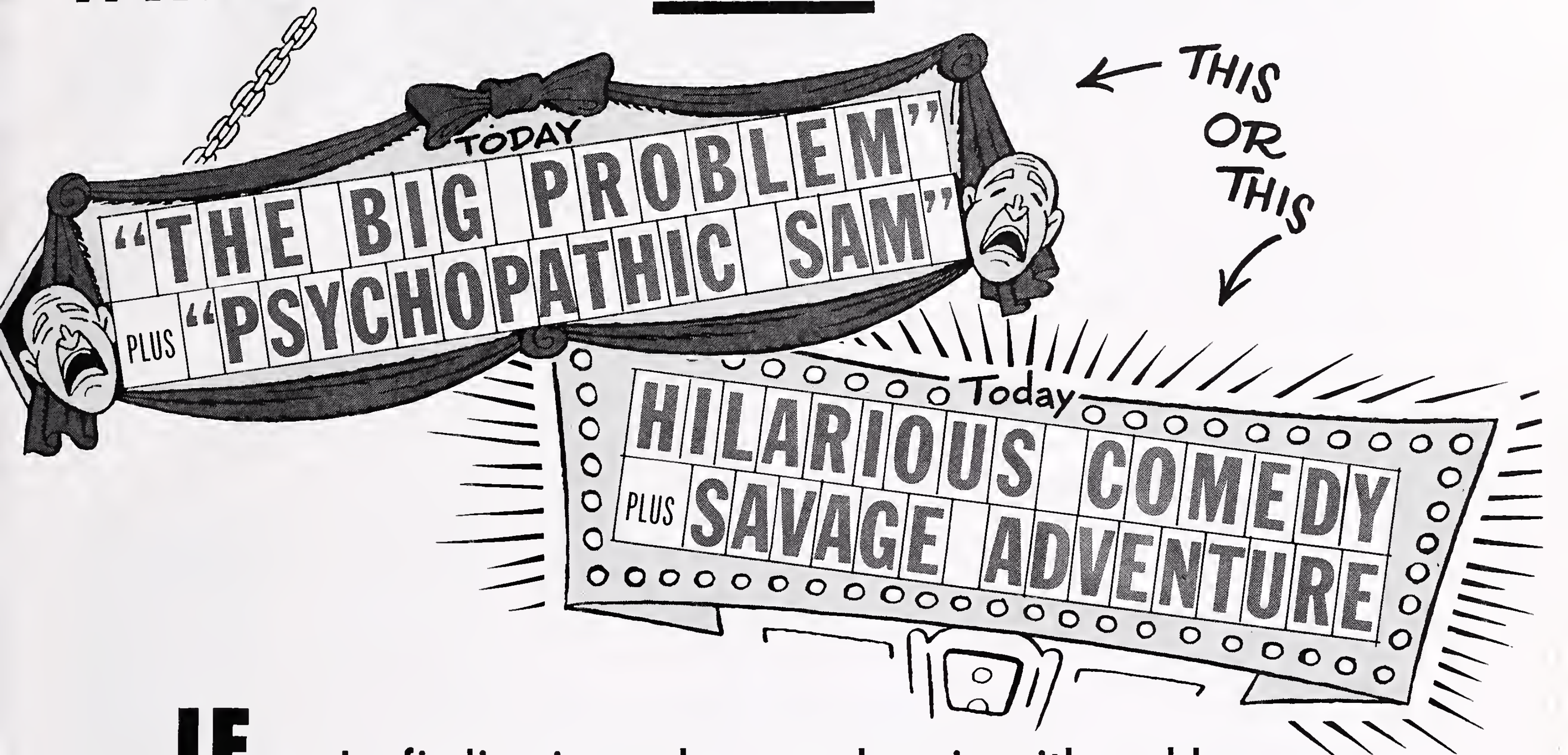
Short Runs Harmful, Declares Goldenson

A stockholders' meeting of United Paramount Theatres this week in New York was told by Leonard H. Goldenson, president, that the "rapid release system" with its short runs was harmful to all theatres, since the important word-of-mouth support of a picture did not have a chance to get working within a short period.

Anti-trust decrees, he said, were responsible for the whole release period being compressed into six weeks to two months. He criticized the competitive bidding practice and forecast a gradual revision in trade practices. Mr. Goldenson said there was a seasonal decline in attendance but expressed the hope the circuit's current drive would swing attendance upward. He also hit out at "roadshow" rental and pricing policies of major companies.

Stockholders overwhelmingly approved the reelection of directors, who will meet next week to reelect officers. Directors reelected included: John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Mr. Goldenson, Walter W. Gross, Robert L. Huffines, Jr., William T. Kilborn, Walter P. Marshall, Robert H. O'Brien, Herbert J. Schwartz and Robert B. Wilby.

WHAT'S ON YOUR MARQUEE?

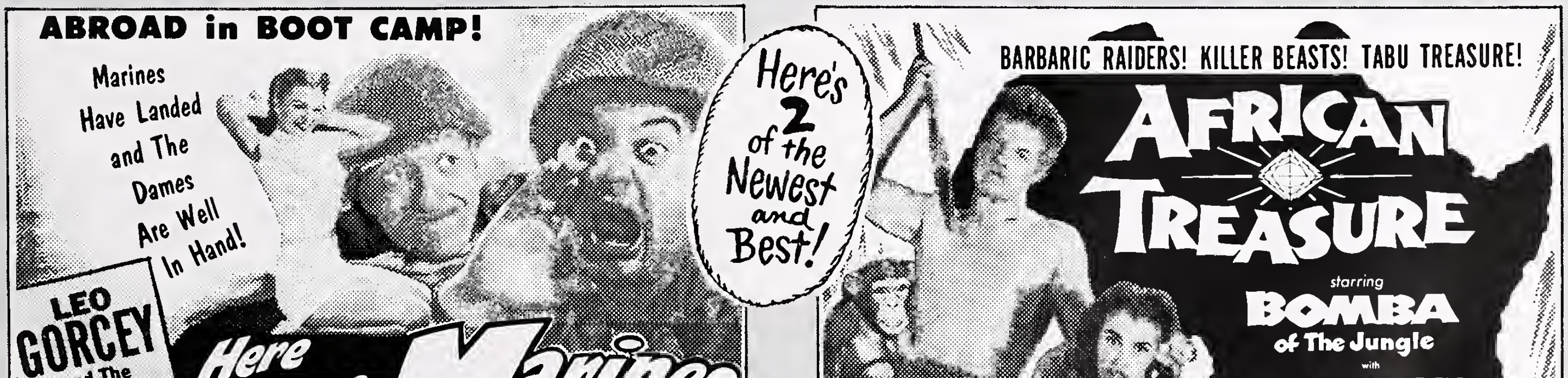

THIS
OR
THIS
TODAY
"THE BIG PROBLEM"
PLUS "PSYCHOPATHIC SAM"
Today
HILARIOUS COMEDY
PLUS SAVAGE ADVENTURE

IF you're finding it tough to get them in with problem dramas, psychological treatments and artistic triumphs (?)...

Switch

to the ***LAUGHS*** and ***ACTION*** you get in

MONOGRAM'S *Tested and Proven* SERIES!


ABROAD in BOOT CAMP!
Marines Have Landed and The Dames Are Well In Hand!
LEO GORCEY and The BOWERY BOYS
Here Come THE Marines
featuring HUNTZ HALL
with HANLEY STAFFORD
MYRNA DELL
A MONOGRAM PICTURE
Here's 2 of the Newest and Best!
BARBARIC RAIDERS! KILLER BEASTS! TABU TREASURE!
AFRICAN TREASURE
starring BOMBA of The Jungle
with JOHNNY SHEFFIELD as "BOMBA"
and Laurette Luez
Martin Garralaga
featuring KIMBBO The Chimp

Produced by JERRY THOMAS

Directed by WILLIAM BEAUDINE • Screenplay by TIM RYAN, CHARLES R. MARION and JACK CRUTCHER

Produced by WALTER MIRISCH • Written and Directed by FORD BEEBE • Based upon ROY ROCKWOOD'S "Bomba" Books

MONOGRAM makes pictures for your best customer... THE AMERICAN FAMILY!

Fire Fails to Halt Studio

HOLLYWOOD: There will be no serious interruption in production schedules as a result of the spectacular fire which last Saturday at Warner Brothers destroyed the largest of the studio's 22 sound stages and two standing outdoor sets, Jack L. Warner, executive producer, announced this week.

Estimated loss from the fire, the origin of which is unknown, has been placed at $1,500,000. Mr. Warner reported that all structures and equipment destroyed or damaged are fully covered by insurance and will be replaced.

"Due to the magnificent spirit and cooperation of our studio personnel," Mr. Warner said, "one of the scenes from 'The Iron Mistress,' which was scheduled to be shot on stage 21, was quickly replaced with an outdoor location so that this company was at work in mid-afternoon with two other units, 'April in Paris' and 'The Desert Song'. They were on stages unmenaced by the fire".

Universal, United Artists Seek Dismissal of Suit

Universal and United Artists took action last week in the New York District Court for dismissal of a Government suit charging the existence of an interlocking directorship of the two companies. The Government action would amend the "Little Three" anti-trust decree. The grounds contained in the petition for dismissal of the suit were that the Government failed to state any facts in its petition warranting the relief sought, and that UA had not violated any law, nor the provisions of the Paramount decree. Hearings on the motion for dismissal are tentatively scheduled for May 28. The Justice Department's action also calls upon the court to force the sale of Eagle Lion Classics acquired by UA.

New England Theatres Buys 5 for $1,000,000

The sale of five Western Massachusetts theatres to the New England Theatres, Inc., of Boston for more than $1,000,000 was announced last week in Boston by Sam Goldstein, Western Massachusetts head. The sale, effective May 27, involves the Paramount and Broadway in Springfield; the Strand, Holyoke; the Capitol, Pittsfield, and the Plaza, Northampton. Eventually, three other theatres, the Richmond, North Adams; Bijou, Holyoke, and Colonial, Pittsfield, will be sold, he said. The Western Massachusetts circuit still intends to continue operations in Pittsfield, Holyoke, North Adams, Hampton and Westfield.

George L. Denton Dies

George L. Denton, 71, exhibitor at Knoxville, Tenn., died May 13 at his home there after a lengthy illness. Mr. Denton's first theatre in Knoxville was the Booth.

Autry Plans Suit Appeal

HOLLYWOOD: Counsel for Gene Autry has announced that the cowboy actor will appeal from Federal Judge Ben Harrison's decision last week, denying the star's petition for an injunction to restrain Republic Pictures from releasing to television pictures in which he appears.

Judge Harrison's ruling complicated the issue of the player's right in features in which he has appeared. The decision flatly contradicted one handed down by Judge Peirson Hall in the Roy Rogers case last year. Judge Harrison disregarded Mr. Autry's contention that advertising sponsorship of his pictures was not authorized in the contract under which they were made, and he held that theatres as well as TV stations frequently purvey advertising to their viewers.

In handing down his ruling, the judge said, "Republic has made substantial contributions to the plaintiff's present drawing power. That being true, why should Republic be denied the fruits of labor of the plaintiff and defendant?"

The court originally had indicated that a decision in the Autry case would be held up pending outcome of Republic's appeal in the Rogers case. However, the decision was entered without notification to counsel for either litigant.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CALIFORNIA CONQUEST
Color by TECHNICOLOR
starring
CORNEL WILDE · TERESA WRIGHT
with
Alfonso Bedoya · Lisa Ferraday · Eugene Iglesias
Written for the screen by ROBERT E. KENT
Produced by SAM KATZMAN • Directed by LEW LANDERS

ANTHONY DEXTER
in **THE BRIGAND**
Color by TECHNICOLOR
co-starring
Jody LAWRANCE · Gale ROBBINS · Anthony QUINN
Screen Play by JESSE L. LASKY, JR.
Inspired by the Alexandre Dumas story • Directed by PHIL KARLSON

STORM OVER TIBET
starring
Rex REASON • Diana DOUGLAS
Screen Play by IVAN TORS and SAM MEYER
Produced by IVAN TORS and LASLO BENEDEK
Directed by ANDREW MARTON • A Summit Production

RED SNOW
starring **GUY MADISON**
with
Ray MALA • Carole MATHEWS • Gloria SAUNDERS • Robert PEYTON
Screen Play by TOM HUBBARD and ORVILLE H. HAMPTON
Produced by BORIS L. PETROFF • Directed by
BORIS L. PETROFF and HARRY S. FRANKLIN

GENE AUTRY
and **CHAMPION** in
BARBED WIRE
with Anne James and PAT BUTTRAM
Written by GERALD GERAGHTY • Produced by ARMAND SCHAEFER
Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION

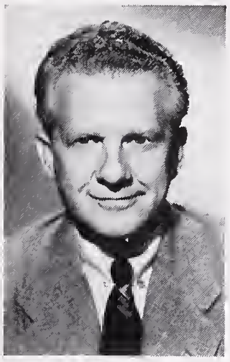
Charles STARRETT • Smiley BURNETTE
in **JUNCTION CITY**
with JACK MAHONEY
Written by BARRY SHIPMAN
Produced by COLBERT CLARK
Directed by RAY NAZARRO

The Hollywood Scene

Hartman, Paramount, Shows Result of Policy

Hollywood Bureau

Fourteen months after his appointment as Paramount production chief by vice-president Y. Frank Freeman, and one week after sitting in on his first series of distribution-production conferences among ranking officials of both branches, Don Hartman took the press into his confidence concerning his policies. He'd refrained from doing it until the pictures conceived, prepared and produced under his supervision had begun coming up for release, so the press folk could judge his policies by his product. The press doesn't often get that kind of consideration.



Don Hartman

The studio, he says, has 31 practically completed scripts on hand, and $50,000,000 worth of completed product, the largest inventory in company history, yet "we definitely are not going to slow down." But he plans to effect a general reduction in shooting schedules, without reduction of quality, and to do this he has added to the measures in general use (advance rehearsals, etc.) a couple of his own devising.

One Hartman innovation is the relieving of writers of the necessity of writing shooting-directions which, oftener than not, directors change anyway. Another is the requiring of writers' presence at production conferences. A third is the use of Technicolor for as many of the studio's pictures as that process can be obtained, which means all if possible.

Some Hartman quotes:

"Every picture we make must have a reason for its existence. Working as a team at the studio, and with the distribution forces, we analyze every planned production from the standpoint of box office appeal, and we make only those which have a potential of success. We realize that production, distribution and exhibition are interdependent. What is good for one is good for the other, and vice versa.

Want New, Fresh, Original Film Ideas and Scripts

"We tell our producers and writers that the public today wants new, fresh, original ideas and scripts. If we make yesterday's pictures today we can't sell them tomorrow.

"Pictures are better today than they ever have been, and they are going to be still better. Nothing but good pictures will maintain this industry. To do this we must destroy yesterday's thinking.

"We at Paramount have stopped the Bel Air-Beverly Hills-San Bernardino Boundary Line type of thinking—the circumscribed Four-B's type with Hollywood as its center. We are developing a new type of creator, one who makes pictures with imagination, more than with money. We make pictures from preparation—not from desperation."

Four Pictures Started

Four pictures were started during the week, and five others went to the cutting rooms.

The meteoric Donald O'Connor and the ditto Debbie Reynolds head the cast of "I Love Melvin," Technicolor, which George Wells is producing and Don Weis is directing for MGM.

Joan Fontaine, Louis Jourdan and Godfrey Tearle are top players in "Decameron Nights," a Film Locations, Ltd., production which Mike Frankovich is producing and Hugo Fregonese is directing in Spain.

Richard Widmark, Joanne Dru and Georgie Winslow are the principals in "Big Man," 20th-Fox, produced by Stanley Rubin and directed by Robert Parrish.

Judy Canova, Stephen Dunne, June Vincent and George Cleveland topline "The Wac from Walla Walla," Republic, produced by Sidney Picker and directed by William Witney.

Los Angeles Paramount Will Reopen May 30

A gala reopening of the newly remodeled Paramount theatre in downtown Los Angeles is planned for May 30, with the Mayor of Los Angeles and other civic and business leaders scheduled to be on hand. Initial attraction will be Paramount's "Red Mountain." Also on hand opening day will be a number of screen personalities who will conduct a "star autograph fair" for film fans. Remodeling of the house, built by the late Sid Grauman and originally called the Metropolitan, includes an enlarged entrance lobby, new seat covering and carpeting throughout,

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT
Decameron Nights (Film Locations, Ltd. Prods.—released by Eros Films)

MGM
I Love Melvin (Technicolor)

REPUBLIC
The Wac from Walla Walla

20TH CENTURY-FOX
Big Man

FINISHED (5)

COLUMBIA
Jack McCall, Desperado (Technicolor)

INDEPENDENT
Lady in the Fog (Intercontinental Films-Lippert release)

MGM
Sky Full of Moon
Rogue's March

UNIVERSAL-INT'L
Bonzo Goes to College

SHOOTING (25)

INDEPENDENT
Panic Stricken (Thor Prod.-20th Fox release)

MGM
Time Bomb (England)
Tribute to a Bad Man
Prisoner of Zenda (Technicolor)
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

MONOGRAM
Flat Top (Cinecolor)

PARAMOUNT
Road to Bali (Technicolor)

REPUBLIC
Thunderbirds

RKO RADIO
Beautiful But Dangerous
Hans Christian Andersen (Goldwyn Prod.-Techncolor)

20TH CENTURY-FOX
Something for the Birds
Bloodhounds of Broadway (Technicolor)
Tonight We Sing (Technicolor)
Stars and Stripes Forever (Technicolor)
Pony Soldier (Technicolor)

UNIVERSAL-INT'L
Magic Lady
Gun Hand (Technicolor)
Willie and Joe Back at the Front

WARNER BROS
The Desert Song (Technicolor)
Jim McLain (Honolulu)
Springfield Rifle (WarnerColor)
The Iron Mistress (Technicolor)
April in Paris (Technicolor)

Service Fee For Passes To Be Taxed

WASHINGTON: The Bureau of Internal Revenue has ruled that the 20 per cent Federal admission tax must be collected on service charges collected on passes.

The 1951 tax law said the tax did not have to be paid on passes. However, there was some question on the service charge where such a charge was made on passes. The Bureau has now issued a series of questions and answers on this point.

At the same time, the Bureau ruled that tickets need not be issued by theatre owners to persons admitted free. It is required, however, the Bureau said, that theatre operators granting free admisions keep accurate daily records of the number of such admissions.

Here are some of the rulings made by Deputy Commissioner Charles J. Valer:

Q: Would the service charge noted and collected on passes be subject to the admissions tax?

A: The Bureau takes the position that the amount of such charge is an admission charge and subject to tax. The service charge and the tax and the total should be shown separately on pass tickets.

Q: Would a service charge be subject to tax if the exhibitor devotes all the proceeds to a fund for the benefit of the employees rendering such service, and this fact is stated on the pass?

A: The service charge would still represent a fixed charge to be paid by the passholders, and therefore would be taxable.

Q: Would such a charge be subject to tax if all the proceeds of the service charges went to the Will Rogers Memorial Hospital or to any ther tax free charity or charitable institutions?

A: Yes.

Q: Would such a service charge be subject to tax in cases where the pass is issued in return for services rendered—as when it goes to a merchant who places an advertising card in his window? The charge in this case would be merely be one element in a business arrangement between the theatre and merchant.

A: The charge must still be paid to gain admission, and so represents a payment for admission and is subject to tax.

National Screen Service Handling Palsy Trailer

The trailer produced by Republic in behalf of United Cerebral Palsy's 1952 fund raising campaign is being distributed by National Screen Service, it was announced this week by Leonard H. Goldenson, president of United Cerebral Palsy. The trailer, starring John Wayne, will be used by theatres during the drive which ends July 1. The goal of the drive is $5,000,000. Title of the trailer, which is also available to non-theatrical groups, is "Miracle in Motion."

Kentucky Owners Meet in Louisville May 28-29

Plans have been completed for the sixth annual convention of the Kentucky Association of Theatre Owners, to be held at the Brown Hotel in Louisville May 28-29, Nell Borden, the group's secretary, announced this week. Speakers, and the subjects they will discuss, include Earl W. Penrod, Affiliated Advertising Distributors, "Bank Night and Giveaways"; Fred C. Matthews, Motiograph Company, "Theatre Television"; Leon Bamberger, RKO Radio Theatres, "Censorship vs. Self-Regulation"; Louis A. Arru, American Drive-in Theatres, "Drive-in Theatres." Other speakers will include Marc J. Wolf, Y. & W. Management Corporation; Trueman T. Rembusch, Allied States president, and Jack Jackson, National Screen Service. Highlights of the meeting will be a cocktail party and the annual banquet. C. R. Buechel is in charge of the convention committee.

See Bigger Disney Net

Earnings of Walt Disney productions for the 1952 fiscal year are expected to compare favorably with those of 1951 despite a decline in the first six months, Roy O. Disney, president, reported this week in an interim letter to shareholders.

Net income for the first half of the current fiscal year ended March 29, 1952, was $19,980, equal to three cents a share on the 652,840 shares of common stock outstanding and compared with earnings of $201,914 or 30 cents a share for the first half of 1951.

"Earnings of the 1952 period," said Mr. Disney, "were materially reduced by the absorption of losses on certain completed features and by cost increases which diminished profits from short subjects completed during the period." He added, however, that the next six months will include substantial revenue from the reissue of "Snow White and The Seven Dwarfs"; and that revenue from publications, character merchandising, comic strips and music is holding up to the high 1951 level.

Total income for the 1952 six-month period was $3,838,986, compared with $2,357,845 for the 1951 months. Total costs and expenses at the end of last March were $3,819,006, however, against $2,155,931 for the corresponding period last year.

Pointing out that production of pictures abroad was one way of turning blocked money into dollars, Mr. Disney announced that the company will produce "When Knighthood Was in Flower" in England this summer as a live-action feature in color by Technicolor. He said that whereas Disney's "Treasure Island" and "Robin Hood" were made in England under a joint live-action production arrangement with RKO Radio, the new picture will be produced as an exclusive Disney venture by a wholly-owned subsidiary company of Walt Disney productions in England.

Paramount's Sales Talks All at Studio

Prompted by the success of the company's recently concluded week-long sales sessions at the Hollywood studios, Paramount has decided to hold all future sales meeings in Hollwood whenever possible, A. W. Schwalberg, president of Paramount Film Distributing Corporation, announced this week.

At the recent Hollywood meetings, distribution executives and studio officials viewed forthcoming product and analyzed box office, merchandising and entertainment values of the pictures.

"The results of those meetings," said Mr. Schwalberg, "exceeded our fondest hopes. In all my years in the industry, I have never seen a group of hard-boiled sales executives so enthusiastic about so many pictures. And I know that enthusiasm will be communicated to all members of the Paramount organization and to exhibitors as well."

Also discussed at the meetings was a new method of handling exhibitor screenings so that at least four or five of the 13 productions scheduled for release beween July and December could be quickly shown to theatre men throughout the country. Mr. Schwalberg said that a plan now is being worked out similar to the one used for "Here Comes the Groom," which called for screenings in 100 key cities at specially selected theatres with exhibitors receiving personal invitations from Paramount's branch managers.

Already set for such a screening plan is William Wyler's "Carrie," which will be shown the week of June 9. Other pictures which Mr. Schwalberg hoped would be available are Hal Wallis' "Jumping Jacks," starring Dean Martin and Jerry Lewis; Perlberg-Seaton's "Somebody Loves Me," starring Betty Hutton; "Son of Paleface," with Bob Hope, Jane Russell and Roy Rogers, and "Just for You," starring Bing Crosby and Jane Wyman. The last three are in color by Technicolor.

Monogram-Allied Artists Start 5 Films in June

Monogram-Allied Artists will begin production of five films in June, hitting the year's highest production point, Walter Mirisch, executive producer, announced in Hollywood last week. Three Monogram productions will get under way June 2. They are: "Hiawatha," with Mr. Mirisch producing, on location in New Mexico; "Yukon Gold," a William F. Broidy production starring Kirby Grant, and "Gun Smoke Range," a Vincent M. Fennelly production starring Whip Wilson. Allied Artists on June 16 will begin "Battle Zone" and "Down Periscope." The latter will be produced by Lindsley Parsons and his associate, John Burrows, and will be shot at the United States Submarine School at New London, Conn.

Senate Unit Probes Film Practices

WASHINGTON: The Senate Small Business Committee has launched an investigation of trade practices in the film industry since the Supreme Court's Paramount decision and the various anti-trust consent decrees.

Some weeks ago, staff officials of the committee admitted they had received "several" complaints from independent exhibitors, but said the committee was doing nothing about these complaints.

Now, however, a staff investigator has started a "highly exploratory" inquiry into the subject. He said he planned to talk to a number of independent exhibitors to determine "whether the malpractices complained of in the Paramount suit are still continuing or whether their place has been taken by other malpractices."

This official emphasized that no hearings or formal committee action is planned in the "foreseeable future"—for the next two or three months. Moreover, he admitted that after the next two or three months, Congress would be tied up with election troubles, making any action over the summer unlikely. However, he pointed out that should his investigation show the need for hearings or other committee action, the committee might do something either after the November elections or next year, under the new Congress.

The investigator said he had already talked the matter over with Gael Sullivan, on leave as executive director of the Theatre Owners of America, and that he planned to talk to New York exhibitors while in New York on other committee business this week. Other calls on his list, he indicated, would be to Abram F. Myers, general counsel of Allied States Association, and former Justice Department attorney Robert L. Wright.

Legion Approves Seven Of Nine Productions

The National Legion of Decency this week reviewed nine new productions, putting two in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults; one in Class B, morally objectionable in part for all, and in Class C, condemned. In Section I are "The Denver and Rio Grande" and "High Treason." In Section II are "Clash by Night," "Just Across the Street," "Stormbound," "Three for Bedroom C" and "Voice of Love." In Class B is "No Room for the Groom," because of "suggestive sequences; light treatment of marriage." "Miss Julie" is in Class C because "this picture in the story it tells condones illicit actions. Moreover, in treatment it seriously offends Christian and traditional standards of morality and decency."

– FOR THE GREATEST AUDIENCE APPEAL –
AND
$ $ $ $ $ BOX-OFFICE $ $ $ $ $
BY PUBLIC DEMAND
AVAILABLE JUNE 1st

At Last! NOW IN ENGLISH

Vittorio
GASSMAN
Doris DOWLING ★ Ralph VALLONE
Silvana
MANGANO
THE FIERY BEAUTY OF 5 CONTINENTS

in De Santis'
"Bitter Rice"
A LUX RELEASE

ENGLISH DIALOGUE
Made in U.S.A.

THE YEAR'S MOST TALKED ABOUT MOVIE!

WRITE—WIRE OR PHONE OUR TERRITORIAL REPRESENTATIVES

LUX FILM DIST. CORP.
1907 SOUTH VERMONT AVENUE
LOS ANGELES, CALIFORNIA
LOS ANGELES - SAN FRANCISCO - PORTLAND
SEATTLE - SALT LAKE CITY - DENVER

BOSTON-NEW HAVEN
SAMUEL L. RICHMOND
Film Exchange Building
15 Piedmont Street
Boston, Massachusetts

PHILADELPHIA
JACK ENGEL
1315 Vine Street
Philadelphia, Pennsylvania

PITTSBURGH
GABE RUBIN
809 Liberty Avenue
Pittsburgh, Pennsylvania

WASHINGTON & CHARLOTTE
SAMUEL N. WHEELER
920 New Jersey Ave., N.W.
Washington, D.C.

CINCINNATI & INDIANAPOLIS
EDWARD SALZBERG
1632 Central Parkway
Cincinnati, Ohio

CLEVELAND
E. J. STUTZ
718 Film Building
2108 Payne Avenue
Cleveland, Ohio

ST. LOUIS-KANSAS CITY
ANDY DIETZ
3142 Olive Street
St. Louis, Missouri

DETROIT
ALBERT DEZEL
2310 Cass Avenue
Detroit, Michigan

CHICAGO-MILWAUKEE
CHARLES TEITEL
410 S. Michigan
Chicago, Illinois

DALLAS-OKLA. CITY
HAROLD SCHWARTZ
302 South Harwood Street
Dallas, Texas

ATLANTA
W. M. RICHARDSON
163 Walton Street, N.W.
Atlanta, Georgia

LUX FILM DIST. CORP.
1501 Broadway, N. Y. 26, N. Y.
NEW YORK - ALBANY - BUFFALO - MEMPHIS - NEW ORLEANS
OMAHA - DES MOINES - MINNEAPOLIS

The National Spotlight

ALBANY

The Variety Club will hold its annual golf tournament and steak dinner June 30. Arthur J. Newman, Republic manager, is tournament chairman, assisted by Dr. Samuel Kalison and Aaron Winig. . . . Harry Lamont, president of Lamont Theatres, is general chairman of the Denial Week drive, the second phase of which will begin May 24 with public solicitation of funds for the Variety-Albany Boys' Club summer camp. . . . Vern Gettier, former Warner manager in Hornell, has become Kingston city manager for Walter Reade. He directs the Broadway and Kingston theatres, and the 9-W Drive-in. William Connelly, who had been Warner manager in Wellsville, was transferred to Hornell as Mr. Gettier's successor. . . . Max Friedman, long time Warner Theatres zone buyer and booker, recently assumed operation of the Babcock and Temple theatres in Wellsville, from Warners.

ATLANTA

Visiting were: O. C. Lam, Lam Amusement Co., Rome, Ga.; W. Welch, Dallas, Dallas, Ga.; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; Carl Floyd, Floyd theatre in Florida; J. E. Martin, Grand, Montezuma, Ga.; and C. S. Pitman, Pitman, Gadsden, Ala. . . . The Lane theatre at Cordele, Ga., has reopened. . . . Hardy Butler, will soon open the new Forrest theatre near Lakewood. . . . Flemming J. Moates, for several years manager of the Ritz theatre in De-Funiak, Fla., has resigned to take over a theatre in Headland, Ala. . . . Claughton Theatres in Miami, Fla., acquired the Roxy theatre in St. Petersburg, Fla. . . . Lawrence Banniza, formerly manager of a theatre in Tampa, Fla., appointed manager of the Palace, Leesburg, Fla. . . . I. W. Boden has opened the 300-car Sundown drive-in in Paris, Tenn. . . . Ed Matthews, booker for MGM at Jacksonville, Fla., has resigned. . . . Bill Klem and Joe Florita opened their new 350-car drive-in in Lakeland, Fla. . . . Claude Linker, head booker for Realart has resigned. . . . Bert Shreve, Southern district manager Manley of the Popcorn Co., is much better after a heart attack. . . . Taylor Gettran, sales representative of Vil-Kin Theatre Supply Co., was killed in an auto crash.

BALTIMORE

Jack Sidney, Sr., father of Loew's city manager, in town from Hollywood visiting with his son. . . . The Allied Motion Picture Theatre Owners of Maryland will appear before the Legislative Council Budget and Finance Committee to state their case in opposition to the one half of one per cent admissions tax on June 3. This will be a special hearing, preceding the regular meeting of June 4. . . . Variety Club Tent No. 19 was packed to the doors at its special "show" night on behalf of the club's Heart Fund. . . . Joe Walderman and Mike Leventhal seen along film row. . . . George W. Parks is the new assistant at the Plaza theatre in Leonardtown. . . . Bob Burns, now a warrant officer in the Army, formerly manager of the Valencia, is on a 40-day leave prior to sailing for the Far East. . . . Jack Fruchtman will operate the recreation hall theatre at the Naval Gun Factory, Indian Head, Md., as a commercial enterprise. The theatre was formerly operated by the Government. . . . Charles McLeary, Parkway theatre manager, has started on his vacation in Florida. . . . Milton Schwaber, Schwaber circuit head back from a visit to Los Angeles. . . . Stuart Aarons, Warner Bros., attorney, visiting. . . . George Crouch, Warner zone manager, in town visiting Rodney Collier at the Stanley theatre.

BOSTON

Frank K. Perkins, Jr., a recent Harvard graduate, is the new assistant to manager Nick Lavidor at E. M. Loew's Center, Boston. . . . Ken Prickett, former publicist for MGM here, has turned exhibitor with two theatres in Dallas, Texas, his home state, the Peak and the Airway. . . . Anthony Zacconi, projectionist at the Stoneham, Stoneham, died. . . . The Broadway theatre, South Boston, for the past 20 years under lease to Smith Management Company is now back under the owner-management of James H. Doyle, with Frank Sergi, formerly with ATC, as manager. Built in 1920 and seating 1,600, the Broadway will close for two weeks for renovations and will reopen June 14 with a new policy. . . . Philip Lowe of Theatre Candy Company has left the Phillips House after surgery and is recovering at home. . . . Leon Foster, for many years with National Theatre Supply is hospitalized. . . . Robert Newhook, former publicist for Loew's, Inc., has opened his own advertising agency, called R. N. Newhook Co. . . . Bill Freiday, operating the Windham, Maine, drive-in is in Pratt Diagnostic Hospital for surgery.

WHEN AND WHERE

May 28: National executive and general meeting, Canadian Picture Pioneers, Toronto.

May 29: Regional meeting, Independent Exhibitors, Inc., and Drive-in Theatre Association of New England, Sheraton Hotel, Springfield, Mass.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

June 2: Annual meeting, Manitoba Motion Picture Exhibitors Association, Royal Alexandra Hotel, Winnipeg, Manitoba, Canada.

June 4, 5: Annual meeting, Tennessee Theatre Owners Association, Nashville, Tenn.

June 9-11: Texas COMPO, public relations conference, Hotel Adolphus, Dallas, Texas.

June 17, 18: Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.

BUFFALO

George J. Gammel, president, MPTO of N. Y., western New York zone, is back in town, after a vacation in Florida, and is about to call a meeting of the Board of Directors to set a date for the election of new officers of the theatre owners' organization. . . . John Kondry, Los Angeles; Grover Fuller, Atlanta and Gerald McGowan, Boston, all are in training at the local MGM branch, Mr. Kondry for the international field and the latter two for the sales department. . . . Estelle Vester, RKO exchange inspectress, died suddenly from a heart attack. . . . Hank Kaufman, exchange operations manager and Maurice Grad, short subject sales manager, were in for visits with Jim Fater, Columbia exchange manager. . . . Blatt Brothers have re-opened their Midway drive-in in Maple Springs. . . . The Sunset drive-in in Middleport, has been opened by Alex Stornelli. . . . Myron Gross of Co-Operative Theatres of Buffalo is now buying and booking the Kenmore and Commodore theatres, operated by William Brett and William P. Rosenow. . . . James F. Sylves is the new assistant manager at Shea's North Park. . . . George Holl, in an effort to boost Saturday matinee business at the Lackawanna theatre in the town of the same name, has launched a Children's Club. . . . James Cooke has acquired the Alcazar theatre in Syracuse, formerly owned by Abe Corrin. . . . The Carlan theatre, Sherman, N. Y., is being closed Wednesdays by Roy S. Davis. . . . Max Friedman, for 17 years buyer and booker for Warner Bros. in Albany, has acquired the Babcock and Temple theatres in Wellsville. . . . Milt Harris, manager of the Cinema, art house, owned by Cohen and Slotnick of Rochester, announced a new policy whereby foreign and domestic films now will be shown and prices changed to children, 30 cents; adults, matinees, 44 cents and adults, evenings, 74 cents. . . . Louis Drew has opened the Alleghany drive-in in Allegany, N. Y. and the Starlite outdoorer in Hornell. . . . Harry Berinstein has opened the Dryden drive-in in Dryden, N. Y. . . . Harry Goldsmith, manager of the Palace theatre, Lockport, N. Y., recently put on an Eagle Scout induction ceremony on the stage in connection with the showing of "Room For One More," and got a lot of publicity in the newspapers and a lot of favorable attention.

(Continued on opposite page)

CINCINNATI

Mrs. Jane Booth Monsey, daughter of Edwin M. Booth, MGM resident manager here, died at the Holmes University Hospital after a brief illness. She was 28 years of age. Her husband and parents survive. . . . The Cincinnati Variety Club, Tent No. 3, will hold its annual dinner-dance June 23. All proceeds will go to the fund of the club's new charity, to be known as The Variety Club Foundation for Retarded Children. . . . The Schine circuit has closed its Ohio theatre, in Athens. . . . William Onie, local circuit operator, has returned from a vacation in Hot Springs, Arkansas. . . . Plans are said to be in process of development by Harry Griffith, a Dayton, Ohio, architect for an art center, to include a theatre, in the Dorothy Lane area, adjacent to Dayton, for which a Dayton group has taken an option on a two-acre tract. . . . F. D. Russell has taken over the one theatre in Utica, Ohio, previously operated by Stewart Anderson.

CHICAGO

Business continues off in this area. . . . In the Loop, Eitel's Palace has made a real effort to provide reasonable parking for its patrons, setting up a deal with several neighboring parking lots for reduced rates when tickets are validated at the Palace box-office. . . . "The Great Adventure," British film, had its mid-west premiere at the B. & K. Coronet, Evanston, and Congress, Chicago. . . . National Theatre Supply has sent out a post-card questionnaire to assay the local market for setting up a beverage-vending division here. . . . The Deep Path theatre, Lake Forest, is showing a novel double-feature: "My Six Convicts" on the screen and a one-act adaptation of "The Informer" on the stage. . . . Jack Kirsch, Illinois Allied president and Sam Levinsohn of the Chicago Used Chair Co., have been nominated for chairman of the board and president, respectively, of the Chicago Cinema Lodge, B'nai Brith. . . . A fire in the Milford theatre building, causing $40,000 damages to stores and an empty ballroom, caused no interruption of the performance. . . . The Oriental, in downtown Chicago, is running a double-feature "Carbine Williams" and "Young Man With Ideas" instead of its usual single feature and stage show for the first time in many years. . . . Herman Robbins and William Brenner held a meeting of National Screen Service branch and district managers. . . . Essaness' 4-screen drive-in, just south of Chicago, is slated to open May 23 after renegotiating its contract with the operators' union. . . . Mr. and Mrs. Edward H. Wolk announce the engagement of their daughter, Beverly, to Dr. Richard Rosin.

CLEVELAND

Philip Roskoph May 30 celebrates his 18th year as a projectionist and his 10th year with the Settos Company in charge of booth of the State Theatre in Marion, O. . . . John G. Stamm, 80, who operated a penny arcade at Euclid Beach Park back in 1898, and later operated nickelodeons and silent houses in Ohio, Indiana and Virginia, died at Huron Road Hospital. Two daughters and a son survive. . . . Alan Barck, son of exhibitor Maurice Barck and Marcia Abramson will be married in Columbus, O., on June 7. . . . Drive-In Clinic of the ITO convention will discuss services rendered to patrons, concession service, playgrounds, policy as regards children and runs. . . . Richard Dowdell reversed himself and is remaining as Universal booker instead of going to Republic. . . . Larry Kunz, American Seating Company representative, is ill. . . . Harry Kaufman of Cardinal Films, Toronto, was here to close contract with Herbert Ochs for his Canadian drive-in chain. . . . With announcement that the Government has lifted drive-in building restrictions, a local survey reveals that there are prospects for building four new open-air houses in the northern Ohio territory. Of these only one is likely to go ahead this season. . . . Bingo, outlawed in Cuyahoga County last year, is running full blast 50 miles east of Cleveland in Ashtabula County where,

(Continued on following page)

WAGNER BUILT 21 DRIVE-INS, RUNS THE ONE HE LIKED BEST

DETROIT: Attend a drive-in house in the Middle West and the chances are that you will enjoy the handiwork of one Jack Wagner.

Back in the days after V-J when the "smart money" boys of show business were saying Michigan's summers were too short for successful drive-in operation, Mr. Wagner decided to find out for himself. He built the Dort at Flint, Mich., first in the state.

Built Total of 21

The experience of the Dort was so outstandingly successful he went on to build a total of 21 in Michigan, Wisconsin, Illinois, Indiana and Ohio.

Although he had spent 30 years in the construction business, the drive-in propounded problems never before encountered in building. Jack Wagner bowed to no man in erecting a fine residence, a beautiful and efficient business building or an industrial plant tailored to fit the needs of any type of production. But nowhere could he find the "know how" necessary for this new type of construction. So he developed it. He learned to make drive-in screens. He met and conquered the engineering problems as they came along. Other builders followed where he had pioneered.

He was deluged with pleas to build drive-ins, but after building 21, believed to be more than have been built by any other one individual, Mr. Wagner decided to call it quits. What decided him was the last one he built. It was the Ford-Wyoming in Dearborn, suburb of Detroit and home of the gigantic Ford Motor Co.

Mr. Wagner poured every bit of his knowledge and skill into making the Ford-Wyoming the finest drive-in possible. Then, like the ancient Greek sculptor, he fell in love with his creation. He had built it for Clark Enterprises. He was talking to the vice-president, Harold Clark, one day.

"She's a beautiful theatre," he remarked wistfully. "A man could hardly help making a go of this one. I envy the guy who is going to run it."

"Why don't you run it, Jack?" Mr. Clark suggested.

That night Harold Clark had a chat with his two brothers, James, the president, and Clyde, the secretary-treasurer. "Jack knows more about show busines than a lot of old time exhibitors," he said. "Besides, he's the kind of fellow I'd like to work with."

JACK WAGNER

They agreed, but Mr. Wagner was a little harder to convince.

"I wouldn't want my inexperience to cost you boys money," he protested. Finally he agreed to give it a try. That was three years ago and today he is regarded as one of the most successful in the business.

The team of Jack Wagner and Harold Clark is unusual. Either man alone would be unusual but as a pair they are unbeatable. Mr. Wagner, married 25 years, has a 17-year-old son. Mr. Clark has been married one year.

Mr. Wagner still clings to his old home in Flint, driving 136 miles daily, seven days a week, from Flint to Dearborn and back.

"I'm used to driving," he explains simply. "Used to do a lot of it when I was in the construction business. Had jobs all over six-seven states. But I'm the kind of a guy who likes his home and I made it home every chance I got, no matter how far I had to drive."

Suggest an idea to Jack—

"I'll have to talk that over with Harold. He's the smartest guy you ever saw."

Suggest an idea to Harold—

"I'll have to talk that over with Jack. He's the smartest guy you ever saw."

And if the idea is for the benefit of their patrons:

"We'll do it."

(Continued from preceding page)

according to Sheriff Dan Haines, it has the blessing of the county prosecutor who ruled that bingo, when sponsored by a charitable organization is legal.

DENVER

Bernie Wolf, National Screen Service western division manager, and Jack Jackson, public relations, were in Denver for conferences with Jim Parsons, branch manager. . . . Fox Intermountain Theatres will hold their summer convention at the Cosmopolitan hotel June 17-18, with Charles Skouras slated to be an opening day visitor. Ray Davis, northern district manager, is in charge of arrangements. . . . Charles DeCastro has bought the Moon, Stratton, Colo., from Irvin H. Jeppe. . . . Fay Boyd, formerly manager of the Kar-Vue drive-in, Lamar, Col., has been moved by Atlas Theatres to Gunnison, Colo., to manage the Unique, recently bought by that company from Ben Snyder. . . . John Thomas has been made manager of the Kar-Vue drive-in at Brighton, Col. . . . J. R. Grainger, Republic sales manager, and Frances Bateman, district manager, were in for conferences with Gene Gerbase, branch manager, and for sales talks with the circuits.

DES MOINES

The remodeled Capitol and Fort Armstrong theatres in Davenport reopened for the local premiere of "Wait 'Till the Sun Shines, Nellie." . . . Roy Mellenberndt of Wakonda, S. D., has succeeded Stan Moyle as manager of the Rapids theatre in Rock Rapids. Mr. Mellenberndt is a brother-in-law of Gerald Smith, owner of the Rapids. He has been operating a theatre at Wakonda. Mr. Moyle, meanwhile, has moved to Luverne, Ia., where he has been retained to act as manager of both the Palace theatre and the soon-to-be-reopened Pix. . . . The Preston theatre at Preston has closed. . . . Don Wilhite, former Republic salesman, has taken a sales post at Universal and will handle the territory formerly covered by Morrie Friedman. . . . C. P McConnell owns the Lake at Lakeview. Recently a line of people had to wait in the rain to get into the theatre. Mr. McConnell gave them numbers, told them to go to a nearby coffee shop and have a cup on the house. Then he had them called by number as seats became available. The picture that packed them into the Lake: "Ma and Pa Kettle at the Fair."

HARTFORD

Starting date of location shooting for the Monogram-AA drama, "Down Periscope," has been postponed from June 2 to June 17 at the New London, Conn., Navy submarine base. . . . James F. McCarthy, manager of the Warner Strand, Hartford, has returned from a Miami Beach, Fla., vacation. . . . Harry F. Shaw, division manager at New Haven for Loew's Poli-New England Theatres, and Mrs. Shaw will return to Connecticut on Monday, May 26, following a three-week vacation cruise. . . . Oscar A. Doob, general theatre executive, Loew's, Inc., attending the "Seeing Is Believing" MGM Studios visit, wired some comments to Allen M. Widem, *Hartford Times* motion picture editor, for inclusion in the latter's daily column. . . . Robert Portle, manager, Loew's Poli Elm St. Theatre, Worcester, Mass., is marking his 50th anniversary in show business. . . . Anthony Masella, manager, Lowe's Poli Palace, Meriden, Conn., has been appointed general chairman of the Meriden 1952 Cerebral Palsy Campaign. . . . Samuel Cornish, partner, Niantic, Conn., has been named chairman of a Chamber of Commerce promotion committee in charge of a "Scallops Day" in that shoreline community in September. . . . Hartford visitors: Harry Browning, New England Theatres; Harry Feinstein, James M. Totman, Warner Theatres; Brooks LeWitt, Glackin and LeWitt Theatres, New Britain, Conn.

INDIANAPOLIS

William A. Carroll, secretary of the Allied Theatre Owners of Indiana, was to attend the Ohio Allied meeting at Cleveland. . . . Norman Linz, new Monogram branch manager, has moved his home here from Cincinnati. . . . Forrest Tucker is here for a series of personal appearances, planning to remain for the 500-mile Speedway race Memorial Day. . . . Arlene Dahl will present winner's trophy at the auto classic here May 30. . . . The Variety Club Tent No. 10 will hold a general business meeting May 26. . . . Foster Gauker, MGM branch manager, has returned from a vacation. . . . John Stearns has been named assistant manager of the Circle. . . . Joseph W. Barr, general manager of the Williston circuit, was nominated for the state senate in the Democratic primary and became the father of a baby girl this month. . . . The Cantor circuit booked two Lucille Ball-Dezi Anaz films, "Miss Grant Takes Richmond" and "Holiday in Havana," for simultaneous showing at four theatres, plugging them as stars of the "No. 1 television program".

KANSAS CITY

Art theatres: Vogue, sixth week, "The Man in the White Suit"; Warwick, "Mr. Lord Says No!", Kimo, "Rashomon." . . . "Deadline U.S.A." was moved from the four Fox Midwestern firstruns to the Esquire for a second week in Kansas City. . . . "The Girl in White," and "Just This Once" are giving the Midland better attendance than any lately. . . . Several drive-ins continue to give midnight shows, usually a "spooky" feature additional to the regular program—no extra admission charge. . . . Donald Haley, assistant manager, Paramount, is to be married June 7. The bride is Miss Joyce Carnahan, formerly in theatre management, who in December resigned as manager of the downtown Roxy. . . . Harold Werthwein, district sales manager, Monogram, from Hollywood, visited H. L. Frost, Kansas City branch manager, for a couple of days. . . . Arthur Cole, president of the Motion Picture Association of Greater Kansas City, was to a meeting in the City Hall this week to discuss a new draft of the ordinance to revise the motion picture reviewing procedures which are now in effect.

LOS ANGELES

Ballots for voting for an executive committee were distributed by the Film Row Club at their recent meeting. . . . The Linda, Watts, has been closed by the Bermans. . . . Jack Goldman, Santa Monica exhibitor, took off with his wife for a ten day vacation in Acapulco. . . . Harry Lloyd, Warner head shipper, will undergo surgery at Pomona Hospital for a stomach ailment. . . . Fox West Coast has named Lee Wentz to succeed Joe Kennedy as manager of the El Portal. Mr. Wentz was the former manager of the La Reina, Van Nuys. Ray Duff will be moved from the managerial post at the Embassy, to the La Reina. . . . Out of town exhibitors seen on the Row were: Lloyd Katz, Las Vegas; Judge Pawley, Indio; Moses Hernandez, Guadalupe; Dode Samuels, Carlsbad; and Ben Bronstein, Palm Springs. . . . Harry Milstein, exhibitor from Gardena and Torrance, is preparing to take off for an extended cruise to South America way.

LOUISVILLE

Raymond Quinlan has succeeded H. S. Davidson as resident manager of the Capitol theatre, and the Shelby theatre. Both the Capitol and Shelby are subsequent run neighborhood theatres and under the executive control of Sylvester Grove. . . . J. Wilmer Blincoe, of Owensboro, Kentucky, who is operating two drive-in theatres, has leased property between Greenville and Central City, Kentucky, where he proposes to construct a new drive-in theatre, to be called the Sunset. . . . J. E. Elliott, Jr., owner and manager of the Cardinal Theatre, Hodgenville, Ky., stopped over for a visit en-route to Indianapolis. Other visitors seen in town recently included C. K. Arnold, Arco and Melody, Bardstown, Ky.; Gene Lutes, Chakeres district manager, Frankfort, Ky.; Oscar Hopper, Arista, Lebanon, Ky.; Jim Howe, Richland, Carrollton, Ky.; Luther Knifley, Art, Knifley, Ky.; Tex Richards, State, Crothersville, Ind.; J. L. Dunn, Paoli drive-in theatre, Paoli, Ind.; and C. O. Humston, Lyric; Lawrenceburg, Ky. . . . Ernest "Bud" Brooks formerly with the Savoy theatre here, has taken over the managership of the LeRose theatre, Jeffersonville, Ind., owned by the Switow Amusement Co. He replaces Don Gilooly who resigned and whose duties were temporarily taken over by Lawrence Bloom. . . . Mrs. Clyde Marshall, co-owner of the Columbian theatre, Columbia, was a visitor on the row recently, while in town to attend the Parent Teachers Association convention. . . . James E. Thompson, resident manager of Warren Enterprises, Riverside and Sunset drive-in theatres, Bowling Green, was also a visitor recently.

MEMPHIS

Mrs. O. W. McCutchen, wife of the owner of Roxy, Ritz and Gem theatres at Blytheville, Ark., is recovering at Baptist Hospital in Memphis following an operation. . . . R. S. Chapman has opened a new theatre, the Swift, at Swifton, Ark., and will book and buy in Memphis. . . . Nine film personalities have been in the Memphis trade territory for more than a week, accompanied by branch managers from Memphis exchanges, touring the cities of Arkansas, Tennessee and Mississippi as part of the Movietime, U.S.A. program. They include Frank Lovejoy, Colleen Miller and writer William Lively who have been in West Tennessee; Red Cameron, Bodil Miller and director George Waggener who have been in Arkansas and Susan Cabot, Wayne Morris and writer Manny Seff who been in North Mississippi. . . . C. B. Clark, owner, opened his Louisville drive-in at Louisville, Miss., for the season. . . . Highlands drive-in, Hohenwald, Tenn., has opened for the summer. . . . Hope drive-in, Hope, Ark., has opened for the

(Continued on opposite page)

The National Spotlight

(Continued from opposite page)

season. . . . Mid-South exhibitors shopping and booking on Film Row included W. F. Ruffin, Jr., Covington; J. C. Mohrstad, Hayti; H. G. Walden, Red Bay; D. D. Flippin, Bell; Mrs. C. A. Snow, Swifton; Alvin Tipton, Manila; J. R. Keller, Joiner; B. F. Jackson, Ruleville; D. F. Blissard, Okolona; J. K. Jamerson, Bald Knob; William Elias, Osceola; and Roy Bolick, Kaiser.

MIAMI

Plugging "Red Ball Express" at the Carib, Miami and Miracle theatres, Wometco offered tickets to Blood donors for the Armed Forces Blood Bank. . . A publicized real estate transaction recently was the purchase of the Langford Building by Louis B. Mayer. This downtown Miami property was reportedly bought for a sum in excess of $1,000,000. . . . Back from the Variety convention in Nevada, where he was elected first assistant international chief barker, George Hoover has been in conference with Florida State Theatres head Leon Netter. . . . The area was sorry to see Roy Williams resign as manager of the Cinema, but best wishes go with him to Savannah, Georgia, where he will manage the 1300-seat Weis, owned by Mrs. Edna Weis. . . . Personnel changes included Jack Hegarty now managing the Boulevard, where Bill Hall resigned.

MILWAUKEE

A recent visitor here was Richard Smith, owner of the Bluemound drive-in managed by Bob Gross, who flew in from New York with William Powell, division manager from St. Louis. . . . Barney Sherman of the Peerless theatre has also taken over the Hollywood and Fern. . . . C. M. Hulbert's Gem theatre at Cornell, Wis., was taken over by Armond Cimaroli. . . . The Mars theatre here reopened. . . . Standard Theatres is giving the Times theatre here back to the former owner by the end of May. . . . Harold Pearson, executive secretary of Wisconsin Allied is to be out in the northwest territory for two weeks. . . . Wisconsin Allied's next regional meeting will be June 3-4 at the Elks Club in Rice Lake. The purpose of the meeting there is to acquaint the exhibitors with the functions and operations of the organization as many have indicated their interest in Wisconsin Allied.

MINNEAPOLIS

Benjamin Berger, president of the Berger Amusement Company and new president of the North Central Allied Independent Theatre Owners, and his wife, are on a trip to Hollywood. . . . M. A. Levy, division manager for Twentieth Century-Fox, has returned from a business trip to Kansas City, Missouri. . . . C. R. Stoflet, MGM's North Dakota salesman was a visitor in town. . . . The Minneapolis branch office of the American Seating Company has been consolidated with the local branch of the National Theatre Supply. . . . Ideal Pictures, have moved to new and larger quarters as part of an expansion program. Virgil M. Price and Robert L. Komarek, are the owners.

NEW ORLEANS

Bert Gorum opened his new Moonlight drive-in near Evergreen, Alabama. . . . W. H. Castay, owner-operator of the Arrow and Jeff, Jefferson parish, has plans for a drive-in near La Place, La. . . . R. L. Johnson, head of Johnson Theatre Service, is back again after being laid up for two weeks with injury and shock following an automobile accident in Baton Rouge, La. . . . The Whitehall, Whitehall, La., reopened. Nathan Bercegeay is the new owner. . . . Joseph Cotten and Teresa Wright were here for a week of film making on "Panic Stricken." Out of town exhibitors here were Ernest Clinton, Mississippi circuit operator, headquarters Monticello; George French, Star, Mendenhall, Miss.; R. L. Osborne, Harlem, Belzoni, Miss.; Frank Olah, Star, Albany, La.; Lloyd Royal and his general manager, Hank Jackson, Laurel and Hattiesburg, Miss.; L. J. Brun, Apex, Lumberton, Miss.; Robert Molzon, Norco, La.; C. C. Meyer, Meyers, Biloxi, Miss.; Arthur Lehman, Alamo and Booker T, Jackson, Miss.; and W. H. Crossley, Ritz, Royal and Starlite drive-in, Laurel, Miss.

OKLAHOMA CITY

Newly-elected officers of Theatre Owners of Oklahoma, Inc., were officially installed When the organization's board of directors met for its monthly luncheon in Variety Tent 22 headquarters. . . . The Penn theatre invited all mothers 60 years or older to attend a Mothers Day Program free as guests of the theatre. . . . The Starlite theatre, Shawnee, had a "Cash Nite," plus two pictures. . . . The Hornbeck theatre, Shawnee, presented a one-pound box of Pangburn's chocolates, to the oldest mother attending the show. . . . Three downtown theatres in Houston, Texas, are remodeling. Loew's State, Metropolitan, and Kirby, all have extensive remodeling and improvement programs in prospect, it was announced from the respective managements, following the renewal of the lease contracts with the Jesse H. Jones interests for a period of about 25 years.

OMAHA

The Paramount marquee will be dark until June 16-21, when "South Pacific" comes to Omaha for six night and two matinee performances. Tristates closed the Paramount for films until the end of June. . . . Other downtown theatres profited by the closing, with all hitting average or better. "The African Queen" topped average for a third week at the State and "The Marrying Kind" was $1,500 ahead of the usual take at the RKO-Brandeis. . . . William Laird, RKO office manager, former Universal salesman and veteran of 13 years in the film industry in Omaha, has resigned. . . . The Orleans, Neb., junior class presented a preview of their class play at the Orleans theatre as part of the regular evening show. . . . Metro branch manager Vincent Flynn and Omaha salesmen were in Chicago for a divisional sales conference. . . . The Superior Chamber of Commerce entertained all school students and residents who took part in out-of-town school activities at the Lyric Theatre. . . . Don Lee, now Columbia salesman in Chicago, visited the Omaha office where he formerly was office manager-booker. . . . Joe Foley, Monogram booker, is now with National Screen Service. . . . Lloyd Einfeldt, Danbury, Ia., has announced the sale of his theatre to Harvey Henry. . . . Robert Remmes has taken over the Uptown at Charter Oak, Ia., from Mrs. Hans Bohnker.

PHILADELPHIA

Influx of film names to help attract added attention to picture openings in recent weeks saw Esther Williams at the Randolph, Jose Ferrer at the Aldine for his "Anything Can Happen"; Mrs. Grover Cleveland Alexander in advance of Warners' "The Winning Team," and Richard Conte comes in May 29 for the premiere of his "The Fighter" at the Stanton. . . .Abe Sunberg closed the Towne after operating it for a short while. . . . Ken Steckline, assistant manager of Loew's, Harrisburg, Pa., became a father for the third time with the birth of a son to Mrs. Steckline. . . . Anthony P. Krankowski, of Shenandoah, Pa., has taken over the operation of the Center, Minersville, Pa. . . . Larry R. Levy, manager of Loew's, Reading, Pa., prepared a booklet for his employees entitled "The Loew-Down on How To Hold Your Customers." . . . Eugene Plank, manager of the Reading Drive-in, Reading, Pa., polling the patrons on their preferences of single or double feature bills. . . . Abe Montague, Columbia sales chief, addressed a mass meeting of the Eastern Pennsylvania Allied at the Broadwood Hotel. . . . A $55,000 fire destroyed the old Rex, Reading, Pa., dark for many years and operated by the late Frank Gould. . . . Operation of the Temple, Lewistown, Pa., came to a sudden halt because of alleged non-payment of an $11,000 note held by a lumber company against the new house opened four months ago and said to represent an investment well over $200,000. . . . The Temple, Berwick, Pa, recently taken over by the Engel Theatres chain, has installed new sound and projection equipment. . . . A. M. Ellis' Regal and Benner were robbed. . . . Dr. Samuel Goldstein has had his Paxtang, Paxtang, Pa., extensively renovated. . . . Albert Moffa is now operating the Sauconia, Hellertown, Pa. . . . Dennis Cohalen, 20th Century-Fox salesman in the Harrisburg, Pa., territory, has resigned from the company.

PITTSBURGH

John J. Maloney, of MGM, went to Hollywood for that company's "Seeing is Believing" venture. . . . Mickey Gross came here to head a big publicity staff for the world premiere of Republic's "I Dream of Jeanie" and among the stunts will be a minstrel show on the Allegheny River adjacent to the Fulton theatre where the premiere will be held. . . . Bill Rhodes quit the Republic staff to hook up with radio. . . . Bill Hook resigned as manager of Warner's Ambridge theatre after 24 years of service with the company. He

(Continued on following page)

(Continued from preceding page)

was replaced with Jack Hamilton of Washington, D. C. . . . Bert Stearn's Cooperative Movie Theatre gang played host for the weekly party at the Variety Club and did a swell job. . . . Margaret Busha resigned at the Fulton theatre to join her Marine husband in California. . . . Frank Jackson pulled out as manager of the Harris theatre at St. Mary's. . . . Film Row is talking of the phenomenal success of "The Man in the White Suit," in the suburban Squirrel Hill theatre. It seats 800 and mostly all evening trade and grossed $4,000 the first week to break the "Lavender Hill Mob" record.

PORTLAND

All first run houses but one have new pictures, two to three downtown spots are showing studio previews. . . . "David and Bathsheba" is back at popular prices and with a second feature. . . . The United Artists started double billing last week for the first time in many years. . . . "The Marrying Kind" is at the Oriental and Paramount; "David" at the Mayfair; "Rancho Notorious" at the Orpheum; "Aaron Slick from Punkin Crick" at the Liberty; "When In Rome" at the United Artists; and "The Browning Version" at the Guild. . . . "The Red Ball Express" is held for a second inning at the Broadway. . . . The 20th Century News theatre operated by Frank Breal and Marty Foster is going over well. . . . Virgil Faulkner, ex-city manager for the Hamrick chain here, is becoming associated with a new film quiz game deal. Marvin Fox is Mr. Faulkner's replacement. . . . Barbara Rickman, cashier at the Irvington theatre, has been selected as the prettiest girl in her high school and prepper of the week by the *Oregon Journal*.

PROVIDENCE

"The River" in this city for the first time at regular prices, drew good crowds to the Albee. . . . The Met offered another of its more-or-less unusual presentations, "The Lion and the Horse". . . . A veritable deluge of filmland celebrities is heading this way, according to the Newport Casino theatre. Announcement was recently made that the seaside house is lining up such stars as Mae West, Dana Andrews, Hedy Lamarr, Sir Cedric Hardwicke, Kay Francis, Eva Gabor, Angela Lansbury, Faye Emerson, Melvyn Price and Imogene Coca, to guest-star in their summer stock season, which will run for 11 weeks, opening June 23. This will be the Casino's 26th summer-stock season. . . . The Liberty, popular Broad street neighborhood house, recently inaugurated a dinnerware gift offer. . . . "David and Bathsheba" which enjoyed a long and successful run when it first played this city at the Majestic, is now returning, through neighborhood houses and drive-ins. . . . Local film goers are beginning to shun first-run performances of premium-priced films, catching them at open-airers and neighborhood theatres at usually one-third of the tariff charged when originally screened here. . . . The Cranston Auto theatre is making a hit with the kiddies by giving them free merry-go-round rides.

SAN FRANCISCO

Warner Bros. exchange closed at noontime May 20 and all employes enjoyed a picnic. As in other years, head contract clerk Gladys Paul was chairman of the affair. . . . Nasser Bros. Tower has closed. John Dostal, former manager, has replaced Joe Flanagan as booker-buyer at Nasser's. Mr. Flanagan is now selling and booking for Mutual Pictures. His first picture is "Models, Inc." . . . Head booker George Carmone of Paramount and Mary Gilbert, clerk at Paramount, are on vacation. . . . Visiting the row the past week were Barney Guernette of Exeter, Robert Patton of Sonora, George Patchen of Vallejo. . . . Fox West Coast staged a benefit premiere at the Fox-California in Berkeley. Proceeds were divided between the U.S. Olympic Games fund and the Berkeley Junior Chamber of Commerce's youth program. Leading the parade from Hollywood were Jeanne Crain, Clair Trevor, Charles Coburn, Hoagy Carmichael, Jeffrey Hunter, Barbara Rush, Keith Andes, Mary Murphy, Lee Trent and Kirby Grant.

SEATTLE

Richard E. Hays, retired music and drama critic of the *Seattle Times,* died at the Maynard Hospital May 9 after suffering a stroke. . . . Everett L. Clawson, National Theatre Supply salesman, died May 9 of a heart attack. . . . Lippert's "Valley of the Eagle" has been booked for the Coliseum theatre May 20. . . . Floyd Henninger, RKO salesman, is recuperating from a heart attack. . . . The 20th-Century theatre at Juneau, Alaska, owned by W. D. Goss, is being redecorated by the National Theatre Supply office here. . . . Also home for a few days from the RKO office is salesman Bob Cleveland with a back injury. . . . Al O'Camp, writer and producer and former member of the Seattle film industry, was in town making arrangements for the world premiere of his first film, "Strange World," filmed in the Amazon jungles. . . . Both John Hamrick Theatres, Inc. and Evergreen Theatre Corp. offered free admission to women over 60 in honor of Mother's Day.

ST. LOUIS

Joseph Nick, 65, and a member of the St. Louis Theatrical Brotherhood, Local No. 6 for the past 30 years, died. . . . James Velde, Western Division sales manager for United Artists, in town to confer with F. J. Lee and staff. . . . Exhibitors from out state and southern Illinois included Tom Bloomer of Bellville, Illinois, Bill Williams of Union, Mo. and Joe Goldfarb of Alton, Illinois. . . . A baby boy was born to the Harry Wald's, manager-owner of the World Playhouse. . . . A drive-in theatre near Carbondale, Ill., owned by Bill Waring, Jr., of a nearby community, will feature stage acts on Sunday nights this season. . . . At the regional meeting of the MPTO of Southern Illinois and Eastern Missouri at Taylorville, Ill., the theatre men came to the conclusion that they have fight in their hands—against TV for better and more business. . . . Herb Bennin, St. Louis manager for MGM and distributor chairman for Movietime U.S.A. in this area, announced that new tours of stars would start in late September with eight stars coming to St. Louis.

TORONTO

Fred A. Cripps, who was for six years representative in British Columbia for Ansco of Canada Ltd., has become managing director. He succeeds George H. Giles who has resigned to join a radio manufacturing firm. . . . Gene Fitzgibbons of the Kent Theatre, Windsor, newest member of the Motion Picture Theatres Association of Ontario. . . . The Motion Picture Theatres Association of Ontario has received letters of thanks from seven charitable organizations in connection the showing of trailers by theatres advertising these organizations' campaigns. . . . Two Israeli films were shown in opposition to each other, RKO's "Faithful City" at the Towne Cinema, and "Long Is the Road" at the Royal Alexandra at reserved seat prices. . . . "Song In My Heart" after five weeks at Shea's moved over to the Nortown. . . . The Moncton drive-in opens in June. . . . A full house greeted Dr. Roger Manvell of the British Film Institute when addressed a gathering at Hart House. . . . Neil Main, manager of Odeon's Palace in Hamilton resigned to take a position with a firm doing personnel and public relations work. . . . D'Arcy Doherty reelected president of the management committee of the Toronto Stock Exchange. He is also head of Doherty Television Productions Ltd. . . . Frank Fisher, general manager of the J. Arthur Rank Film Distributors Ltd. off to England for a month's trip with his wife. . . . Quentin Brown is now production manager of Crawley Films Ltd. of Ottawa.

VANCOUVER

Canada's oldest active stage hand, Perry Pearson of the Orpheum, has retired after 52 years in show business. Over 70, he is a member of Canadian Picture Pioneers. . . . Jim Davie, RKO manager, reports that Carl Peppercorn's Canadian Division is leading in the Ned Depinet Sales Drive in the 18th week. . . . Frank Marshall, manager of the Lux theatre, was married to Julia Anderson of Vancouver. . . . Howard Fletcher, owner of the Kingcrest theatre in Vancouver, and Cecil Steel, who operates three theatres in Northern British Columbia, are candidates in the coming provincial election. . . . Ivan Ackery, Orpheum manager, is leaving for a six-week holiday to his native England. . . . Max Sheine, former Vancouver manager of Eagle-Lion, appointed manager of International Film Distributors in Calgary, Alberta. . . . Maynard Joiner, B. C. FPC supervisor, is recuperating at home after being hospitalized for two weeks. . . .Port Alberni Theatres, Ltd., a partnership of Famous Players and Harold Warren who operate the Capitol, Roxy, and Paramount theatres in Port Alberni on Vancouver Island, are planning to build an outdoor theatre near the town this summer.

WASHINGTON

The Warner theatre had a world premiere of "Paula," and American Red Cross Gray Lady Service officials from National Headquarters, and the District of Columbia Chapter, and a group of volunteer workers from the District and nearby counties were guests. . . . Hope Zee, daughter of Loew's Allan Zee, makes her Washington debut at the Shoreham Hotel, as a featured singer. . . . Esther Williams was in town for the May 22 premiere of "Skirts Ahoy!" On May 23 she was a guest of honor at the Navy Relief Ball. . . . The Variety Club had luncheon on May 19, honoring Secretary of the Navy Dan Kimball. . . . The Pix theatre has adopted a summer schedule, of four days a week. They will be open all day Saturday and Sunday, Monday and Friday nights.

Technicolor Sees Sharp 1953 Gains

An accelerated increase in the volume of Technicolor Motion Picture Corp. work in 1953 was forecast this week by Dr. Herbert T. Kalmus, president and general manager, in a report to stockholders in New York.

Dr. Kalmus said Technicolor's "producer-customers" in Hollywood had indicated they would utilize considerably more Technicolor in 1953 and he estimated his company was expanding the volume of 35mm prints from "something over 400,000,000 feet per year as of today to about 600,000,00 feet in 1953."

And he added that Technicolor's research and development work, along with a further appropriation for expansion "of relatively small magnitude," might well increase this 600,000,000 feet per year of print capacity to nearly 800,000,000 feet per year some time during 1953. The demand for Technicolor was such, he said, that the company's 1953 capacity of 600,000,000 feet would be allocated "long before the end of this year."

Dr. Kalmus brought up the question of whether either Eastman color negative or the AnscoColor process, or both, could be used in combination with the regular Technicolor release printing method. He said experiments had been conducted and that the result was not as good as prints made directly by the WarnerColor and AnscoColor processes.

In the opinion of Technicolor executives, neither the WarnerColor nor the AnscoColor prints are as good as Technicolor prints made from Technicolor special photography. Dr. Kalmus observed, Technicolor is installing equipment to operate either under the Ansco or the Kodak process, both completely or in combination with the Technicolor printing.

Dr. Kalmus hailed the advent of new processes as "a boon" to Technicolor, "first, because we cannot possibly handle the demand if the industry is heading for an all-color program; second, because if Technicolor prints may be employed with a new type of photography, which goes through any camera, it saves the capital expense of building additional Technicolor cameras."

Dr. Kalmus reported consolidated net profit before taxes of $1,598,376 for the first four months of 1952, which he said compared with a net of $2,062,298 for the same period in 1951.

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913.
Negotiations in Any Language.
CABLE: HENARIAS, N. Y.

IN NEWSREELS

MOVIETONE NEWS, No. 41—New liner *United States* in sea trial. Gen. Ridgway back in the U.S. Mayors meet in New York. NATO chiefs meet in Paris. Jet planes for Italy. "Mother of the World." Kangaroo meets stars. Auto crash.

MOVIETONE NEWS, No. 42—Truman predicts victory. Repaired *Wasp* floats again. Brinks robbery suspect. Freight cars in wreck. Union-industry show in Boston. Homes on skates. Sam Snead wins in golf. Preakness.

NEWS OF THE DAY, No. 275—Koje prison films. Super liner in first test. Tulip time in Holland, U.S.A. Mayors meet in New York. Locust plague perils. Charles and Walcott train for heavyweight title bout.

NEWS OF THE DAY, No. 276—President Truman takes political spotlight. Armed Forces Day. Alaskan fliers hop over pole. Union-industry show. Monkey circus. Overseas thrills. Preakness.

PARAMOUNT NEWS, No. 78—Koje. Gen. MacArthur speaks in Lansing. S.S. *United States* in sea trial. Walcott and Charles in training.

PARAMOUNT NEWS, No. 79—Air Force plots Arctic wastes. President Truman sees Democratic victory. German circus. Longden rides winner. Preakness.

TELENEWS DIGEST, No. 20B—Koje incident feeds Red propaganda. Reds riot in Japan. France's new giant airliner. Steel seizure. Nehru warns of Red danger. German "miracle eggs." Football.

TELENEWS DIGEST, No. 21A—Red prisoners defy UN. President Truman's address. Jet ace in action in Korea. Biddle Duke becomes ambassador. Armed Forces Day in Germany. *U.S.S. Wasp* repaired. Dog fashions.

UNIVERSAL NEWS, No. 561—U. S. sea queen. Passenger plane for 105. Jet planes in Italy. Hydroplanes. Taft and women's clubs. Mayors meet in New York. Walcott-Charles.

UNIVERSAL NEWS, No. 562—Armed forces parade in Washington. North pole flights. Truman. Warner studio fire. Relay races. Preakness. Monkey-shines.

WARNER PATHE NEWS, No. 80—Koje. New liner in test. Gen. Ridgway comes home. Italians get U.S jet planes. Paris at midnight. Walcott-Charles. Racing cars.

WARNER PATHE NEWS, No. 81—Armed forces on parade. North pole flights. Oil blaze. Warner studio fire. Chimp capers. Track champs. Preakness.

To Appeal on Ad Film Ban

WASHINGTON: The Government has decided to appeal to the Supreme Court a lower court order that the Federal Trade Commission cannot ban long term exclusive screening contracts for advertising films.

The FTC ordered four film companies to discontinue any exclusive screening contracts that ran for a year or longer. All four companies went to court, but two of the companies—Alexander Film Co. and Reid H. Ray Film Industries, Inc.—later dropped their protests. A third company, United Film Service, Inc., agreed to have its case determined by the outcome of the fourth suit, involving Motion Picture Advertising Service Co., Inc.

In February, the Fifth Circuit Court of Appeals upheld this fourth suit, ruling that the FTC was wrong and that the long term screening contracts were "not unfair or unreasonable, but rendered desirable and necessary by good business acumen and ordinarily prudent management." The Government is now asking the Supreme Court to rule that the lower court was wrong and the FTC order was right.

Raise "News of the Day" Pay

"White collar" workers at the News of the Day home office in New York will receive a $4 a week across-the-board wage increase under a new agreement between management and IATSE Motion Picture Home Office Employes Local No. H-63, Russell M. Moss, the local vice-president, reported this week.

N. P. A. RELAXES CONTROLS ON BUILDING DRIVE-IN THEATRES

Call, Wire or Write
THE BALLANTYNE CO.
for complete information and interpretation on the new regulation.

The Ballantyne Company is ready, now, with an unlimited supply of EVERYTHING in equipment for your drive-in, including the sensational new Dub'l-Cone in-a-car speaker, tailored drive-in amplification systems, and the Boyer Prefabricated Screen Tower. Get complete details, equipment catalog, prices and plans. You can get your drive-in started, finished and in operation in a very short time . . . the Ballantyne way.

THE BALLANTYNE CO.
1707 Davenport Street
Omaha, Nebraska

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGERS, ASSISTANTS—PLACEMENT SERvice. Confidential nation-wide service. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 42nd St., New York City. OR. 5-7866.

OPERATOR FOR CIRCUIT OWNED THEATRE. Alternating five hour shifts. Good opportunities for advancement. Write or call MR. SCHRADER, Columbia Amusement Company, Inc., Paducah, Ky.

YOUNG MAN WITH SOME THEATRE KNOWLedge to train for management of circuit owned indoor and drive-in theatres. This is a great opportunity for the right young man interested in future in show business. State background, references, salary expected, and enclose photograph if convenient in first letter. COLUMBIA AMUSEMENT COMPANY, INC., Paducah, Ky.

THEATRES

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

THEATRE. ONLY ONE IN CHICAGO SUBURB of 18,000. Owner now lives in Florida. Selling price includes building, elecric cooling system, 600 seats, screen, operating equipment. Ready for immediate operation. Will take $14,000 down. Balance at $199. per month. Write owner, A. LUND, 501 Seabreeze Blvd., Daytona Beach, Fla.

FOR SUBLEASE: IN ST. LOUIS COUNTY, newly constructed, modern advance design theatre. Fully equipped. 632 seats. Immediately available. WRITE BOX 2658, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

POPCORN MACHINES WITH FREE SUPPLIES that return their cost. New high grade beautiful models, five sizes. Three Manley's, like new bargains. Also Hamilton scales, $98.50. KLINKEL POPCORN MACHINES, Albion, Mich.

DRIVE-IN EQUIPMENT

HURRY! HURRY! HURRY! ORDER NOW AND open in 1952. Underground cable $70M. Complete dual projection and sound from $1,595.; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

S-T-R-E-T-C-H YOUR $$$ AT S. O. S. RECTIfier bulbs $4.95; coated lenses $100 pr.; Changeovers with foot switches $44.50 pair. Flameproofed, fungusproofed screens 39½c sq. ft.; beaded 49½c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SHOP! COMPARE! SUPER-SIMPLEX MECHANisms, rebuilt, $850., 1 unit hand operated ticket machine, excellent, $44.50; wire and aluminum reels, excellent, $1.00; Powers mechanisms, rebuilt, $114.50; pair Gardner 1-KW lamphouses and rectifiers, rebuilt, $495. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

REBUILT BY S. O. S. MEANS EQUAL TO NEW. Simplex H. I. arcs, rectifiers $795. Holmes Educator dual outfit complete with arcs $1,295.; Hertner 50/100 amp. Generator, panel, rheostats $495. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANTED — STAGE DRAPES AND PAINTED backdrops. BOX 2657, MOTION PICTURE HERALD.

FOR SALE—1 ASHCRAFT SUPER-HIGH PROjection arc 100 amps., 58 volts, model S 100. Perfect condition, used experimentally few hours only. Cost $975. Sacrifice $600. Address CROCKER COMPANY, 720 Mission St., San Francisco, Calif.

MUST SELL IMMEDIATELY: 30/50 ROTH motor-generator set; 2 Jewel low-intensity arc lamps; 2 Simplex regular rear shutter projectors with double bearing movements; 2-3 point Simplex pedestals; 1 Ultraphone sound system; 250 theatre chairs with inset panel, back and box spring cushion; 100 plywood chairs. All equipment in good condition. Make an offer. D & W REALTY COMPANY, INC., 606 W. Wisconsin Ave., Milwaukee, Wis.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD YOUR name to S. O. S. satisfied customer list. Prices start at $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

FIRST QUALITY RECTIFIER BULBS. $4.75; white sound screen, top quality, 35c ft.; Exciter lamps, 39c; parts for Simplex and Powers, 30% discount; Universal splicers, $5.69; photocells from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

WHY PAY MORE? BUY TEMPERED MASONITE marquee letters: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES. Ball-bearing bucket blade exhaust fans, 12"—$25.50; 16"—$37.50; 18"—$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

LIGHTS—CAMERA—ACTION! CHOOSE FROM these 35mm cameras. Bell & Howell studio $1,950.; Arriflex with lenses, magazines, $695.; Cineflex complete outfit $2,000. value, $1,295., Solarspots $69.50; Sunspots. 5,000W $77.50; Art Reeve 35mm recorder $1,995; animation stands $1,495. up; Bell & Howell 35mm printer $1,495.; 16mm sound readers $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS. AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

MARBLES, JACKS & BALL. PRICES AND CATalog on request. HECHT, 3074 Park Ave., New York 51.

FORTY SAMPLES COMICAL GIVEAWAYS, $1.00. MANUALS, Box 111, Universal City, Calif.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Tax Burden Eased for Some Chicago Theatres

CHICAGO: In a special move to ease the tax burden of theatre owners here, Cook County Assessor John S. Clark has announced reductions for theatres which have closed or are operating on a curtailed schedule such as weekends only. The reductions are being made as a result of appeals from more than 100 theatre owners in the county. Assessed valuations on closed theatres (as of April 1) will be reduced to 20 per cent; 20 per cent reductions will be given to all theatres having only one floor in use.

Order Parking Space

TORONTO: The Motion Picture Theatres Association of Ontario has effected a revision in a bylaw of the City of Toronto which would have required theatres to provide one parking space for every 12 seats. The theatres compromised on one parking space for every 10 seats.

Plan "Glass Wall" Campaign

Release of "The Glass Wall," initial Shane-Tors production for United Artists release, is scheduled to be accompanied by a saturation advertising and exploitation campaign using radio, TV, dailies, national magazines and trade publications, Irving Tors, producer, has announced in Hollywood. The campaign will be "beamed directly at the exhibitors," said Mr. Tors. The picture stars Vittorio Gassman and Gloria Grahame and has a Manhattan background.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Little Art Theatres Are Looking Up

THEY used to call them "sure seaters"—when the little art theatres were fewer in number, and they knew they had a sure audience, waiting for unusual pictures. Now, it's more descriptive to call them "soft seaters"—especially in these parts, for the little art theatres in the New York area that we've visited recently have the best seating of any theatres in town. There's nothing like foam rubber to make movies seem better than ever.

The new Beekman, the new Normandie, the new Little Carnegie, the new Fine Arts, the new Baronet—all accent the newness of little art theatres in the plush brackets, as ultra-modern showcases for out-of-the-ordinary films. Nor do they confine themselves to imports, for there is a new policy on the part of major companies, to put certain pictures in these houses for first runs. Right now, United Artists is opening "Outcast of the Islands" at the Astor, on Broadway, and at the Fine Arts, on East Fifty-eighth Street. More than a mile apart, in audience appeal at the point of sale.

All this proves that there is space and time in our industry for a prevalence of little art theatres in every part of the country. Any fair-sized city can support a theatre that specializes in unusual films, and keeps them for runs beyond the fast in-and-out policy of the past. Pictures like MGM's "Red Badge of Courage" and Lippert's "Navajo" are not foreign to our shores; and many others have definite appeal to most Americans, without any international or social significance.

Nor is this new appeal merely a matter of making the audience more comfortable. The quality of advertising is usually higher in the little art theatres than the average house. Perhaps, because these attractions are first sold on a higher level; perhaps because the subject matter, being in itself unusual, offers a different style of selling approach. We often admire the newspaper ads for small theatres in the *New York Times.*

We see the same growth and development in this field that is apparent in other branches of theatre operation. The older, more decrepit art theatres that have enjoyed good runs in the past, can't keep their patrons on hard seats much longer. Even among these little art theatres, old styles must pass and new styles take precedence. If you wonder why theatres in their late thirties may be closing, here and there, look to the softness of the seats which attract customers away from their old movie habits.

GRATIFYING RESPONSE

There's nothing quite so satisfying as the practice of providing the right thing at the right price, to meet a demand. And we are gratified by the volume of orders pouring in for the new Round Table binders, announced last January 12th.

Perhaps most unusual is the number who have bought two binders, at $1 each, in their first order. This proves they have been keeping, and using, their file of Round Table materials, for a long time. They even have to drill their own holes in last year's copies.

It's sufficiently inspiring to us to make these regular meetings of the largest international association of motion picture showmen still more valuable to our wide circle of members, all over the world. We ask for your suggestion, comment and honest criticism, so we can fill future binders with more and better things for showmen to use in their business.

Space is limited in the Round Table, and the mail is heavy. We try to avoid too frequent repetition; we can't keep saying the same things over and over again for late comers. We aim primarily at those of you who keep ideas on file, for it's almost impossible to index ideas that flow with so many possible variations of plan and procedure. These must be accumulated as experience.

¶ Remember, on this page in the Round Table, we said that once upon a time major companies used to have a print order of 1,500,000 for heralds (that was years ago) and it dropped to a low of 150,000 (which was the cause of our lament). We thought then, and we think now, that the use and distribution of heralds is a good barometer of business at the box office. When it goes way down, business goes way off. And time proves our point.

Now, we are happy to say, figures printed in a 20th Century-Fox pressbook announce 1,646,000 heralds already in use for "The Day the Earth Stood Still"—with the promise that the total print order will pass 2,000,000 before the picture plays off the subsequent runs. That's progress; and furthermore, MGM and other companies have an equally good record to report.

* * *

Charles Einfeld, vice-president of 20th Century-Fox in charge of advertising and publicity, has provided two kinds of trailers for "Deadline, U.S.A."—with the belief that exhibitors would specify their preference. One is for action houses; the other a quieter approach. If you don't tell Mr. Einfeld which one you like best, how do you expect him to know your wishes, next time?

* * *

¶ Harry K. McWilliams, president of Associated Motion Picture Advertisers, tells us that William W. Howard, vice-president of RKO Theatres, leads the procession in offering free tuition to any of his managers who choose to enroll for the AMPA course of instruction in advertising, publicity and exploitation, which will begin early in the Fall and probably extend over ten weeks or more of evening classes. Industry leaders and experts have volunteered to become members of the faculty, and the courses will include first-hand study of the elements from which our industry practice is derived.—*Walter Brooks*

Hail Columbia Happy Landing

Howard LeSieur, Harry McWilliams and others of the lively Columbia advertising and exploitation staff in New York and throughout the country, are always coming up with promotion pictures to show their skills, stunts that are potent at the box office and which sell tickets for the movies. On this page, we assemble current displays, landed in various cities.

JUDY HOLLIDAY
"THE MARRYING KIND"
TOWN THEATRE

In Baltimore, the Town theatre dressed an attractive girl in a wedding gown, as street ballyhoo for "The Marrying Kind."

WMAR-TV
Television

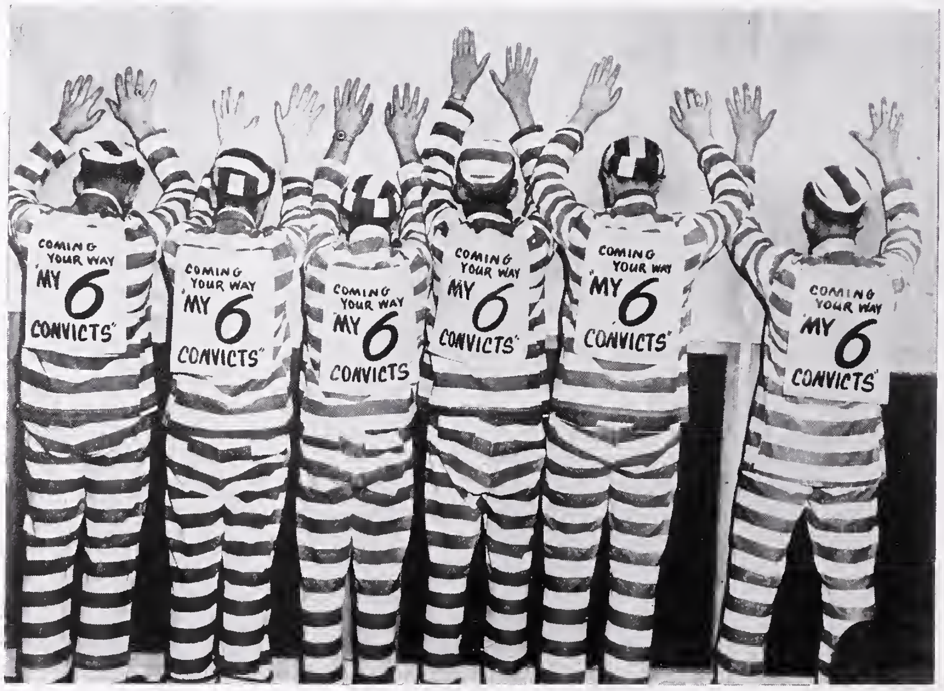
And also in Baltimore, Mickey Rooney was present in person for a television appearance for "Sound Off" at the Mayfair theatre. Mickey has been touring Eastern cities for the benefit of his newest picture.

THE FIRST
400
LADIES
MARRYING KIND
TUES. APR. 29th
ROSE

Dean Davis, manager of the Center theatre, Oklahoma City, arranged a rose tieup for the opening of "The Marrying Kind."

Pat O'BRIEN
OKINAWA
OKINAWA

Sydney Hoffman, manager of the Metropolitan theatre in Washington had an exciting display on "Okinawa" donated for the purpose by the United States Navy, who had a particular reason to be interested in the picture.


COMING YOUR WAY "MY 6 CONVICTS"

Al Plough, manager of the Stanton theatre in Philadelphia dressed his ushers in stripes a week before the opening of "My Six Convicts"—with this interesting result, when you saw them in group formation.

"Parkie" the Gadget King

Pearce Parkhurst, widely known as the super showman of the drive-in theatre field, has opened the Lansing Drive-In for the season, and his current contribution to the Round Table is his campaign book for the opening, with an added pocket, something like a kangaroo's, for the assortment of gadgets that he gave away to all comers, by way of welcome and renewed enthusiasm for drive-ins. His newspaper ads and direct-mail and radio tieups are in his usual style, which means good, with some added artwork this year, but it's the gadgets that we propose to list, for your amazement.

First, there's a pocket comb for Dad, a combination key-ring and coin purse for Mom, a good luck four-leaf clover for a pocket piece, a whistle for junior, a package like a match book which, however, contains nail files and band aid in very compact form, a kitchen or wall memorandum that you can write on and rub it off by lifting the page, a combination ice-scraper and coat hanger, which intrigues us, for if you want to scrape a bit of ice you just ask a bystander to hold your coat a minute. There's more but that's enough to give you an idea of what's new at the L. D. I. T.

Loew's Hold-Overs in Cleveland Theatres

Ted Barker, in charge of advertising and publicity for five Loew's theatres in Cleveland, Ohio, used a big display ad to tell the folks that for the first time in history, attractions playing in all five theatres were held over, an event which deserved more than usual attention. "Singin' in the Rain," "Greatest Show on Earth," "Sailor Beware," "Detective Story" and "Lion and the Horse" were the five features.

SHOWMEN IN ACTION

Dennis Rich, manager of Warner's Cameo theatre, Bristol, Conn., promoted a washing machine to give away on "Bendix Night" with the sponsorship of a local dealer.

▼

Tony Masella had his picture on page one as the general chairman of the 1952 Cerebral Palsy campaign in Meriden, Conn., in which Loew's Poli-Palace theatre is a focal point.

▼

Martin Davis sends in a set of six giant-size postcards on "Hans Christian Andersen," which Samuel Goldwyn is providing for exhibitors to mail out to selected lists.

▼

Tillie Pysysk co-signs the report with Joe Boyle, manager of Loew's Poli, Norwich, Conn., on "Skirts Ahoy," and it looks like a picture she could handle with distinction.

▼

The Oklahoma Chapter of the Citizens Committee on Un-American Activities is the sponsor for "My Son John" at the Tower theatre, Oklahoma City, with their own newspaper advertisement in the *Daily Oklahomian*.

▼

Leonard Worley, beloved old-time showman at the Madison theatre, Peoria, Ill., rounded up a four-page cooperative advertising section in the *Peoria Journal* for "The Greatest Show on Earth."

▼

Don Kinloch, manager of the Mt. Dennis theatre, Mt. Dennis, Ont., says his is a pretty lively place, fourteen miles from Toronto, 610 seats, and a full house every night, so he has no complaints. Finds the names of old friends from overseas in the "Round the World" Managers' Round Table.

Harry A. Rose, manager of Loew's Poli Majestic theatre, Bridgeport, who is a consistent showman with every attraction he plays, says he is saving up something extra good as an entry for the Quigley Awards.

▼

Butch Schlax, manager of the Kenosha theatre, Kenosha, Wisc., heralded a "Roman Holiday" in his town for the opening of "Quo Vadis" with a full-page cooperative ad.

▼

Bob Walker, manager of the Unitah theatre, Fruita, Colo., gave a day to the "Old Folks" with guest tickets for those past 60 years of age.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, one of the first to turn in a campaign on "When in Rome"—which has been advertised from Rome itself.

▼

William F. Connolly's good campaign on "Wild Blue Yonder" from the Steuben theatre, Hornell, N. Y., entered for the Quigley Awards in the second quarter from the Finger Lake country.

▼

Bill Brown, manager of Loew's Majestic theatre, Evansville, Ind., submits "another in the chain of campaigns to try for the Quigley Awards"—with this entry on "Steel Town" looking towards top honors.

▼

Ted Davidson, manager of Warner's Ohio theatre, Lima, turning in one of his well-rounded efforts on "Snow White" which made a good combination with "Land of Everyday Miracles."

▼

John DiBenedetto, manager of Loew's Poli-Worcester theatre, happy with the sports page tear sheets which he garnered as publicity for "The Pride of St. Louis."

"Mealtime Magic" Is Box Office Magic

JANE RUSSELL in "THE
LAS VEGAS STORY"
EXTRA-WORLD PREMIERE
PETE SMITHS
MEALTIME MAGIC
STATE

COMING SUNDAY
WORLD PREMIERE
Pete Smith's
"MEAL TIME MAGIC"
featuring famous
Presto
COOKER
PRODUCTS

MGM's Pete Smith Specialty, "Mealtime Magic," had a world premiere at the State theatre, Eau Claire, Wisconsin, complete with Hollywood searchlights and all the trimmings. It was something to contemplate, for a short subject. The premiere was kicked off with the sponsorship of the Pressure Cooking Institute and the American Gas Association, but behind all that is a nation-wide promotion on the part of the Lynn Farnol agency and MGM's highpower exploitation department. Climax of the Eau Claire premiere was the presentation of Presto Cookers to prize-winners in a contest run jointly by the State theatre and radio station WEAU. Local high school band had a special field day, working with Kleig lights and throngs of local folks crowding into the theatre to participate.

QUIGLEY AWARDS CONTENDERS

GEORGE ATTON
Santa Cruz
Santa Cruz, Calif.

FRAN AIELLO
Manor, Vandergrift, Pa.

A. E. ARNSTEIN
58th Street, New York

JAMES W. BERGEN
Greenpoint, Brooklyn

JOSEPH S. BOYLE
Poli, Norwich, Conn.

BILL BROWN
Majestic
Evansville, Ind.

A. M. CARPENTER
Odeon
Manchester, Eng.

R. CASAMASSINE
Franklin, New York

EUGENE E. COLE
Drive-In, Jackson, Mich.

WILLIAM CONNOLLY
Steuben, Hornell, N. Y.

BOB COX
Kentucky, Lexington, Ky.

FRED CURTICE
Esquire
Sacramento, Calif.

J. DI BENEDETTO
Poli, Worcester, Mass.

J. W. ELLIS
Odeon, Chester, Eng.

R. E. FOX
Ritz, Wigan, Eng.

JAMES FITZGERALD
Castle Hill, New York

C. EDWARD FORCE
Orpheum, Brooklyn

SAM GILMAN
State, Syracuse, N. Y.

IRVING GOLD
86th Street, New York

CHARLES GRAZIANO
Paramount
Syracuse, N. Y.

J. GREENBERGER
Prospect, Brooklyn

BOB HARRIS
Ritz, Sanford, Fla.

J. C. HEARNS
Proctor
Mt. Vernon, N. Y.

HERB HEINTZ
Keith, Flushing, N. Y.

HAROLD HELLER
Dyker, Brooklyn

D. HUGHES
Regal
Cheltenham, Eng.

K. HUGO
Gaumont, Finchley, Eng.

A. JENKINS
Vogue, Vancouver, Can.

LEON KELMER
Albee, Brooklyn

SID KLEPER
College
New Haven, Conn.

A. KOCH
Proctor
New Rochelle, N. Y.

R. E. LEACH
Playhouse
Windsor, Eng.

TOMMY LEE
Harris, Warren, Ohio

LARRY R. LEVY
Colonial, Reading, Pa.

T. W. LEWIS
Odeon, Chester, Eng.

V. LIGUORI
RKO, New York

R. S. LINDAMOOD
Vogue
Lees Summit, Mo.

JOHN P. LOWE
Garden
Greenfield, Mass.

J. C. LUND
State, Aliquippa, Pa.

HARRY LYONS
Madison, Brooklyn

JIMMY MC NEIL
Majestic
Brownsville, Tex.

RAY MALONE
Alden, Jamaica, N. Y.

FRANK MANENTE
Esquire, Toledo, O.

ROBERT R. MEYERS
Burbank, San Jose, Cal.

L. MITCHELL
Princess, Barnsley, Eng.

S. V. MURDOCH
Corona, Liverpool, Eng.

P. NEMIROW
Chester, New York

J. D. NEVISON
Erlen, Philadelphia, Pa.

VIC NOWE
Odeon, Hyland, Can.

G. J. PAIN
Gaumont
Glasgow, Scot.

R. W. PARKER
Regal, Torquay, Eng.

E. G. PIKE
Odeon, Southend, Eng.

ALEX G. PLUCHOS
Keith's
White Plains, N. Y.

CLAYTON O. PRUITT
Coliseum, New York

MORRIS ROCHELLE
Strand
Far Rockaway, N. Y.

RICHARD REYNOLDS
Marble Hill, New York

JACK REIS
Royal, New York

E. RICHARDSON
Granada, Cleveland, O.

TRUMAN RILEY
Rialto, Denison, Tex.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

MARTIN ROSEN
Fordham, New York

MORRIS ROSENTHAL
Poli, New Haven, Conn.

CHAS. SEUFERLING
Keith's
Richmond Hill, N. Y.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

MURRAY SHARF
State, Newark, N. J.

JACK SIDNEY
Century, Baltimore, Md.

A. SIDI
Regal, Manchester, Eng.

FRED E. SMITH
Kenmore, Brooklyn

BOYD SPARROW
Warfield
San Francisco, Calif.

L. J. THOMPSON
State, Menomonie, Wis.

MAXWELL LEVINE
Tilyou, Brooklyn

BILL TRAMBUKIS
Loew's, Harrisburg, Pa.

BOB WALKER
Uintah, Fruita, Colo.

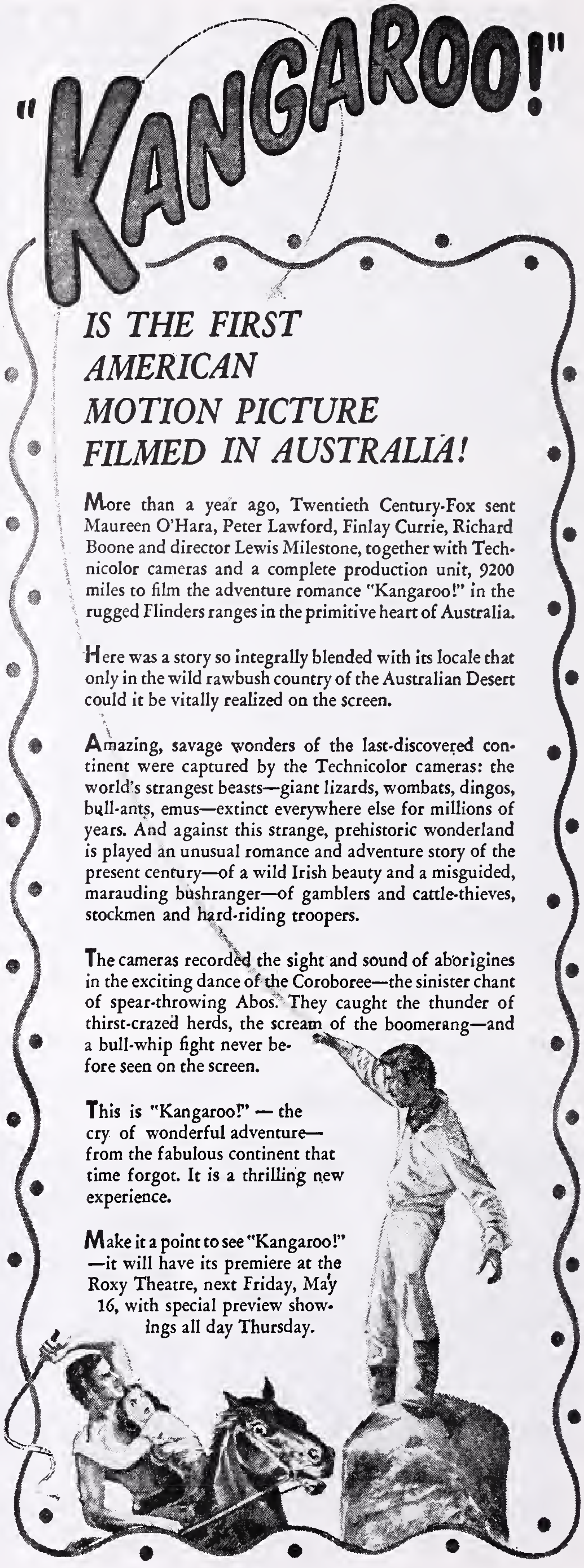
D. H. WESTERN
Regal, Torquay, Eng.

J. W. WILKINSON
Elite
Middlesbrough, Eng.

DAVID B. WILLIAMS
Gaumont, London, Eng.

ANSEL WINSTON
Grand, Chicago, Ill.

S. H. WINTERSON
Haymarket
Newcastle, Eng.



"KANGAROO!"

IS THE FIRST AMERICAN MOTION PICTURE FILMED IN AUSTRALIA!

More than a year ago, Twentieth Century-Fox sent Maureen O'Hara, Peter Lawford, Finlay Currie, Richard Boone and director Lewis Milestone, together with Technicolor cameras and a complete production unit, 9200 miles to film the adventure romance "Kangaroo!" in the rugged Flinders ranges in the primitive heart of Australia.

Here was a story so integrally blended with its locale that only in the wild rawbush country of the Australian Desert could it be vitally realized on the screen.

Amazing, savage wonders of the last-discovered continent were captured by the Technicolor cameras: the world's strangest beasts—giant lizards, wombats, dingos, bull-ants, emus—extinct everywhere else for millions of years. And against this strange, prehistoric wonderland is played an unusual romance and adventure story of the present century—of a wild Irish beauty and a misguided, marauding bushranger—of gamblers and cattle-thieves, stockmen and hard-riding troopers.

The cameras recorded the sight and sound of aborigines in the exciting dance of the Coroboree—the sinister chant of spear-throwing Abos. They caught the thunder of thirst-crazed herds, the scream of the boomerang—and a bull-whip fight never before seen on the screen.

This is "Kangaroo!" — the cry of wonderful adventure—from the fabulous continent that time forgot. It is a thrilling new experience.

Make it a point to see "Kangaroo!" —it will have its premiere at the Roxy Theatre, next Friday, May 16, with special preview showings all day Thursday.

(One of the co-op newspaper ads described on the opposite page.)

"Kangaroo" Leads With Co-Op Ads

The newspaper advertisement on the opposite page is one of three that is being used for the opening of the new 20th Century-Fox picture "Kangaroo" at the Roxy theatre, and is a sample of the type and kind of newspaper advertising that will be underwritten on a cooperative basis by the company in 488 cities and towns where the film will have openings in the immediate future. An appropriation of $500,000 has been provided for this largest of all cooperative advertising ventures at the point of sale.

The Round Table is especially grateful for this new evidence of selling at the box office line, following, as it does, the same sort of pre-selling effort from the same production source. We have long been convinced that the place to advertise is where and when the public lays down its cash to buy tickets, and not months in advance of playdates, for the public just doesn't remember whether or not it has seen, or wants to see, a certain picture. You can't sell motion pictures like toothpaste, and have the druggist order.

In addition to the cooperative newspaper space, the company will provide a national 24-sheet billboard campaign, thus proving our belief in 24-sheets as the best poster copy to sell movies, and a 21-day teaser campaign in all key city areas, which will alert subsequent-run audiences as well as downtown clientele. This teaser campaign includes newspaper, television and radio, in the manner made widely and favorably known by Charles Einfeld, vice-president of 20th Century-Fox, in charge of advertising and publicity. Few are they who haven't heard or seen his special kind of ballyhoo.

Reports From New "Farm Theatre"

Kenneth Elmore, manager of the Starette theatre, New Castle, Ind., reports that he has been transferred for the summer to the new Skydrome Drive-In theatre, and he likes it. Says the new theatre covers 15 acres and gettting over the ground is good exercise, especially on busy nights. He calls it a "farm theatre" and we sort-of like that designation for a drive-in. Mothers received petunia plants from a local nursery as a "Mother's Day" gift, and the youngsters have ponies to ride, which are a regular part of the drive-in program.

They Dropped a Glove

Graham Kislingbury, district manager for North Coast theatres, and publicist Anne Belfer, dropped 1,000 green gloves for front-page space in San Francisco newspapers, when "The Green Glove" opened at the Fine Arts theatre. They were worth money and tickets when properly identified by the public.

Selling Approach

MY SON JOHN — Paramount. Explosive drama of a scandal that rocked the nation! The FBI wants John—alive! The enemy wants John—dead! You'll be shocked by John's scandalous secret. The most exciting and controversial movie of the year. As a family affair, everyone should see it. One of the most timely, important and superb movies ever made. 24-sheet and other posters contain dramatic material for lobby and marquee cut-outs. There's a folder herald that keys the campaign and displays the advertising theme. A series of six teaser ads has good sustaining power and puts over the dramatic theme of the picture. Newspaper ads generally sell the picture with bold strokes, and play up the strong cast, Helen Hayes, Robert Walker, Van Heflin and Dean Jagger, but managers are warned to avoid the particular ad which has the headline "I was guilty to this extent, Mother—" Mat No. 302, because it is not representative of the picture or its contents. If such a situation ever existed, it was left on the cutting-room floor. Picture has very strong support by the American Legion, and there's a Legion Post in practically every community across the nation. You can do well to be on their side of a controversy. The *American Legion* magazine for May contains a full-page ad and praise for the picture. Paramount has presold this special picture with a special magazine campaign which includes *Christian Herald, Parents' Magazine, General Federation Clubwoman, Library Journal,* and other important publications.

BELLES ON THEIR TOES—20th Century-Fox. They're back. The "Cheaper by the Dozen" family, lining up for the comedy of the year. American's favorite family, in their hilarious growing-up story, that's funnier than before. They're back, big as life, moving next door to the nation's heart, as you watch them grow and grow and grow. 24-sheet and other posters make good comedy cut-outs for lobby and marquee display. There's a herald that contains all the best selling approach, to key your campaign in any situation. The Gilbreth Family Album is available as a series of special mats, and the family group picture is a must, in advertising or publicity. The teaser ads in small space have this desirable advertising style, and there are enough newspaper mats to supply any demand for size and shape. Floating ad mat and special ads for small communities, shown separately, are not necessarily an improvement on others that are offered in the regular line-up. Managers don't have to be told to look only at one small group of ads, when they have minds of their own to make up. New York newspapers used a special series of teaser ads introducing each member of the family separately on small space, adding up to display on the amusement page, and these mats may be supplied in a pressbook supplement.

RANCHO NOTORIOUS — RKO - Radio Pictures. In color by Technicolor. Mistress of the west. She runs a ranch where anything goes. Here a guest can hide his crime, quench his thirst, betray or knife a man or woman—for a price. A boisterous tale of the old lawless west, a hunted man and a mystery woman, whose glamour drew them as a magnet draws steel. 24-sheet and other posters have glamourous shots of glamourous Marlene Dietrich and her glamourous underpinning. You'll have to admit she has something glamourous about her, for audience appeal. There's a strong herald in the same advertising style. Newspaper ad mats range from very big to program slugs, so you'll find what you want. Marlene looks good in the oversized ad mats, but then Marlene looks good period. You can get a gallery of stills for window displays, and the publicity mats are also good. A mat story strip, No. 6-X, will get space if you supply captions.

ABOUT FACE—Warner Brothers. In color by Technicolor. About youth! About song! About love! About fun! "About Face" is as happy a picture as you've ever seen. Left Face! Right face! and then a Baby Face made him "About Face"! The songs are all new—all swell. A pleasure parade of cadettin' and pettin' that you won't be forgettin'. No poster larger than a 6-sheet, but that contains some cut-out materials. There's a set of Color-Glo stills to sell Technicolor with color in the lobby. And a good 4-page herald that has all the right sales angles to sell a musical, color film of this character. Newspaper ad mats are okey, and in sufficient variety for size and shape to satisfy any showman. A set of three teaser ads in small space will serve many situations. Pressbook suggests a perfect street stencil: "About Face"—to the Strand! Five published songs make music and record shop tieups. Picture is based on military school atmosphere, and with graduation time, is a good attraction.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

When YOU Need Special TRAILERS SPECIALLY Good & Fast

SEND IT TO FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 630 NINTH AVE.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FIRST TIME, THE: Robert Cummings, Barbara Hale—A great little comedy about a couple and their first baby—laughs all the way through. Guaranteed to please all types of patrons. Won't do a big business, which is a shame, as it is what the public should see to realize that "Movies Are Better Than Ever." Maybe it would do better with a different title.—S. D. Mitchell, Clemson Theatre, Clemson, S. C.

KANSAS CITY KITTY: Joan Davis, Bob Crosby—Joan is up to par in this and the comedy that ensues keeps the house in much laughter. Too few came, though—box office receipts just about 50% of normal, which won't meet the overhead here. Played Saturday, May 10.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

SON OF DR. JEKYLL: Louis Hayward, Jody Lawrence—This horror and mystery picture is not as gruesome as the original "Dr. Jekyll and Mr. Hyde." It is, however, full of excitement. LDIT rating: Fair. Played Friday, Saturday, May 9, 10.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—Paired this with "Mrs. O'Malley and Mr. Malone" to below average business, partially due to cold weather. Zany but enjoyable. Played Tuesday, Wednesday, April 15, 16.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

DEVIL'S DOORWAY: Robert Taylor, Louis Calhern—Business slightly above average. Paired with "Right Cross." Action plus improved weather helped the box office. Effectively done. Played Thursday, Friday, April 17, 18.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

TALL TARGET, THE: Dick Powell, Paula Raymond—A good murder picture that has some good acting, but that's all. Small town average business. Played Friday, Saturday, May 2, 3.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Monogram

YELLOWFIN: Wayne Morris, Adrian Booth—An entertaining fisherman's story which is quite suitable for the second feature. It's a fast moving story with adventure, romance and laughs. LDIT rating: Fair. Played Sunday, Monday, May 4, 5.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing Mich.

Paramount

CROSSWINDS: John Payne, Rhonda Fleming—A nice picture from all angles—good plot, lots of action, very realistic, good color. Did average business in this small town. Played Wednesday, Thursday, April 30, May 1.—Tom Poulos, Paonia Theatre, Paonia, Colo.

DEAR BRAT: Mona Freeman, Edward Arnold—A good comedy for a double bill. Was liked here. Did average business in this small town. Played Friday, Saturday, May 2, 3.—Tom Poulos, Paonia Theatre, Paonia, Colo.

HERE COMES THE GROOM: Bing Crosby, Jane Wyman—Bing's best picture in five years. Will do in any situation. Small town patronage. Played Sunday, Monday, April 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

THAT'S MY BOY: Dean Martin, Jerry Lewis—Good Saturday night attendance, and would have been better if Lenten season had not been on. Would go well in football towns. Played Sunday, Monday, April 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

WARPATH: Edmund O'Brien, Dean Jagger—Good action picture. This is the kind of action picture needed for small towns, especially in color. Did average business Saturday night, April 19.—James Hardy, Shoals Theatre, Shoals, Ind.

WHEN WORLDS COLLIDE: Richard Derr, Barbara Rush—Teamed this with "Rhubarb." Put out extra heralds from N. S. S. on the show. Did above average business. We wish we could see the sequel, "After Worlds Collide." "Rhubarb" was the funniest thing we've seen for some time. The cat was excellent, and we always did like Ray Milland. Played Sunday, Monday, April 27, 28.—R. B. Tuttle, Sky-Drive-In Theatre, Adrian, Mich.

RKO-Radio

BLUE VEIL, THE: Jane Wyman, Charles Laughton—Very good picture. The age makeup on Jane Wyman was perfect. Give it your best playing time. This picture should go in any situation. Jane is very popular around here. This picture was well liked by all who saw it and is the best picture I have seen in the last ten years. Played Sunday, Monday, April 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

HIS KIND OF WOMAN: Robert Mitchum, Jane Russell —Sunday business was excellent, teamed with Republic's "This is Korea." Russell did well for us for several reasons. Played Sunday, Monday, May 4, 5.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

SLAUGHTER TRAIL: Brian Donlevy, Virginia Grey—A fast moving western, questionably enhanced by the addition of music throughout the film. Andy Devine, as usual, adds a great deal in the way of humor. LDIT rating: Good. Played Friday, Saturday, May 9, 10.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

TWO TICKETS TO BROADWAY: Tony Martin, Janet Leigh—Light musical teamed with Republic's "Post Office Investigator." Business well below normal, partly because of the weather and partly because musicals don't get to first base with our regular patrons. However, new faces do show up for them, and that's necessary. Played Tuesday, Wednesday, May 6, 7.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

Realart

BRIDE OF FRANKENSTEIN: Karloff, Colin Clive—Used as midnight show attraction on our regular Saturday night jamboree. Not only did excellent business, but the picture is well done and doesn't show its age. Played Saturday, May 10.—R. B. Tuttle, Sky Drive-In Theatre, Adrian, Mich.

THE CAT CREEPS: Paul Kelly, Noah Beery, Jr.—We doubled this with "Son of Dr. Jekyll" for a double header horror show this Saturday A. M., 12:00 to 3:00 A. M. Played Saturday, May 10.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SHE-WOLF OF LONDON: June Lockart, Jan Wiley—It will get by on a one showing only for a midnight horror show. Played Saturday, May 3.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SON OF FRANKENSTEIN: Basil Rathbone, Boris Karloff—Horrific! Good for one showing at midnight, even if it is old. Played Saturday, April 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Republic

FRONTIER PONY EXPRESS: Roy Rogers, Mary Hart—Now that you can see Roy Rogers on television and he has sold the exhibitors down the river, I am for not playing any more Roy Rogers' pictures and will welcome the day when I am through with his product. Have enjoyed enviable business in the past, but that day is gone. Played Friday, Saturday, May 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MILLION DOLLAR PURSUIT: Penny Edwards, Steve Flagg—This is a rather hit and miss criminal story, lacking in anything unusual but fairly interesting in spots. Suitable for the double headers. Once started, it moves along fairly well. LDIT rating: Fair. Played Tuesday, Wednesday, Thursday, May 6, 7, 8.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

STAR DUST AND SWEET MUSIC: William Marshall, Gail Patrick—Here is a nice little picture with a good cast that should do business, if your customers will accept reissues—our trade won't. Business here on this one was just about 50% of normal! Played Sunday, May 4.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—Too heavy for small towns, but I did above average business on Saturday night. The acting was excellent. Played Sunday, Monday 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

MEET ME AFTER THE SHOW: Betty Grable, Macdonald Carey—Played against high school graduation services and did better than expected. Best picture Betty has made since "Mother Wore Tights." Did usual Monday night business. Played Sunday, Monday, April 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

PEOPLE WILL TALK: Cary Grant, Jeanne Crain—Very good picture but not recommended for children. Did average business both nights. Played Thursday, Friday, April 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

PRIDE OF ST. LOUIS: Dan Dailey, Joanne Dru—A wonderful picture with plenty of laughs. Dan Dailey as the great Dizzy Dean is superb. Good baseball shots. The trailer was a little weak, but all patrons were pleased with the feature.—S. D. Mitchell, Clemson Theatre, Clemson, S. D.

United Artists

ANOTHER MAN'S POISON: Bette Davis, Gary Merrill—Brutally shocking, highly dramatic, it's the type of picture which requires more than a star, and United Artists is to be congratulated on selecting an actress like Miss Davis to put it over. Too heavy for our trade. LDIT rating: Fair. Played Sunday, Monday, May 4, 5.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

GUN CRAZY: John Dall, Peggy Cummins—This is

(*Continued on opposite page*)

(*Continued from opposite page*)

strictly a gangster picture, classified in Canada as "Adult Entertainment." As soon as we hang out our sign "Adult Entertainment," we suffer very badly at the box office. We insist that our booker exchange any picture classed as adult entertainment if we hope to survive on a picture. Played Monday, Tuesday, May 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MAN WITH MY FACE: Barry Nelson, Carole Matthews—This wasn't a bad picture of its type, but these are being shown on television today and are losing their appeal. Played Friday, Saturday, May 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal International

BEND OF THE RIVER: James Stewart, Arthur Kennedy—A big production in Technicolor portraying the early settlement of Oregon. Plenty of action and a good story. Beautiful outdoor scenes.—S. D. Mitchell, Clemson Theatre, Clemson, S. C.

FLESH AND FURY: Tony Curtis, Mona Freeman—An unusual picture about a deaf boxer. Will hold the interest of the patrons throughout, as there is plenty of action and the story is good. Tony Curtis does a good acting job and is ably supported by Mona Freeman and Jan Sterling.—S. D. Mitchell, Clemson Theatre, Clemson, S. C.

Warner Bros.

CAPTAIN BLOOD: Errol Flynn, Olivia de Havilland—This is an old reissue and didn't have much draw. Too much opposition. Played Wednesday, Thursay, May 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—A good picture with plenty of action, beautiful color and good support. Was well liked here, although we did a little less than average business. Small town patronage. Played Sunday, Monday, Tuesday, April 27, 28, 29.—Tom Poulos, Paonia Theatre, Paonia, Colo.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—A fine picture that will please everyone. There is a good story and humor throughout. Cary Grant is excellent. Will do average business.—S. D. Mitchell, Clemson Theatre, Clemson, S. C.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—This is one of the best pictures for our type of audience which has come from Hollywood in some time. It is a splendid story of everyday American people and their trials and tribulations. Fine performances are turned in by all. The picture has fine family appeal, and this is one you can be proud to advertise with a personal endorsement over your own signature. You won't be sorry. LDIT rating: Excellent. Played Tuesday, Wednesday, Thursday, May 6, 7, 8.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

STRANGERS ON A TRAIN: Farley Granger, Ruth Roman—A good mystery with some thrills for the kids Small town average business. Played Wednesday, Thursday, May 7, 8.—Tom Poulos, Paonia Theatre, Paonia, Colo.

TANKS ARE COMING, THE: Steve Cochran, Marie Aldon—Very good tank picture—something different in that line of war pictures. I played it on my worst nights and it did extra business. Play it any time—it will pull them in. Played Thursday, Friday, April 24, 25.—James Hardy, Shoals Theatre, Shoals. Ind.

VIRGINIA CITY: Errol Flynn, Humphrey Bogart—Very bad reissue. Played it on a single bill.. Good for small towns and rural patronage—James Hardy, Shoals Theatre, Shoals, Ind.

Jim Barnes Back In The Running

Jim Barnes, a favorite member of the Round Table, who is back at Warner's Huntington Park theatre, somewhere in greater Los Angeles (which means anywhere west of Las Vegas) after being at the Downtown in Hollywood, is back in the running with more entries for the Quigley Awards. Jim apparently gets more showmanship opportunities at the Huntington Park than elsewhere, for as soon as he settles down at his old headquarters, the campaigns begin to flow in. We especially like the photographs he sent in, which are aimed for a picture page in the Round Table Section.

Short Product in First Run Houses

NEW YORK—Week of May 19

ASTOR: Story of Time..........S. C. Gaetz
Fantastique ....S. C. Gaetz
Feature: Outcast of the Islands...........Lopert

CAPITOL: Musiquiz ....MGM
Dog Trouble ....MGM
Feature: Carbine Williams ....MGM

CRITERION: Rasslin' Rogues ......Columbia
Hush My Mouse.............Warner Bros.
Feature: The Sniper ....Columbia

GLOBE: Scout Fellow ....Paramount
Accent on Balance...............20th-Fox
Feature: Denver & Rio Grande........Paramount

MAYFAIR: Spain ....Republic
Off to the Opera.................20th-Fox
Feature: Outcasts of Poker Flat..........20th-Fox

PARAMOUNT: They All Like Boats.Paramount
Movie Madness 20th-Fox
Feature: Rancho Notorious ....RKO Radio

RIVOLI: Fun at the Fair..........Paramount
Big Sister Blues.................Paramount
Feature: Pride of St. Louis.............20th-Fox

ROXY: City Slicker 20th-Fox
Conquering the Surf...............20th-Fox
Feed 'Em and Weep.............Monogram
Feature: Kangaroo 20th-Fox

WARNER: Sock-A-Doodle-Doo ..Warner Bros.
Switzerland Sportland ....Warner Bros.
Seeing Eye ....Warner Bros.
Feature: San Francisco Story........Warner Bros.

CHICAGO—Week of May 19

CARNEGIE: The Olympic Elk......RKO Radio
Feature: The Narrow Margin ....RKO Radio

SURF: They All Like Boats........Paramount
Little Bo Pepe ....Warner Bros.
Feature: The Man in the White Suit.....Universal

ZIEGFELD: The Foolish Duckling.....20th-Fox
Feature: Under the Paris Sky.............Discina

SHOWMEN IN ACTION

Joseph D. Nevison presented "The Monkey's Paw"—second in a series of stage plays produced by local talent, as part of a double-bill with "Sailor Beware" at the Erlen theatre in Philadelphia.

▼

Pearce Parkhurst's weekly program from the Lansing Drive-In theatre, Lansing, Mich., is neatly printed by the Cato Show Print, Cato, N. Y., and has unusual merit.

▼

Jerry Baker, manager of RKO Keith's theatre, Washington, arranged a tieup with Blue Ribbon Cigars for his opening of "Girl in Every Port," which stars cigar-smoking Groucho Marx.

▼

Ed Linder, manager of the deluxe Ontario theatre in Washington, D. C., uses a letter to introduce himself and his theatre to members of his neighborhood audience.

▼

Stephen Smolak, manager of the Academy theatre, Inglewood, Calif., says the box office figures looked like the good old days as a result of his promotion of "Sailor Beware."

▼

Howard Burkhardt, manager of Loew's Midland theatre, Kansas City, made promotion tieups with record shops placing regular theatre display in windows, for "Singin' in the Rain."

▼

Arnold Gould, city manager for Durwood theatres in Jefferson City, Mo., shows his good handling of a special front for "Quo Vadis" at the Capitol theatre.

▼

C. H. Stewart, city manager for Interstate theatres in Waco, Texas, had a genuine elephant as street ballyhoo for "The Greatest Show on Earth" at the Waco theatre.

▼

Francis Gill, manager of the Paonia theatre, Paonia, Colorado, and valued contributor to "What the Picture Did For Me," sends in samples of his good heralds and program calendar. He's right out in front with a premiere playdate on "Denver and Rio Grande."

▼

E. Y. "Pappy" Stafford, manager of E. M. Loew's Miami Drive-In, Miami Fla., comes right up with photos of posters as requested by Mel Gold, of National Screen Service.

▼

John G. Volz, manager of the Northwood theatre, Baltimore, advertises on his attractive program that "only our Cycloramic Screen, with its area of 62,802 square inches, can present shows like these."

▼

Joseph M. Giobbia, manager of the Crown theatre, Hartford, is offering gift clocks to femme writers who send in the best letters on "Why I Like to Attend the Crown Theatre."

▼

Ed Linder, manager of the Ontario theatre, uses the *Uptown Connecticut Avenue Shopper,* a neighborhood newspaper, as a real point-of-sale medium for his theatre.

Golden Gate Puts Over A Snow White Talent Hunt

Mark Alling, manager and Bill Blake, publicist, for the Golden Gate theatre, San Francisco, report extraordinary success with a "Snow White" Talent Hunt, in which they enlisted the services of Marsh Maslin, new columnist for the *Call-Bulletin,* who conducted a talent hunt among teenagers, with winners getting a one-week, round-trip to Mexico City. Maslin went along as escort for the prize-winners and turned in his own column every day for six days, enroute, resulting in 3,052 lines of pure advertising for the picture, the theatre and the contest. Mexican Tourist Bureau, who underwrote the winning tickets, were also beneficiaries for free publicity. Besides all that, Mexico City papers picked up the story, just to make an extra dividend.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,773 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick from Punkin Crick (Para.)	–	–	2	6	8
African Queen, The (UA)	30	8	2	1	–
Aladdin and His Lamp (Mono.)	–	–	2	2	2
An American in Paris (MGM)	13	45	26	39	9
Another Man's Poison (UA)	–	5	1	6	26
At Sword's Point (RKO)	–	8	9	7	6
Battle at Apache Pass (Univ.)	–	7	10	6	1
Belle of New York (MGM)	–	2	10	22	6
Bend of the River (Univ.)	24	44	25	2	–
Big Trees, The (WB)	–	2	8	9	2
Boots Malone (Col.)	–	–	3	12	11
Bright Victory (Univ.)	–	5	13	20	18
Bugles in the Afternoon (WB)	–	2	17	19	6
Callaway Went Thataway (MGM)	2	9	34	29	10
Calling Bulldog Drummond (MGM)	–	–	–	11	8
†Carbine Williams (MGM)	2	1	2	–	–
Cimarron Kid, The (Univ.)	–	27	29	16	1
Close To My Heart (WB)	–	16	40	16	5
Deadline U. S. A. (20th-Fox)	–	1	6	1	3
Death of a Salesman (Col.)	–	–	9	5	10
Decision Before Dawn (20th-Fox)	–	1	27	42	5
Detective Story (Para.)	2	34	27	35	5
Distant Drums (WB)	30	46	35	10	4
Double Dynamite (RKO)	–	–	6	40	9
Elopement (20th-Fox)	–	14	22	32	13
Family Secret, The (Col.)	–	–	–	2	2
Finders Keepers (Univ.)	–	–	2	–	3
First Time, The (Col.)	–	2	6	–	2
Five Fingers (20th-Fox)	–	1	4	3	19
Fixed Bayonets (20th-Fox)	1	7	38	24	18
Flame of Araby (Univ.)	–	13	23	27	5
Flaming Feather (Para.)	–	1	14	8	3
†Flesh and Fury (Univ.)	–	–	1	4	–
For Men Only (Lippert)	–	–	3	2	5
Fort Osage (Mono.)	–	4	11	2	–
Girl in Every Port, A (RKO)	–	1	13	11	6
Girl on the Bridge (20th-Fox)	–	–	2	6	2
Golden Girl (20th-Fox)	–	9	34	64	17
Greatest Show on Earth, The (Para.)	9	–	–	–	1
Green Glove, The (UA)	–	–	4	–	1
Harlem Globetrotters, The (Col.)	2	16	9	2	–
Here Come the Nelsons (Univ.)	1	6	6	8	3
Hong Kong (Para.)	–	2	22	23	6
Hoodlum Empire (Rep.)	–	–	1	1	4
I'll Never Forget You 20th-Fox)	–	–	15	15	10
I'll See You in My Dreams (WB)	11	27	64	20	3
Indian Uprising (Col.)	–	–	5	7	1
Invitation, The (MGM)	–	3	18	21	7
I Want You (RKO)	–	5	30	20	8
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	–	4	9	4	4
Japanese War Bride (20th-Fox)	1	10	23	11	1
Just This Once (MGM)	–	–	8	14	2
Lady Pays Off, The (Univ.)	–	3	9	25	5
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	2	10	23	14
*Let's Make It Legal (20th-Fox)	1	5	22	43	12
Light Touch, The (MGM)	–	–	2	17	10
†Lion and the Horse, The (WB)	–	–	1	4	–
Lone Star (MGM)	8	38	50	12	3
Love Is Better Than Ever (MGM)	–	–	5	8	9
Ma and Pa Kettle at the Fair (Univ.)	21	24	3	1	–
Macao (RKO)	–	2	3	–	–
Man in the Saddle (Col.)	3	21	34	8	4
Marrying Kind, The (Col.)	–	5	4	–	1
Meet Danny Wilson (Univ.)	–	–	3	17	13
Model and the Marriage Broker, The (20th-Fox)	–	3	16	33	11
Mutiny (UA)	–	–	3	2	2
My Favorite Spy (Para.)	8	20	47	21	–
My Six Convicts (Col.)	–	4	–	2	1
My Son John (Para.)	–	–	–	2	6
On Dangerous Ground (RKO)	–	–	5	13	3
Pandora and the Flying Dutchman (MGM)	–	11	23	10	2
Phone Call From a Stranger (20th-Fox)	–	7	19	27	24
Pride of St. Louis (20th-Fox)	4	9	12	2	–
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	11	7	1	–	–
Rancho Notorious (RKO)	–	–	2	7	4
Red Skies of Montana (20th-Fox)	–	3	4	42	6
Retreat, Hell! (WB)	2	17	22	7	8
Return of the Texan (20th-Fox)	–	2	9	4	6
River, The (UA)	–	3	2	–	1
Room For One More (WB)	10	37	28	23	2
Sailor Beware (Para.)	56	24	5	–	–
Scandal Sheet (formerly The Dark Page) (Col.)	–	–	–	2	2
Sellout, The (MGM)	–	–	1	8	4
Silver City (Para.)	–	6	43	32	4
Singin' in the Rain (MGM)	11	8	9	1	–
Snow White and the Seven Dwarfs (reissue) (RKO)	–	5	5	4	1
Something To Live For (Para.)	–	–	1	5	3
*Son of Dr. Jekyll (Col.)	–	1	3	–	2
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	–	4	15	6	1
Strange Door, The (Univ.)	–	–	4	6	2
Streetcar Named Desire, A (WB)	16	12	12	8	2
Tanks Are Coming, The (WB)	1	18	52	21	24
Tembo (RKO)	5	7	1	–	4
Ten Tall Men (Col.)	1	45	30	16	2
This Woman Is Dangerous (WB)	–	1	9	17	4
*Too Young To Kiss (MGM)	4	60	50	7	–
Treasure of Lost Canyon (Univ.)	–	–	5	–	6
Viva Zapata! (20th-Fox)	1	6	8	18	46
Weekend With Father (Univ.)	–	11	27	23	7
Westward the Women (MGM)	24	79	17	2	1
When Worlds Collide (Para.)	2	7	35	24	21
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	–	6	7	10	3
With a Song in My Heart (20th-Fox)	11	28	7	–	–

Destry will ride tonight—positively

NO QUESTION, the show will go on—tonight—and every night . . . go on with all the blood-and-thunder that distinguishes the new-day Western—a stellar example of work inspired by modern technics, equipment, and materials.

Here, too, is a stellar example of the way the Eastman Kodak Company functions through the Eastman Technical Service for Motion Picture Film.

For, in addition to aiding studio and laboratory in film selection and processing, representatives collaborate with exchange and theater in helping solve problems of projection—help check film and equipment . . . make light measurements, determine proper levels . . . all to help assure good showings, black-and-white or color.

To maintain this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry from all members of the industry. Address:

Motion Picture Film Department

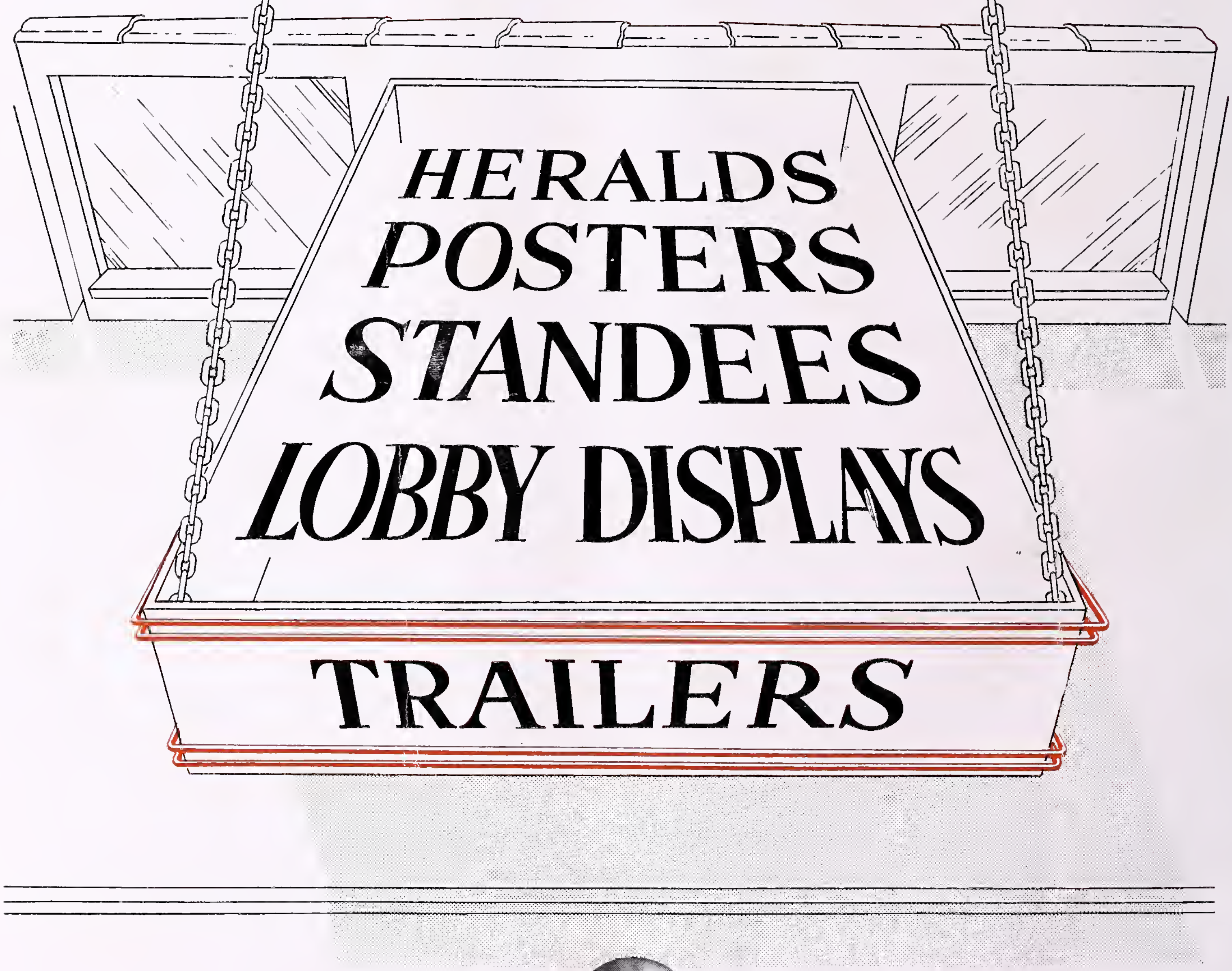
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

You'll SELL MORE when you SHOW MORE...


HERALDS
POSTERS
STANDEES
LOBBY DISPLAYS
TRAILERS

*Get full details
from your NSS Salesman or write
your nearest NSS Exchange!*

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MAY 31, 1952

MOTION PICTURE HERALD

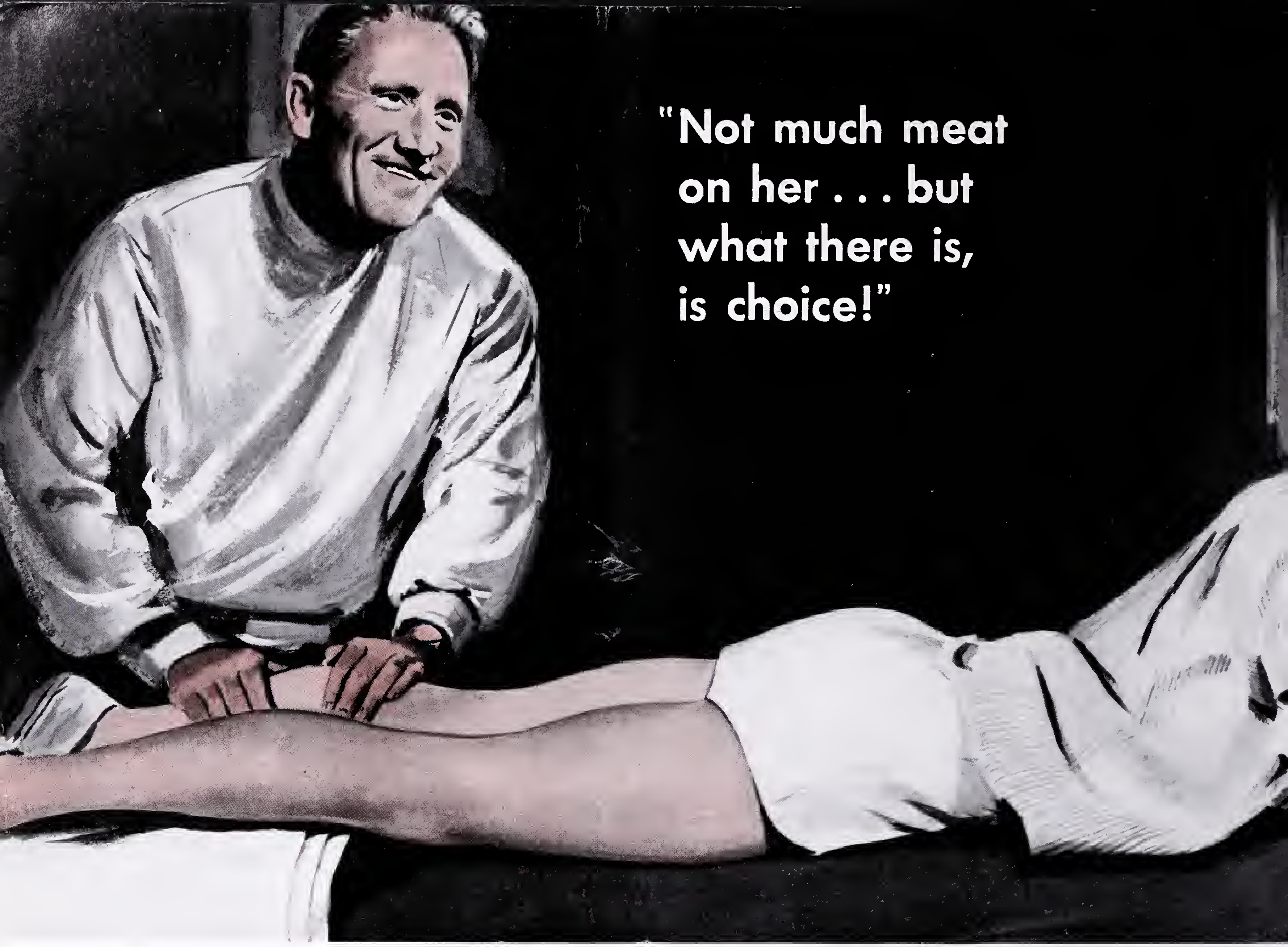
SUPREME COURT REVERSES N.Y. CENSOR ON "MIRACLE"

The HERALD INSTITUTE of Industry Opinion

Keep Compo Going, Build Audiences, Panel Members Say

REVIEWS *(In Product Digest)*: LOVELY TO LOOK AT, WAIT 'TIL THE SUN SHINES NELLIE, LYDIA BAILEY, JUST ACROSS THE STREET, THE WILD HEART, ACTORS AND SIN, SCARLET ANGEL, HIGH TREASON, THE BRIGAND, 3 FOR BEDROOM C, AFRICAN TREASURE

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*


"Not much meat on her . . . but what there is, is choice!"

FACTS:

1—Rated tops by leading showmen at M-G-M's "Seeing Is Believing" Meeting.

2—Acclaimed by trade press.

3—A riot at every audience preview.

4—Released in June for your warm-weather needs.

5—The third big comedy hit ("*Woman of the Year*", "*Adam's Rib*", "*Pat and Mike*") by the same stars, the same producer, director, writers, the same company.

6—Long range newspaper teaser campaign 5 weeks in advance in 56 leading cities coast-to-coast with jingles like:

"'Pat and Mike'
Is a film you'll like.
Spence and Kate
Are simply great."

"Together again
—And it's no fib
Their funniest hit
Since 'Adam's Rib'."

7—Half-page newspaper ad (with illustration at top of this page) two Sundays before opening in 55 leading cities coast-to-coast.

8—Live-wire press book, peppy promotion including unique Aldo Ray trailer selling this popular new personality.

9—Sports page tie-ups selling national sports figures appearing in picture.

10—Exploit it now and dovetail your promotion with M-G-M's giant exploitation.

"'Pat and Mike'
Is a film
You'll like.
Spence and Kate
Are simply great!
Together again
And it's no fib...
Their funniest hit
Since 'Adam's Rib'!"

M-G-M hilariously presents

SPENCER TRACY · **KATHARINE HEPBURN**
as Mike *as Pat*

"PAT AND MIKE"

co-starring

ALDO RAY

with WILLIAM CHING · and Sports Stars: GUSSIE MORAN · BABE DIDRIKSON ZAHARIAS · DON BUDGE ALICE MARBLE · FRANK PARKER · BETTY HICKS · BEVERLY HANSON · HELEN DETTWEILER · Written by RUTH GORDON and GARSON KANIN · Directed by GEORGE CUKOR · Produced by LAWRENCE WEINGARTEN

WARNER BROS.
PRESENT

DORIS DAY
and
RONALD REAGAN

in... AND AS

“*The Winning*

ALSO STARRING **FRANK LOVEJOY**

S DOES IT AGAIN!

It'll be a long time before the folks who saw "I'll See You In My Dreams" forget Doris Day as Grace Kahn. Now she's in a love story sure to leave even fonder memories.

Here's a sample of the preview raves: "Doris Day and Ronald Reagan make it live and breathe—you will sigh, cheer and cry over 'The Winning Team'!" STARR, L.A. HERALD EXPRESS "As winning a picture as the title indicates! Should mean boxoffice any season of the year!" M.P. HERALD

Team"

WITH
EVE MILLER · JAMES MILLICAN
RUSTY TAMBLYN · HUGH SANDERS · GORDON JONES
FRANK FERGUSON · WALTER BALDWIN · DOROTHY ADAMS
SCREEN PLAY BY
TED SHERDEMAN and SEELEG LESTER & MERWIN GERARD
PRODUCED BY DIRECTED BY
BRYAN FOY · LEWIS SEILER

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

WORLD PREMIERE

SPRINGFIELD MISSOURI
JUNE 6

The flags will be flying for the picture chosen for the Reunion of Missouri's famed 35th Division (President Truman's World War I outfit)! Simultaneously in 3 Springfield theatres and 150 houses in the surrounding area! Watch the news coverage!

BEN KALMENSON DRIVE
JUNE 1-SEPT. 27

KENNETH ROBERTS' BEST-SELLER

Lydia Bailey

TECHNICOLOR

is a city in flames – a land in uprising – a jungle in ferment – and

Boxoffice!

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 9
May 31, 1952

The Court Rules—Yes and No!

By MARTIN QUIGLEY

THE United States Supreme Court this week handed down a decision of seemingly major importance. In making known its long-awaited ruling in the case of the controversial Rossellini film, "The Miracle," it struck down as unconstitutional that provision of the New York State statute which forbids the issuance of a permit to a film held to be "sacrilegious."

The decision also ruled, after a fashion, that motion pictures are entitled to the blanket of protection provided in the First Amendment against abridgment of the freedom of speech and of the press. It further referred in this connection to the Fourteenth Amendment, which forbids any state from making or enforcing any law that shall abridge the privileges and immunities of citizens of the United States.

These two specifications would seem a death-warrant for all politically constituted censor boards, state and municipal. But the court did not stop there. It proceeded to indulge itself in reasoning which leaves the whole question in an exceedingly confused and unclear condition.

It is clear, however, that the court placed the brand of unconstitutionality upon the statutory provision against issuance of an exhibition permit to a film on the ground of alleged sacrilegious character.

MR. JUSTICE CLARK, who wrote the decision in which all the members concurred, some with separate opinions, starts out with a blanket inclusion of motion pictures under the protection of the First Amendment and then proceeds to double back nearly to where he started, with exception of the clear-cut ruling against "sacrilege" being a constitutional ground for forbidding the exhibition of a film.

Although holding at the outset that motion pictures are entitled to the protection of the First Amendment, Mr. Justice Clark goes on to say that, "It does not follow that the Constitution requires absolute freedom to exhibit every motion picture of every kind at all times and places. . . . Nor does it necessarily follow that motion pictures are subject to the precise rules governing any other particular method of expression. . . ." The Justice, referring to an earlier court ruling, observed that, "even protection against prior restraint was not absolutely unlimited."

A highlight of confusion in the whole matter is arrived at when Mr. Justice Reed, after concurring in the extension of the protection of the First Amendment to motion pictures, said, "Assuming that a state may establish a system for the licensing of motion pictures, an issue not foreclosed by the Court's opinion, our duty requires us to examine the facts of the refusal of a license in each case to determine whether the principles of the First Amendment have been honored."

IN this decision it is apparent that the Supreme Court has once again left an important public question in a status which inevitably will lead to interminable controversy and litigation. It did rule clearly on the constitutionality of legal restraint of a "sacrilegious" film. Happily, however, for the purposes of a decent society there are but few persons who wish to produce, exhibit or even patronize a film which is offensive to any man's religious sensibilities. On the major question of just where motion pictures stand with respect to the First Amendment guarantee of free press and free speech the court left it floating dizzily about in space.

In face of the confusion precipitated by the court's decision the American industry may well find cause for renewed rejoicing in its commitment to its own Production Code. With this self-regulatory plan the industry has a well-charted course to follow in protection of the public interest and its own, irrespective of how the winds blow in the troubled area of political censorship and judicial pronouncement.

Letters to the Herald

Cooperation

To the Editor:

With respect to creating new personalities, there are just so many that can be absorbed in any one given year. The rate at which new personalities are being developed in the industry the past few years is greater than at any time in the past fifteen years. To fully capitalize on the use of new personalities it is necessary to receive the full cooperation of all exhibitors. If the exhibitors feel that new faces are needed, they must make some kind of an investment in this development. New faces in smash hits take care of themselves, but to encourage producers to use new faces, the exhibitors must of necessity be sympathetic to those pictures in which new personalities are projected which are not necessarily smash hits. *—STEVE BROIDY, President, Monogram Pictures Corp., Hollywood.*

Do Not Resist

To the Editor:

When pictures with new personalities appear on theatre screens, exhibitors should do everything possible to sell them to their public. Do not resist those young people. Just because they are new it doesn't necessarily follow that audiences will not like them. They may have that certain chemistry. Give your audience a chance to make make them stars. Remember the old stars are about worn out. You cannot send them back to the factory for rebuilding. They have served you well. Let's go on with the new ones.*—Hollywood producer.*

Too Little Done

To the Editor:

It is my opinion that too little has been done by the industry to bring along new talent. New faces are, in my opinion, most necessary to the continued success of this business. I see at least three motion pictures each week and frankly I am a little tired of the same faces. I refer particularly to the leads and not the supporting artists. Of course, there must be something back of the new faces. We need beauty, charm and ability. Just pretty faces mean absolutely nothing.*—New York executive.*

Earning the Right

To the Editor:

I think too many young stars are made stars by studio publicity before they have earned the right to be starred and that established stars of real ability are belittled by the studios trying to push young inexperienced and often incapable glamour girls and boys and the public resent it. The studios would find it to their advantage if they would let these half-baked stars come up first as supporting players and not spend so much money and effort trying to make silk purses out of sow's ears. The public make real stars and the studios would profit by public opinion in this respect.*—Hollywood star.*

Story's the Thing

To the Editor:

Perhaps too much emphasis is placed on stars in motion pictures. I think it would help the over-all situation if there were a way to educate the public to the real value of pictures: the story. This would take a long time to accomplish but if it could come about, I think motion pictures and their relation to the public would be on a much more sound basis.*—Hollywood producer.*

Talking a Lot

To the Editor:

The industry talks a lot but does little. Of course, the risk for producers who invest money is great. They must be sure of a player's potential value. But once talent is established, more should be done. Shorts should discover more stars. Shorts have always been the measuring stick but companies restrict their producers to the old tried-and-true and compel them to pass up young talent. They just won't take a chance. Despite this it is surprising how many new people are discovered.*—Hollywood producer.*

Competition

To the Editor:

Over one-half of the homes in West Bend have TV sets and the WTMJ-TV station does a good job, using mostly local programs and local people from Milwaukee and nearby cities; also the network TV programs are interesting to local people. I have a local AM radio station (daytime) here in West Bend, which gives me some idea why WTMJ programs cut in on my theatre business. I did not have to pay income tax this last year, 1951, on my theatre business for the first time since income tax law was passed. I have been in theatre business since 1910.*—A. C. BERKHOLTZ, A. C. Berkholtz Theatres, West Bend, Wis.*

Intensify the Search

To the Editor:

Producers should intensify their search for talent in various areas. For example, they should comb each key city and move the campaign at frequent intervals so that each community will be kept alive with an interest in the motion picture theatre. The continuance of personal appearances by Hollywood stars, as was done at the start of Movietime U.S.A., that their findings be analyzed by the producers and the public wants supplied in future producers. The stars could be brought in to the key cities at the finals of a talent search and be one of the judges. Key cities as designated in the various exchange areas.*—RUBEN SHOR, Cincinnati, Ohio.*

Killing the Goose

To the Editor:

Owners of motion pictures who are shortsighted enough to sell their pictures to TV will certainly kill the goose that laid the golden egg. Exhibitors have already felt a keen resentment to the attitude of Herbert J. Yates and Edward Small and others. The exhibitors will remember, too! Everyone is interested in making money, but the guy who is interested in a "fast buck" should look to the future a little more judiciously. *—ABE BERENSON, President, Allied Theatre Owners of Gulf States, Inc., New Orleans, La.*

No Place in Theatre

To the Editor:

Television has no place in theatres. It will not prove profitable, at least anytime in the foreseeable future. By the same token, movies should not be shown on television. The two should remain completely separate. Television cannot show much improvement, without films, whereas the opportunity for better pictures is unlimited.*—F. W. DAVIS, Davis Theatres, Morganton, N. C.*

Keep Stars Off TV

To the Editor:

I think personally the distributors should not permit the appearance of the top stars on TV especially on Sunday nights, as this is still considered preferred time by both the distributor and the exhibitor. Kill our Sunday nights and you kill our week.*—J. HENRY DAVIDSON, Associated Theatres, Lynchburg, Ohio.*

MOTION PICTURE HERALD

May 31, 1952

SUPREME Court breaks trail to new freedom for screen Page 13

INDUSTRY heads see hope in decision by high court Page 16

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

WOLFSON of TOA hails gains made in direction of arbitration Page 18

REPUBLIC plans to spend million on color facility expansion Page 19

EXHIBITORS score Paramount in hearing before FCC Page 19

HERALD Institute panelists insist COMPO be continued Page 20

UNITED ARTISTS plans 42 films in next 18 months Page 24

BERGMAN finds goodwill speaking tour of greatest value Page 26

ARKANSAS exhibitor group votes support of COMPO Page 26

WARNERS close 1,000 new contracts for newsreel Page 28

BRITISH organization makes thorough analysis of industry Page 30

BRITAIN'S leading unions heading for an inevitable showdown Page 30

CONGRESSIONAL group may undertake study of film industry Page 31

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 32

DEMONSTRATES real public relations for trade and community Page 33

SERVICE DEPARTMENTS

Film Buyer's Rating Page 46

Hollywood Scene Page 25

In the Newsreels Page 37

Managers' Round Table Page 39

People in the News Page 31

Short Product at First Runs Page 45

What the Picture Did for Me Page 44

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1381

The Release Chart Page 1383

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► With the Supreme Court now having laid the groundwork for successful legal action against censorship boards, expect a number of local test cases to be launched soon. States and communities are studying the language of the High Court's ruling and it is quite likely that some will attempt to maintain their censorship setups by re-wording the provision under which the boards are set up.

► Look for the television broadcasters to tighten up their Code provisions and to seek ways and means of stricter enforcement. With a Congressional hearing pending, the television Code will become a much-disputed issue. Complaints continue that performers are ignoring the standards set and adhered to voluntarily by the TV stations that are members of the National Association of Radio and Television Broadcasters. NBC has had a Code of its own for some time, but little if any attention was paid to it.

► While no device has been conjured up yet to ascertain to what extent, if any, adverse publicity about Hollywood and its personnel effects the box office, it has been clearly established that these negative reports have made considerable inroads on the general public. Maurice Bergman's report on his speaking tour (on page 26)—emphasizing what a big public relations job remains to be done in this regard—may well presage an all-out campaign by COMPO to convince the public that not all the bad things they hear are to be believed.

► The booking and clearance situation in Chicago, already muddled among conventional theatres, becomes further complicated with the booking of "The Greatest Show On Earth" in a drive-in outside the city at the same time the film is playing in a Loop house. Regular houses feel they are being discriminated against, while the increasing importance of the drive-in as far as its position on the clearance ladder is concerned, is again emphasized.

► There's little chance of action this year on the so-called Keogh-Reed bill, which would allow self-employed persons an exemption from taxes on any money they put into certain types of retirement funds. Chances of some such provision getting on the statute books improve year by year, but still aren't good enough.

► Now that the House Unamerican Activities interest in Hollywood seems to be dying down, a new Capitol Hill probe shapes up. The House Commerce subcommittee investigating the moral standards of radio and television programs thinks it will have to look into the film industry standards as well.

► After several false alarms, the Federal Communications Commission seems about ready to announce a new date for the oft-postponed theatre television hearings.

◄ Even when NPA gets around to relaxing its ban on home color television, there won't be any mad rush to produce color sets.

HERALD INSTITUTE

THIS WEEK: Complete reports from the production, distribution and exhibition panels, on the question of whether or not COMPO should be continued, on which of that organization's announced objectives should receive top priority now, and on who should be president and executive vice-president. On pages 20 and 21.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Roy Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

MARTIN G. SMITH opens the 17th annual Independent Theatre Owners of Ohio convention, at Cleveland, last week. With him at the head table are Henry Greenberger, vice-president; Maurice Bergman, Universal-International; F. W. Huss, Jr., vice-president; and Robert Wile, secretary. The scene marked Mr. Smith's 28th year as president, and the end of his tenure. The new president is at the left. He is Christian F. Pfister, of Troy, O., 49 years old, and owner of the Mayflower and Jewel theatres there.

By the Herald

CECIL B. DEMILLE came to New York last week to see reporters in the board room of Paramount Pictures, and there stressed that his commitments to that company ended with "The Greatest Show On Earth" but that his relations with its executives are amicable; that he will not make "Helen of Troy," but instead is so impressed with the success especially in Moslem lands of religious themes such as "Samson and Delilah" that he will again make "The Ten Commandments." Mr. DeMille sees his religious-theme films a means of world good-will.

JACK BERESIN, Variety Clubs International chief barker, is seen at the left addressing the Houston Variety's dedication of its $200,000 Boys' Club. The club contains a game-room, offices, a gymnasium-auditorium, woodworking and handicraft shops, classrooms and a library.

GUESTS of Warner Brothers, on the set of "The Desert Song." Louis Schine, left, and Samuel Pinanski, circuit owners, are told the facts of picture making by stars Kathryn Grayson and Steve Cochran, right. Mr. Schine owns the Schine circuit; Mr. Pinanski is American Theatres president.

CONFERENCE at New York's Paramount Theatre, where RKO's "The Wild Heart" opened Wednesday. The conferees are Robert Weitman, left, United Paramount vice-president, and David O. Selznick.

By the Herald

JOINT DEAL, above. The principals celebrated over champagne at the 21 Club, New York, last week. They are Herbert J. Yates, left, president of Republic, and Herbert Wilcox, British producer. With them are Anna Neagle, actress and Mr. Wilcox's wife, and Vera Hruba Ralston Yates, Mr. Yates' wife. At least six pictures will be made in England with American and British stars, among them Miss Neagle, and John Wayne, long a top money making star. All will be in color, will be made by Mr. Wilcox, and be distributed through the world by Republic. Mr. Wilcox currently is producing "The Beggar's Opera," not in the deal. He also has three others completed, for which American release was being negotiated.

"SHOWMAN'S ATTACK—TO BRING 'EM BACK IN 1952." The scene above is at the Warner Theatres Philadelphia office, as Ted Schlanger, zone manager, distributed drive prizes. In front row: Lester Krieger, assistant zone manager; managers Dominick Lucente, Morris Conner, Joe Bergin; Mr. Schlanger; manager Nat Warshaw; real estate chief Herman Levine; manager Sidney Poppay. Rear: city manager Paul Castello; managers Bob Kessler, Larry Graver, Herb Thacher, Al Plough, Bill Morgan, and Charles Cohen.

ALBERT K. CHAPMAN has become president of Eastman Kodak Company. Vice-president since 1941 and general manager since 1943, he succeeds Thomas J. Hargrave, who followed the retiring Perley S. Wilcox into board chairmanship.

By the Herald

PROGRESS REPORT, from Arthur B. Krim, president of United Artists. Seated at the rear in the New York interview is Max E. Youngstein, vice-president. The exhibitor may expect at least 42 films within 18 months, Mr. Krim said. UA made about $550,000 in 1951, and this year will do at least that, he added. Knowing definitely the pictures coming makes possible long range advertising, Mr. Youngstein stressed. See page 24.

GOLFING AGAIN

The locale of this picture story is the Vernon Hills Country Club, Tuckahoe. The principals are golfers from the New York industry. The sponsor is the Cinema Lodge, B'nai B'rith. The affair, May 22, continued a tradition of all-industry tournaments and Cinema Lodge hopes to make it annual.

[Photos by the Herald]

TWO FOURSOMES, below, represent the Friar's Club-Cinema Lodge fray. Below, left, Joe Ross and Jack Bregman, Friars', and Monroe Greenthal and Bob Sherman, Cinema. Right, Ed Fabian and Len Gruenberg, Cinema, and Ed Weiner and Sid Reis, Friars'.

THE DAIS from which the prizes were given, at the evening banquet. In array are Harold Rinzler, Tom Connors, Max A. Cohen, A. W. Schwalberg, Harry Brandt, Martin Levine, Billy Brandt, Marvin Kirsch, and Lester Gutterman.

A FOURSOME, below: Murray Schoen, Milton Herman, Sid Schaefer, Herman Wintrich.

ABOVE LEFT, Martin Moscowitz, Abe Dickstein, Lou Wolff, Lou Fischler. And above, Max Korn, Sid Weill, Burton Robbins, and Tom Gerity.

LEFT, Ira Herbert, William White, Spyros Skouras, Jr., Leslie Schwartz.

ON THE 18TH, at right, Sonny Conklin sinks his putt as Joe Malcolm, Bob Shapiro, and Burt Lambert watch. Right below, Jacques Hess finishes as Mort Sweig and Al Szekler watch.

IN THE PUTTING CONTEST, Morty Weiss, Stanley Kolbert, Mark Finkelstein, Sid Gelfand. At the right, Tom Connors and Max A. Cohen in the clubhouse.

COURT BREAKS TRAIL TO FREEDOM OF SCREEN

Supreme Court Reverses N. Y. State on "Miracle"; Step to "Free Screen"

by J. A. OTTEN

WASHINGTON: The Supreme Court ruled last Monday that motion pictures are included in the free speech and free press guarantees of the First and Fourteenth Amendments and that state censorship of films can be sustained only in "exceptional cases."

The Justices said New York State's attempt to ban "The Miracle" as sacrilegious was not such an exceptional case, and reversed lower court rulings upholding the state.

Justice Clark, delivering the Court opinion, made it clear that censorship might be tolerated in some circumstances, but did not lay out what those circumstances might be.

"Since the term 'sacrilegious' is the sole standard under attack here," he declared, "it is not necessary for us to decide, for example, whether a state may censor motion pictures under a clearly-drawn statute designed and applied to prevent the showing of obscene films. That is a very different question from the one now before us. We hold only that under the First and Fourteenth Amendments a state may not ban a film on the basis of a censor's conclusion that it is 'sacrilegious.'"

While Justice Clark put this narrow qualification on the high court's ruling, the language used throughout his opinion was in fact very broad, and gave full indication that the Justices would be very strict in determining what types of censorship were valid exceptions to the constitutional freedom of speech guaranty.

All nine Justices agreed that the New York State ban on "The Miracle" was invalid, though some used different reasons for their decision. Justice Clark's official court opinion was joined in by Chief Justice Vinson and Justices Douglas, Black, Minton and Burton. Justice Reed issued a separate concurring opinion in which he ruled on the very narrow issue that, assuming a state may censor films, "this film does not seem to be of a character that the first amendment permits a state to exclude from public view."

Justice Frankfurter wrote still another concurring opinion, in which Justices Burton and Jackson joined. Justice Frankfurter said he did not feel the Court had to rule on the broad issue of the degree of protection to which films were entitled under the First and Fourteenth Amendments, because the New York Court's interpretation of "sacrilegious" was so vague as to be unconstitutional in any event, even should the Court feel the state did have some censorship power.

The separate opinions by Justices Reed and Frankfurter, along with the qualifications put by Justice Clark in his own opinion, curbed somewhat the size of the victory won by the film industry. But all hands admitted that it was still a major victory.

WHAT THE COURT SAID —AND DIDN'T SAY

The Supreme Court in its ruling of last Monday reversed the New York State Court of Appeals which had upheld a decision banning "The Miracle" on the ground that it was "sacrilegious."

Although discussing in general terms the argument that motion pictures must be accorded the constitutional guarantees of freedom of speech and the press, the official court opinion reversed the New York court only on the specific ground that it was unconstitutional to ban the picture on "sacrilegious" grounds.

The opinion said that state and perhaps municipal censorship of films might be sustained only in "exceptional cases," mentioning specifically obscenity and incitement to breach of the peace.

The "Miracle" case came to the high court on an appeal from Joseph Burstyn, Inc., distributor of the film. The company challenged the right of the New York State censors to ban the film, but the Appellate Division and the New York Court of Appeals rejected his challenge, whereupon he appealed to the Supreme Court.

In his official court opinion, Justice Clark said the key issue was Mr. Burstyn's contention that "the New York statute is an unconstitutional abridgement of free speech and a free press." He recalled that the high court in 1915, in the Mutual Film Corp. case, had upheld the Ohio state film censorship law, ruling that film exhibition was a "business pure and simple" and "not to be regarded as part of the press of the country or as organs of public opinion."

However, Justice Clark said, at that time it was not clear whether the Fourteenth Amendment gave the Supreme Court the right to throw out state laws that violated the first amendment. Starting in 1925, he declared, the high court in a series of decisions, ruled that it could throw out state laws as violating the free speech and press guarantees. "Since this series of decisions came after the Mutual decision," he declared, "the present case is the first to present squarely to us the question whether motion pictures are within the ambit of protection which the First Amendment, through the Fourteenth, secures to any form of 'speech' or 'the press.'"

Justice Clark went on to say, "It cannot be doubted that motion pictures are a significant medium for the communication of ideas. They may affect public attitudes and behavior in a variety of ways, ranging from direct espousal of a political or social doctrine to the subtle shaping of thought which characterizes all artistic expression. The importance of motion pictures as an organ of public opinion is not lessened by the fact that they are designed to entertain as well as to inform."

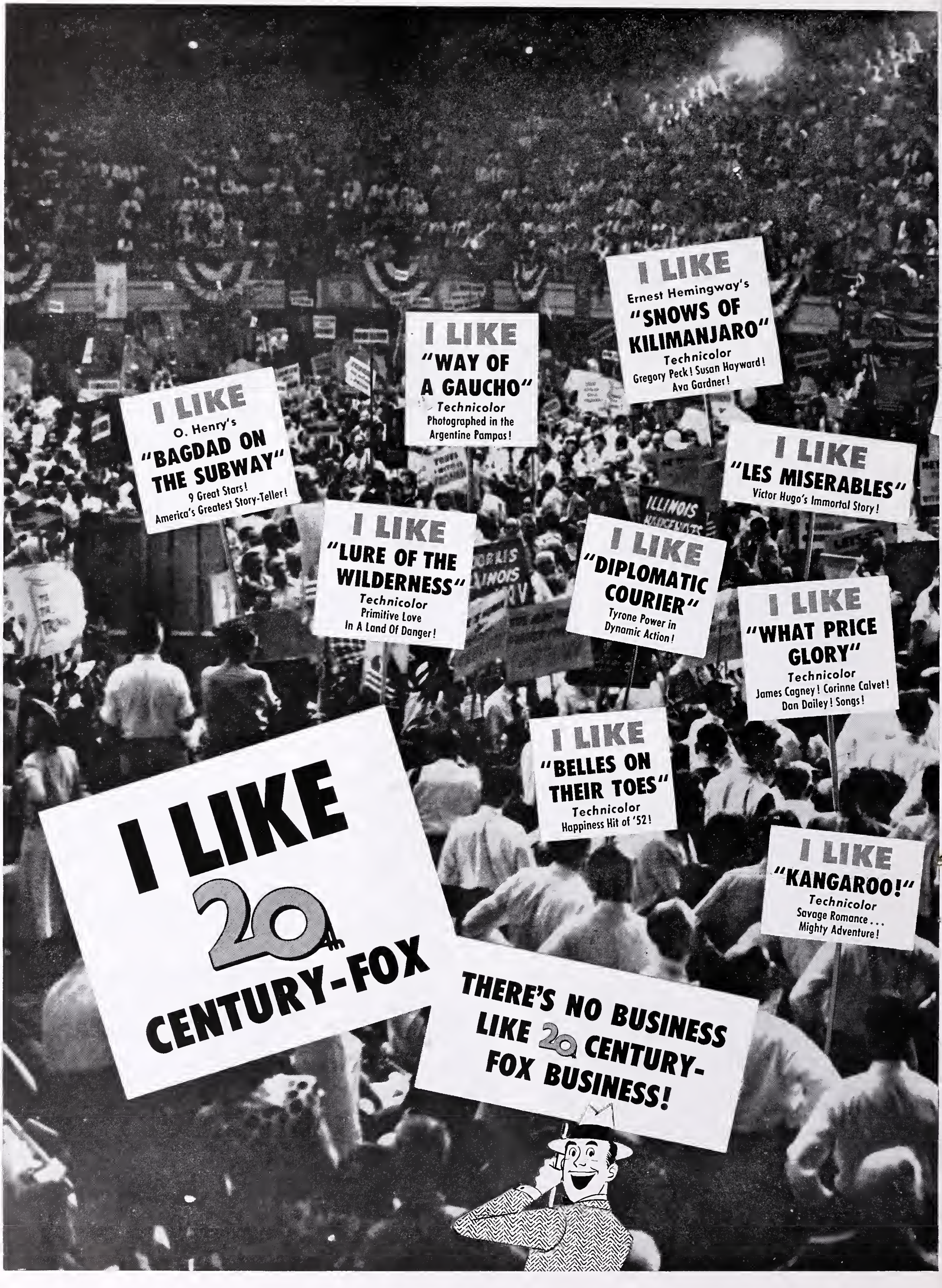
Citing the argument that motion pictures do not come within the First Amendment because their production, distribution and exhibition is a large-scale business conducted for profit, Justice Clark said, "We cannot agree. That books, newspapers and magazines are published and sold for profit does not prevent them from being a form of expression whose liberty is safeguarded by the First Amendment. We fail to see why operation for profit should have any different effect in the case of motion pictures."

Justice Clark also pointed out the argument that films possess a greater capacity for evil, particularly among young people, than other media. "Even if one were to accept this hypothesis," he said, "it does not follow that motion pictures should be disqualified from First Amendment protection. If there be capacity for evil, it may be relevant in determining the permissible scope of community control, but it does not authorize substantially unbridled censorship such as we have here."

For all these reasons, the opinion said, "We conclude that expression by means of motion pictures is included within the free speech and free press guaranty of the First and Fourteenth Amendments. To the extent that language in the opinion in the Mutual case is out of harmony with the views here set forth, we no longer adhere to it."

This decision, however, does not end the Court's problem, the Justice went on. "It does not follow that the Constitution requires absolute freedom to exhibit every motion picture of every kind at all times and all places. That much is evident from the series of decisions of this court with respect to other media of communication of ideas. Nor does it follow that motion pic-

(*Continued on page 16*)



I LIKE
O. Henry's
"BAGDAD ON THE SUBWAY"
9 Great Stars!
America's Greatest Story-Teller!

I LIKE
"WAY OF A GAUCHO"
Technicolor
Photographed in the Argentine Pampas!

I LIKE
Ernest Hemingway's
"SNOWS OF KILIMANJARO"
Technicolor
Gregory Peck! Susan Hayward! Ava Gardner!

I LIKE
"LES MISERABLES"
Victor Hugo's Immortal Story!

I LIKE
"LURE OF THE WILDERNESS"
Technicolor
Primitive Love
In A Land Of Danger!

I LIKE
"DIPLOMATIC COURIER"
Tyrone Power in
Dynamic Action!

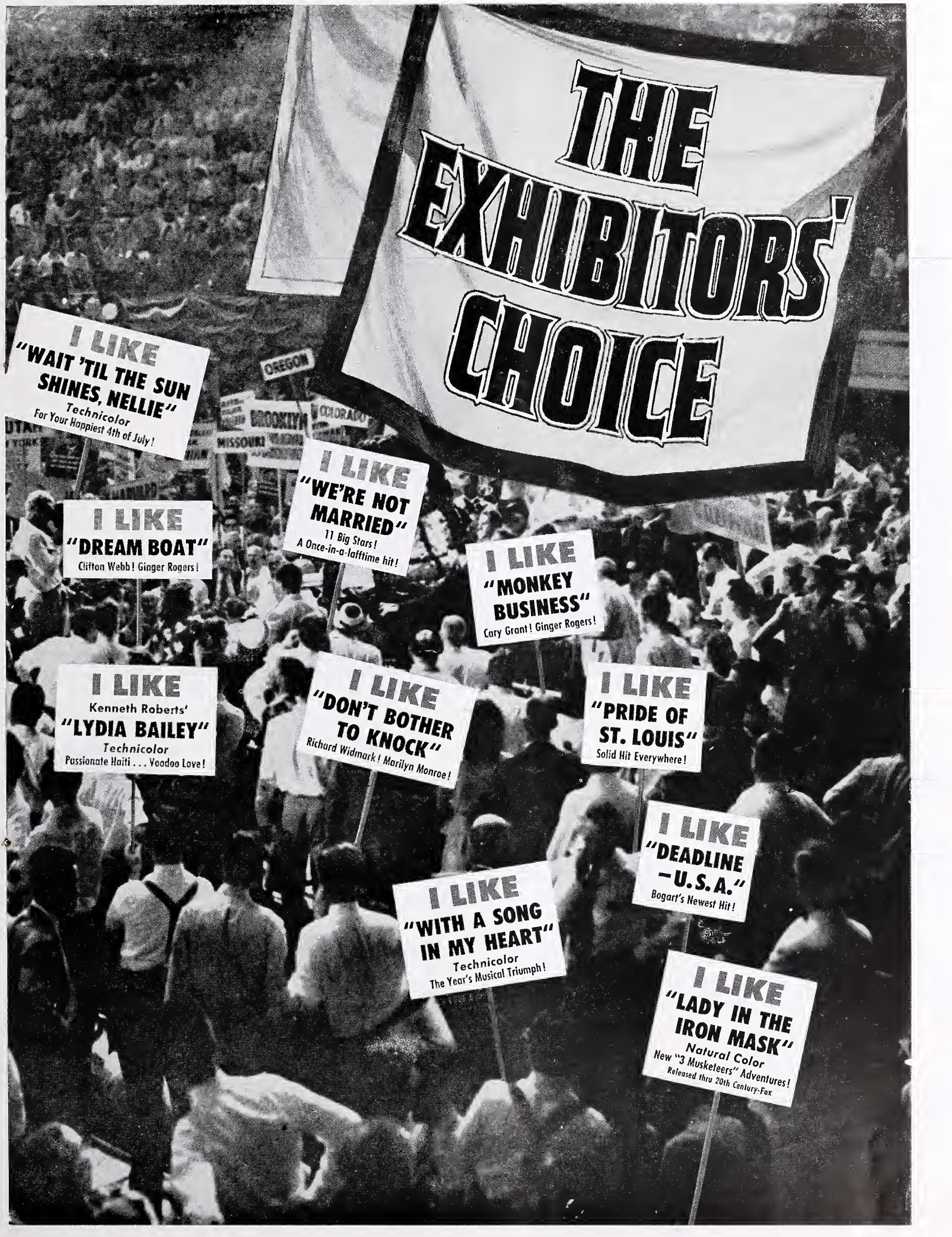
I LIKE
"WHAT PRICE GLORY"
Technicolor
James Cagney! Corinne Calvet!
Dan Dailey! Songs!

I LIKE
"BELLES ON THEIR TOES"
Technicolor
Happiness Hit of '52!

I LIKE
"KANGAROO!"
Technicolor
Savage Romance...
Mighty Adventure!

I LIKE
20th
CENTURY-FOX

THERE'S NO BUSINESS
LIKE 20th CENTURY-
FOX BUSINESS!



THE EXHIBITORS' CHOICE

I LIKE
"WAIT 'TIL THE SUN SHINES, NELLIE"
Technicolor
For Your Happiest 4th of July!

I LIKE
"DREAM BOAT"
Clifton Webb! Ginger Rogers!

I LIKE
"WE'RE NOT MARRIED"
11 Big Stars!
A Once-in-a-lafftime hit!

I LIKE
"MONKEY BUSINESS"
Cary Grant! Ginger Rogers!

I LIKE
Kenneth Roberts'
"LYDIA BAILEY"
Technicolor
Passionate Haiti . . . Voodoo Love!

I LIKE
"DON'T BOTHER TO KNOCK"
Richard Widmark! Marilyn Monroe!

I LIKE
"PRIDE OF ST. LOUIS"
Solid Hit Everywhere!

I LIKE
"DEADLINE —U. S. A."
Bogart's Newest Hit!

I LIKE
"WITH A SONG IN MY HEART"
Technicolor
The Year's Musical Triumph!

I LIKE
"LADY IN THE IRON MASK"
Natural Color
New "3 Musketeers" Adventures!
Released thru 20th Century-Fox

COURT RULES

(*Continued from page* 13)

tures are necessarily subject to the precise rules governing any other particular method of expression. Each method tends to present its own particular problems."

But the basic principles of freedom of speech and press do not vary, Justice Clark said. "Those principles, as they have frequently been enunciated by this Court, make freedom of expression the rule. There is no justification in this case for making an exception to that rule."

New York Law Requires Advance Approval

Justice Clark pointed out that the New York law does not seek to "punish, as a past offense, speech or writing falling within the permissible scope of subsequent punishment." On the contrary, he said, the New York law requires advance approval and "this Court recognized many years ago that such a previous restraint is a form of infringement upon freedom of expression to be specially condemned." He cited a 1931 court ruling in a case entitled "Near *versus* Minnesota" which said that even protection against previous restraint was not absolutely unlimited, but that the limitation has been recognized only in "exception cases." "In the light of the First Amendment's history and of the Near decision, the State has a heavy burden to demonstrate that the limitation challenged here (in "The Miracle" appeal) presents such an exceptional case."

The opinion pointed out that the New York State Appeals Court defined the law as meaning that "no religion, as that word is understood by the ordinary, reasonable person, shall be treated with contempt, mockery, scorn, and ridicule."

"This is far from the kind of narrow exception to freedom of expression which a state may carve out to satisfy the adverse demands of other interests of society," Justice Clark said. "In seeking to apply the broad and all-inclusive definition of 'sacrilegious' given by the New York Courts, the censor is set adrift upon a boundless sea amid a myriad of conflicting currents of religious views, with no charts but those provided by the most vocal and powerful orthodoxies. New York cannot vest such unlimited restraining control over motion pictures in a censor. Under such a standard the most careful and tolerant censor would find it virtually impossible to avoid favoring one religion over another, and he would be subject to an inevitable tendency to ban the expression of unpopular sentiments sacred to a religious minority.

Separation of Church And State Issue Raised

"Application of the 'sacrilegious' test, in these or other respects might raise substantial questions under the First Amendment's guaranty of separate church and state with freedom of worship for all. However, from the standpoint of freedom of speech and the press, it is enough to point out that the State has no legitimate interest in protecting any or all religions from views distasteful to them which is sufficient to justify prior restraints upon the expression of those views. It is not the business of Government in our nation to suppress real or imagined attacks upon a particular religious doctrine, whether they appear in publications, speeches or motion pictures."

What made Justice Clark's ruling somewhat confusing was that after these sweeping statements as to the protection of films from censorship, his last paragraph backed off with the qualification about the opinion being confined to "sacrilegious" censorship and not going into other types of censorship.

Footnote Explains "Sacrilegious" Point

In a footnote amplifying on this point, the Justice pointed out that in the Near case the Supreme Court had said that "the primary requirements of decency may be enforced against obscene publications," and that in another case, the Court had unanimously ruled that "there are certain well-defined and narrowly limited classes of speech, the prevention and punishment of which have never been thought to raise any constitutional problem—these include the lewd and obscene, the profane, the libelous and insulting or 'fighting' words, those which by their very utterance inflict injury or tend to incite an immediate breach of the peace." On the other hand, the footnote said, the Court also recently had ruled that "when ordinances undertake censorship of speech or religious practices before permitting their exercise, the Constitution forbids their enforcement."

Justice Clark's opinion was a comparatively brief 10 pages. Justice Reed's concurring opinion was only one paragraph, but Justice Frankfurter's concurring opinion ran a meaty, 34 pages.

In his opinion, Justice Frankfurter summarized the plot of the film, then mentioned the many critical opinions in praise of the picture, the feeling of many Protestant and some Catholic laymen that the film was not sacrilegious, and the fact that Director Roberto Rosselini and other persons prominently engaged in the film were themselves all Catholics.

Justice Frankfurter said he did not feel the Court had to decide the case either by ruling for unresricted censorship of films or unrestricted showing of films. He said that if the New York Court of Appeals had "given 'sacrilegious' the meaning it has had in Catholic thought since St. Thomas Aquinas formulated its scope, and had sustained a finding that 'The Miracle' came within that scope, this Court would have had to meet some of the broader questions regarding the relation to the motion picture industry of the guarantees of the First Amendment so far as reflected in the Fourteenth. But the New York Court did not confine 'sacrilegious' within such technical, Thomist limits, nor within any specific, or even approximately specified, limits. It may fairly be said that that court deemed 'sacrilegious' a self-defining term, a word that carries a well-known, settled meaning in the common speech of men."

No Previous Ruling To Define "Sacrilege"

Such an interpretation, Justice Frankfurter said, is obviously too broad to be sustained.

He then pointed out there were no previous court or administrative rulings to indicate what "sacrilege" was, and that throughout history it has had many different interpretations and applications. After half a dozen pages to illustrate this historical confusion, he devoted another five or six pages to show that dictionaries and encyclopedias are similarly contradictory and confusing.

All this points up the fact that "conduct and beliefs dear to one may seem the rankest sacrilege to another," Justice Frankfurter said.

INDUSTRY LEADERS SEE HOPE IN "FREEDOM" PROTECTION

Film industry executives and their counsel were hesitant to comment on or discuss in too much detail the "Miracle" decision handed down this week by the Supreme Court.

Most were in accord that the high court ruling did not outlaw any censorship body, including the New York State censor, holding merely that it was unconstitutional to ban a film on sacrilegious grounds. What did hearten them, however, was the court's ruling that motion pictures were entitled to the freedom of expression protection as guaranteed by the First and Fourteenth Amendments to the Constitution.

Eric Johnston, president of the Motion Picture Association of America, saw the "freedom of the press" part of the decision as a "giant step forward toward removing all the shackles of censorship from the screen." He added: "The decision encourages me to hope that the court in a subsequent case (presumably "Pinky") will logically go the rest of the way and make it unmistakably clear that the motion picture, like its sister medium the press, cannot under the Constitution be censored anywhere in our country."

Joseph Burstyn, distributor of "Ways of Love" which included "The Miracle," said the ruling was a "victory of the first magnitude, making it clear that the motion picture is fully entitled to the same guarantees of freedom of expression as the press itself."

wow! look how

"She's Working Her Way Through College"

COLOR BY TECHNICOLOR

THIS IS A STORY WITH A LOT OF *Twists*!!--

She's a Burlesque Bombshell who becomes a Co-ed... and shakes the Student Body like it's never been shook before!

WARNER BROS.' CHEERLEADER OF MUSIC AND FUN!

GAY GARTERS GERTIE
WE WANT GERTIE!

STARRING VIRGINIA **MAYO** ☆ RONALD **REAGAN** ☆ GENE **NELSON**

DON DEFORE · PHYLLIS THAXTER · PATRICE WYMORE With ROLAND WINTERS · RAYMOND GREENLEAF

GINGER CROWLEY · NORMAN BARTOLD · THE BLACKBURN TWINS · Screen Play by PETER MILNE · Produced by WILLIAM JACOBS Directed by BRUCE HUMBERSTONE

Musical Numbers Staged and Directed by Le Roy Prinz • Musical Direction Ray Heindorf

See WARNERS' TRADE SHOW and you'll see it's a smash! JUNE 4

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Rm
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1: P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

Terry Ramsaye Says

TELEVISION MIRACLES—The vastly articulate promises of educational and cultural magic, from well placed persons who ought to know better, have just had a sort of sobering smack, if they know it, from Edward R. Murrow of "See It Now," a CBS-TV offering of Sunday evenings. He is rated somewhere around No. 1 in the medium's topical voices. He is quoted:

"A lot of people are deluding themselves that this instrument is supposed to be a weapon of intelligence and sophistication. I find too many people to whom this is a miracle instrument that will make people wiser, more discerning."

Mr. Murrow, with a competent background of journalistic experience and perspective, is entirely aware that no gadget of communication is ever going to make radical effect upon those to whom it is addressed. Assuredly it is not going to make thoughtful students of the scene out of the casually minded majorities. His presentations are entertainingly informative, but the accent is always on entertainment.

They relate to the affairs and concerns of the day somewhat as a competent newsmagazine does. He, and the audience, are fortunate in a liberally understanding attitude on the part of the sponsor, the Aluminum Company of America, which knows it has more at stake than the sale of bars of metal.

* * *

BELATED PREMIERE—How all the media of expression become explorers for each other is exemplified by the opening for "Mourning Becomes Electra" for Europe, five years after its offering. The trade then held it to be "too stark" in spirit. Recently, British TV presented it, and so impressed Harry Buxton, exhibitor, that he presented it in Manchester, for adult audiences. And now it has gone to London. Which brings one to the notion that the several works of Eugene O'Neill now on film might have promise now for the ever hungry art houses. Some of them like their motion pictures stark, and 'arty.

* * *

JUST LIKE NOW—About a half-century ago archaeologists dug out a mess of badly assorted and ill-filed papyri lost in the sands of Egypt a couple of millenia or so before. They were in Greek, the Greeks being industrious operators in that land then, and the documents were business and personal memorandums and correspondence. After forty years of decyphering they have just been published in England, Oxford University Press. It appears there were influence peddlers then, taking toll in cows mainly. The problems of the day were taxes, military drafts, debasement of the currency, meaning inflation, and a lot of patronage deals. There were also labour troubles, especially in the brick business. Cleopatra, in charge then, was too busy on foreign policy matters, in person. The race seems to have been very human for a long time.

* * *

ONE WORLD NOTE—In a dedicated and devoted study of the impress of the art and the alleged and much lauded contribution of the films to what is called "understanding between nations," one comes upon some very naked facts. Just to hand is high report on *"Hon Danssade En Sommar,"* which is Swedish for "One Summer's Happiness," containing nude bathing scenes of young and pretty Ulla Jacobsson. It was displayed at the Cannes Film Festival. Miss Jacobsson, who was there, is said to have been bewildered by the warmth of news coverage. The picture drew a prize—for its musical score. It seems a probable candidate for a place in the American art cinemas, after a standard exploitation applied in such cases, on such provocation.

That from fair and very white Sweden brings an order of color balance with the darksome contribution from Africa at its blackest in the named male jungle dance scenes of "Latuko," which has played in St. Louis, Los Angeles and Newark. That is still in censorship controversy, which may yet turn a profit.

A majority, one may speculate, would be finding more educational and social values in the study of Swedish anthropology and customs, set to good music. The art goes marching on.

* * *

MEMENTO MORI—A life-sized female nude in bronze with angel wings and head bowed has been placed over the crypt which is to contain the ashes of Earl Carroll and Beryl Wallace in Forest Lawn Memorial Park, Los Angeles. Cemetery monuments in general are of dubious meaning beyond ancient convention. But if one was to be had for Mr. Carroll, it would seem that a dancing nymph and a faun with Pan pipes would have been more relevant.

Arbitration Gain Hailed By Wolfson

As the rules committee of the Industry Arbitration Conference pursued its task in New York of drafting an arbitration document, the head of one of the nation's big exhibitor groups—Mitchell Wolfson, president of Theatres Owners of America—hailed the gains which have been made thus far in setting up an all-industry arbitration system.

Mr. Wolfson's comments were contained in the TOA periodical progress report. He said, "I am extremely pleased with the progress made at the initial meetings of the conference," and added: "The area of agreement reached is broad enough to afford an efficient and inexpensive tribunal for the arbitration of grievances . . . . the progress already made is a great industry victory."

Meanwhile, in New York, the rules committee headed by Herman M. Levy began drafting the results of their discussions, which centered around a uniform system of competitive bidding; "rules of the game" for bidding; damages, and other alleged bidding abuses the exhibitors want arbitrable.

The various committee members undertook to crystallize in proper terminology the points agreed upon at the first session of the Industry Conference which are to be submitted to the arbitration delegates when the meeting resumes June 16.

The position of Allied States Association on "all-inclusive" arbitration—which means film prices as an arbitrable subject—is still subject to some conjecture for the reason that the national board has shown a willingness to conciliate its position, while various Allied units appear insistent that rentals be included in the over-all system.

Rogers Hospital Donations In Memory of Red Kann

Several contributions have been made to the Will Rogers Memorial Hospital, caring for the ill of the film business, in memory of the late Red Kann, reporter and editor, and vice-president of Quigley Publications, who died May 15 in Hollywood. Acknowledging such gifts, Abe Montague, Hospital Fund president, said they were appreciated and that Mr. Kann was an untiring worker for the Fund. In London, May 22, the Variety Club members in luncheon session stood in silence in memory of Mr. Kann, after a tribute by chief barker David Griffiths.

Government to Appeal

The Government will appeal the ruling which favored seven Chicago drive-in theatres, handed down by the District Court. The monoply charges against the drive-in, rejected by the lower court, will be carried to the Seventh Circuit Court of Appeals, it has been learned.

Exhibitors in Paramount FCC Attack

WASHINGTON: It was the exhibitors' turn this week at the Federal Communications Commission's Paramount hearings. The theatre men had been called by FCC attorneys trying to prove willful anti-trust violations by Paramount. The stories the exhibitors told ranged back as far as 1918 and all indicted Paramount practices.

Charles Walder, Miami exhibitor, told how between 1928 and 1936 he had been able to get Paramount films no earlier than three to nine months after they had played first run. Also, Paramount pictures played at all Paramount theatres in Miami before he was able to book them into his Tivoli theatre.

He then told the FCC how, in 1937, he was "forced" to turn over the management of his Tivoli theatre to Paramount in exchange for fresh pictures. Under the terms of the contract, Paramount Enterprises took over the management of the theatre retaining Mr. Walder as manager and giving him 50 per cent of the profit. When the agreement expired in 1942, Walder said Paramount Enterprises asked for 75 per cent of the profits. Eventually he was ousted as manager.

Arthur Sass, Chicago exhibitor, testified that in 1925 he was forced to give an interest in his New Alamo theatre to Balaban & Katz. Mr. Sass said both Sam Katz and Barney Balaban had told him he would get only inferior product for his house.

Three more exhibitors heard included Mrs. J. M. Anderson, of Boone, Iowa, who told how, in 1936, Myron Blank had offered her and her husband $8,000 for their Princess with 15 minutes to decide.

Wolf, Bamberger Address Kentucky Theatre Men

Television is not the "great foe" of the motion picture industry; rather it is only one of the reasons why business is below par, Marc J. Wolf, president and general manager of Y. & W. Theatres, told the annual convention of the Kentucky Association of Theatre Owners this week at the Brown Hotel in Louisville. The principal reason, he declared, is "general economic conditions of the moment." Leon J. Bamberger, sales promotion manager of RKO Radio, addressing the meeting on the subject "Censorship vs. Self-Regulation," praised the industry's Production Code Administration and told exhibitors they should be ready to oppose official censorship on state and local levels. Other speakers at the two-day meeting and their subjects included: Fred Matthews, Frank Riffle, theatre television; Louis Arru, drive-ins; Jack Keiler, exploitation; Alfred Starr, concessions; H. Clyde Reeves, taxation; Trueman T. Rembusch, Indiana Allied, and Jack Jackson, National Screen Service.

REPUBLIC TO SPEND MILLION TO EXPAND COLOR PROCESS

Republic Pictures is allocating $1,000,000 to expand its solely-owned color process, Trucolor by Consolidated, in New York, Hollywood and London, it was announced this week by Herbert J. Yates, Republic president, following conferences with James R. Grainger, executive vice-president in charge of sales and distribution, and his district managers.

Mr. Yates explained that the box office results on color pictures had prompted his company to use Trucolor for the bulk of Republic's deluxe program. He said a key-city survey had indicated the 30 per cent rise in production costs due to color was warranted by the increase in grosses. With the completion of the Trucolor expansion program, involving added equipment at the studio and laboratories, Republic expects to serve producers who have already requested the use of Trucolor facilities.

Mr. Yates commented on exhibitor enthusiasm for Trucolor pictures which were screened for exhibitors from all over the country during a recent visit to the Republic studios in Hollywood. Pictures they saw included: "I Dream of Jeanie (With the Light Brown Hair)," which is to have its world premiere at the Fulton theatre, Pittsburgh, June 4, and "Minnesota" (tentative title), which is to open in Duluth, Minn., July 16, at the North Shore theatre.

Production on two deluxe pictures—"Toughest Man in Old Arizona" and "Ride the Man Down," both in Trucolor—has been completed. Forthcoming films in Trucolor on the Republic schedule include: "Fair Wind to Java," "The Alamo," "The Lady Wants a Mink," "Jubilee Trail," "The Golden Herd," "Man From Texas," "The Women They Almost Lynched" and "Carnival."

"We have many problems yet to cope with," Mr. Yates said, "but I think the box office future is bright; my feeling about the outlook for the motion picture industry has been confirmed by conversations with leading exhibitors from all sections of the country." The Republic president also referred to his recent agreement with Herbert Wilcox-Anna Neagle Productions for production and world distribution of a series of films featuring top stars of Britain and Hollywood. All will be in color.

MPEA to Send 40 Films To Yugoslavia Under Pact

Under a new contract taking effect October 1, 1952, the Motion Picture Export Association will import 40 feature films into Yugoslavia, Eric Johnston, president of the Motion Picture Association of America, told the MPEA board in New York last week. The current MPEA deal, providing for the importation of 35 pictures annually, is due to expire July 31. Louis Kanturek, MPEA supervisor in Europe, is currently meeting with representatives of Yugofilm in Paris where pictures covered under the new deal will be screened.

$3,000,000 Trust Suit Filed Against Majors and Skouras

A $3,000,000 treble damage anti-trust suit has been filed against eight major distributors and Skouras Theatres, in behalf of the Central theatre at Pearl River, N. Y., operated by the Ireb Theatre Corp. The complaint is one of allegedly illegal clearances and conspiracy to refuse to sell product to the theatre. The theatre claims it was forced to play pictures fifth and sixth runs, instead of second.

Paramount Has Quarter Net Profit of $1,355,000

Earnings of $1,355,000 after taxes for the first quarter ended March 29, 1952, were reported this week by Paramount Pictures Corporation and its domestic and Canadian subsidiaries. The net compares to an income of $1,411,000 for the corresponding period in 1951.

The company voted a dividend for the second quarter of 50 cents per share on the common stock, payable June 23, to holders of record June 9, 1952.

The $1,355,000 of consolidated earnings for the first quarter represents 50 cents per share on the 2,342,104 shares outstanding and in the hands of the public on March 29, 1952. This compares with 61 cents per share for the quarter ended March 31, 1951 on 2,302,760 shares then outstanding.

The earnings figure does not include Paramount's net interest in the combined undistributed earnings of partially owned non-consolidated companies for the first quarter of 1952 of $169,000 and $205,000 for the first quarter of 1951.

Oriental, Chicago Loop House, to Close Doors

The 3,500-seat Oriental theatre in Chicago, one of the Loop's top showcases for stage and screen shows, will close, Randolph Boher, operator, has announced. Mr. Boher blamed the closing on "oppressive film rentals, excessive demands for front money on pictures and general disinterest of distributors in the welfare of exhibitors." It has been rumored that the landlords of the theatre have been trying to interest Edwin Silverman, president of Essaness who once operated the Oriental for several years, to return and take over again. It also was announced this week the Schoenstadt's Regent theatre, which has recently been operating on a part-time basis, also is closing.

The HERALD INSTITUTE of Industry Opinion

INDUSTRY PANELISTS SHOUT:

KEEP COMPO ALIVE! OUR BEST HOPE

COMPO, torn as it is at the moment by administrative difficulties, is still by far the greatest single hope of the motion picture industry. That is the overwhelming concensus of exhibition, production and distribution, voicing their opinion through the Herald Institute of Industry Opinion.

HOW THE INDUSTRY FEELS ABOUT COMPO

Question: Should COMPO be continued?

	YES	NO
Distribution	95.1%	4.9%
Production	90.2	8.2
Exhibition (Total)	85.3	9.5

Panel members, fully representing each branch of the industry, decided by a combined vote of more than 90 per cent that COMPO should be continued. Many of their opinions, particularly those from exhibitors, carried a note of fervor and urgency not apparent in any Institute study since its inception.

On the second principal question of this Institute topic—which of the five announced objectives of COMPO should receive top priority—the panel members were heavily in favor of cultivating new patrons for the theatres.

Indecision Marks Replies On COMPO Executives

The third and fourth questions of the study asked for choices for president and executive vice-president of COMPO. Here "Undecided" was the undisputed winner, with the votes scattered among more than 50 nominations where names were mentioned at all.

The majority of opinion for the continuation of COMPO was heaviest in the distribution panel where only 4.9 per cent of the members voted no. The production panel result was almost exactly at the median with 90.2 in favor. Exhibition was lowest with 85.3 per cent in definite favor of continuation.

Opposition to COMPO in the exhibition sector came from towns in the population range from 7,500 to 30,000. Some returns from this area indicated that exhibitors felt either that COMPO could do them no good unless it entered the arena of trade practices, specifically film rentals and bidding, or that their particular size town had been neglected in the plans for overall industry public relations.

The vote by size of towns represented in the exhibition panel was as follows:

Population	*Yes*	*No*
Up to 7,500	88.4	7.0
7,500–30,000	78.8	17.3
30,000–100,000	89.3	7.1
Over 100,000	84.6	7.7

In each instance there were a small number of panelists who did not reply directly to the question on continuation.

Typical of exhibitor reasons for voting against continuation of the organization was that from W. R. Tanner of Kenbridge, Va., who said there is "too much planning and too little action." A. Fuller Sams, Jr., of Statesville, N. C., said, "We already have enough different organizations. . . . Admission taxes, for instance, should be fought entirely by exhibitors and never by producers as a group. It's the local level opposition that receives attention from Congressmen."

S. G. Fry of Tyler, Texas, expressed the small and medium sized town reaction this way: "It has been our experience. . . . that COMPO is of benefit only in large cities, or, in our particular situation, of benefit to the first run house of a large theatre chain. It could be a wonderful thing provided the original idea were maintained. However, the little fellow has been completely forgotten and all of the COMPO promotion has been slanted toward first runs in cities of 30,000 or greater. The subsequent runs and the small towns are ignored. The small town theatre is still the backbone of the industry."

Taking another slant, Glen D. Thompson of Oklahoma City, voiced his opposition thus: "I don't think COMPO will be of any value to the exhibitor unless the industry cancels the contracts of the stars and players who give the industry bad publicity."

Some See Hollywood Telling Its Secrets

On the production end there was an 8.2 per cent vote against the continuation of COMPO but not many of the panelists voting no gave their reasons. A few indicated that they believed Hollywood could give away too many secrets. Everett Riskin of Paramount, for instance, said "Keep the actors home. Do not deglamorize them by letting them make contact with the public."

Exactly the opposite view was expressed by actor John Lund who, voting in favor, said, "The production companies could do more to make the better known players available for tours."

Opposing continuation, I. E. Chadwick thought: "COMPO efforts can be absorbed by the Motion Picture Industry Council and could be the more effective for such integration. The needless duplication is wasteful of both time and money."

Panel members in favor of continuing COMPO were much more emphatic and urgent in their support than the opposition. Their comments ranged from Ronald Reagan's "terror at the thought that COMPO might be allowed to die" to the recurrent theme of many exhibitor comments that COMPO is the industry's only hope of survival. On the distribution side this was apparent also.

Steve Broidy, president of Monogram, said, "There was never a greater need in our industry for those things for which COMPO was intended. Now that most of the organizational problems have been practically worked out, COMPO should be given a healthy boost and permitted to accomplish the desired results."

Roy M. Brewer, IATSE international representative in Hollywood, said, "COMPO fills a great void in the industry. There is tremendous need for an overall industry organization that can intelligently reflect the views of various groups. There can of course be no such unified position. . . . until there is a reasonable degree of unanimity of thought. . . . I think COMPO is moving toward this. . . . by the simple but very

> ***"I personally am terrified at the thought that COMPO might be allowed to wither and die. For the first time in our fifty year history we have made a beginning in bringing together the manufacturing and retailing ends of our industry, which is the first step towards modern merchandising of our product. Market analysis and research, institutional advertising and selling aimed at the vast potential market of adults still untapped is the only hope for our business in this day of increased competition for the entertainment dollar."***—RONALD REAGAN, *Los Angeles, Calif.*

effective method of bringing representatives of all elements together in one room to talk out their problems. The industry should not expect miracles. . . . without first giving COMPO time to develop the understanding, mutual confidence and respect that is necessary to bring about unified action. I am firmly confident this will come about. . . ."

NEW PATRONS—No. 1 JOB

A majority of the Institute panelists in all divisions decided that cultivating new patrons should have top priority on Compo's program. The evaluation of the organization's announced purposes was as follows:

	Collecting Industry Information	Cultivating New Patrons	Developing Community Relations	Furthering Industry Unity	Opposing Restrictions
Distribution	10.2%	37.3%	16.9%	23.7%	11.9%
Production	9.2	46.1	17.1	7.9	17.1
Exhibition (Total)	4.0	31.1	14.9	20.2	25.5
Exhibition By size of town:					
Up to 7500	4.6	26.9	15.7	19.5	28.7
7500—30,000	1.6	26.2	19.7	23.0	24.6
30,000—100,000	2.7	40.6	10.8	18.9	21.6
Over 100,000	5.2	35.4	12.5	19.8	24.0

On the exhibition side the opinions in favor of continuation ranged from almost desperate optimism to full confidence. Worth Dittrich of Endicott, N. Y., said:

"If COMPO fails, all hope of survival fades. It appears to be the one channel capable of harmonizing the industry's diverse interests. But it will require the keenest leadership . . . and time is running out for some of us!"

In the same vein, J. P. Adler of Marshfield, Wis., wrote, "Harmonious relations within the industry are tremendously important for the survival of the motion picture business. . . . Too much cannot be done. . . ." Also, Dean W. Davis of West Plains, Mo., "The public thinks less of our industry now, than at any time in my 30 years as an exhibitor. It's time to do something about it!"

Other exhibitors expressed a real hope that cooperation and mutual confidence would bring results. Claude Leachman of Stillwater, Okla., said, "It was worth a try. If all of us do everything in our power to further its interests we may expect some good accomplishments." And Mrs. Elaine S. George of Heppner, Ore.:

"We feel toward COMPO as we do toward the UN, as long as there is a chance that it can help, let's back it."

The panels' opinions on which of the five announced COMPO objectives should be stressed the most were very heavily in favor of cultivating new theatre patrons. In exhibition, again, however, there was the greatest variance. In this group the vote was 31.1 per cent for this point, lowest of any of the three panels. The theatre men threw a good deal of their weight—25.5 per cent—toward point five, opposing discriminatory taxation and legislation.

Panel Members Polled On COMPO Objections

The five points as given to the panel members were: 1. Collecting and disseminating information about the industry; 2. Cultivating new patrons; 3. Developing the community usefulness of the motion picture; 4. Furthering harmonious relations within the industry; and 5. Opposing discriminatory taxation and legislation.

Among the exhibitor opinions there was a strong enthusiasm for the star tour phase of COMPO's public relations activities. George H. MacKenna of Buffalo called the recently completed New York State tour "the greatest thing that has happened to show business." He added, "COMPO should enter another phase of sending stars where possible to conventions such as the American Legion, Elks, Masons and Parent-Teachers." Harry Lamont of Albany chimed in with, "Star tours are most effective and should be continued."

F. G. Prat, Jr., of Vacherie, La., said, "Personal appearances by newcomers as well as by those who are already box office, in small towns is one way of showing the public that actors are not all big shots but can mingle with the common people. In this business public goodwill is all important and more should be done about cultivating it."

Others were in favor of expanding the present scope of the organization. One large city exhibitor said COMPO should be as representative of the industry as the American Steel Institute or the Brewers' Foundation are of theirs and that its policies should be dictated by the needs of the industry as a whole.

Emphasizing the star angle, Harry Arthur, Jr. of St. Louis said,

"This industry was founded, grew and prospered on the star system. Stellar personalities that created their large followings by appearing often in entertaining pictures. Admissions were low compared to other amusements. What we need is a big influx of new personalities who will work hard and often. We also need a general price slash. Not a cut, but a slash, with a top ticket price of 50 cents plus taxes for the average first run house."

Asked to name their choices for president and executive vice-president of COMPO most of the panel members were as shy as the COMPO board of directors. By far the heaviest vote was for Undecided. Many of those who did indicate a choice named men who have already been eliminated as candidates for one reason or another. However, there were some trends toward newer names.

In production of those who voted for a president 3.3 per cent named Nate Blumberg. Others with an appreciable vote were Robert J. O'Donnell and Adolph Zukor. Scattered mentions were made for Art Arthur, Barney Balaban, Maurice Bergman, John Balaban, Robert E. Coyne, Gus Eysell, Y. Frank Freeman, J. Edgar Hoover, Jesse Lasky, Al Lichtman, Edgar Mannix, Louis B. Mayer, James Mulvey, George Murphy, Ronald Reagan, Joseph Schenck, Paul Short, and Harry S. Truman.

Many in Distribution Favor W. F. Rodgers

In distribution there was a remarkable 17 per cent vote for William F. Rodgers. Some votes were garnered also by Ned E. Depinet, Robert J. O'Donnell, both Charles and Spyros Skouras, Gradwell Sears, Trueman Rembusch, Gael Sullivan, Joseph Vogel, Robert Wilby, Mitchell Wolfson and Max Youngstein, in addition to other mentions of those named by production personnel.

Exhibition was more widely scattered than the other two panels. They named nearly all of those indicated by the other two panels and in addition mentioned Harry Brandt, Col. H. A. Cole, Cecil B. DeMille, Howard Dietz, S. H. Fabian, Ted Gamble, Henry Ginsberg, Rotus Harvey, Eric Johnston, Herman Levy, Samuel Pinanski, Henderson Richey, Robert J. Rubin, George Schaefer, A. W. Smith, Jr., Wilbur Snaper, Marc Wolf and Nathan Yamins.

A new approach to the problem of the presidency was indicated in some returns. A. A. Renfro of Omaha, Neb., said, "Maybe someone like C. B. DeMille or Ronald Reagan could freshen the approach."

TECHNICOLOR ACTION

Jealousy, revenge and white man's villainy light the fuse that sets the

THE HALF

STARRING **ROBERT YOUNG · JANIS CARTER**

Directed by STUART GILMORE · Screenplay by HAROLD SHUMATE and

Color by **TECHNICOLOR**

IN APACHE LAND..!

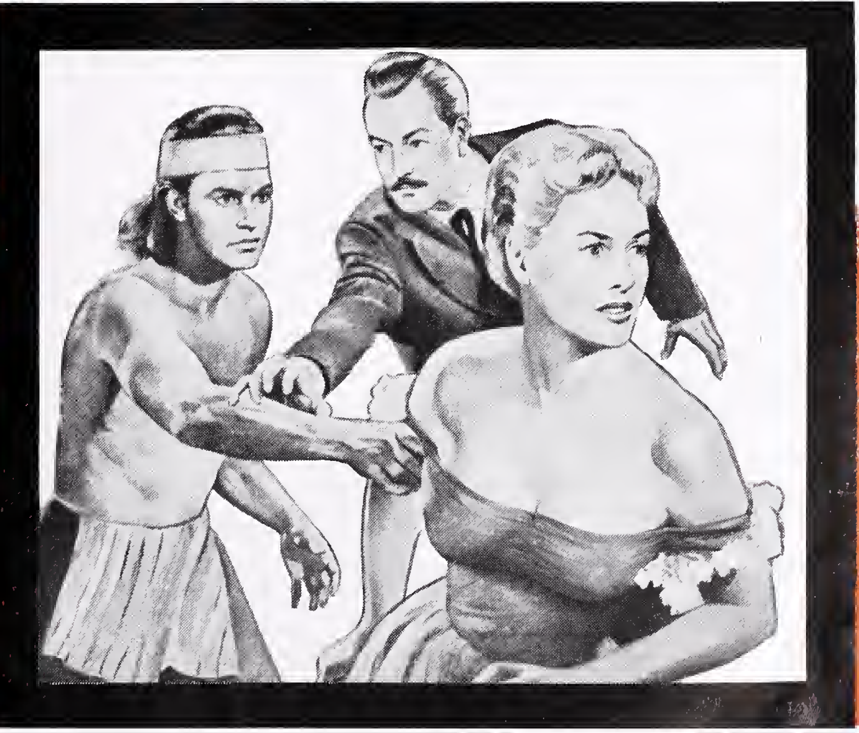
frontier aflame...when white man and half-breed turn all SAVAGE!

-BREED

JACK BUETEL

RICHARD WORMSER

RKO RADIO PICTURES



42 U. A. FILMS IN 18 MONTHS

Largest Schedule Ever, Marks Investment of Nearly $30,000,000

A partial release schedule for United Artists of 42 pictures covering the 18 months between July 1, 1952, and the end of 1953 was announced last week in New York by Arthur Krim, president, who described the schedule as probably the largest and covering the longest release period in the history of the company.

He emphasized that the 42 pictures, representing an estimated production investment of between $25,000,000 and $30,000,000 includes only those pictures for which firm release commitments have been made. A minimum of 12 other pictures, for which releasing dates have not yet been set, will be added to the 18-month schedule, bringing in to at least 54 features.

Hold at 3 Per Month

These additions will make it possible for UA to maintain the average of three releases per month which it established this year, Mr. Krim said.

In addition, he announced the company has embarked on a program of extensive participation in financing production for its release. The UA president revealed that in at least 20 of the 42 features definitely set for distribution, UA has a financial interest. The financing, he said, is provided largely by the Walter Heller Company of Chicago, but private interests and the Chemical Bank & Trust Company and other New York banks also have supplied limited production funds.

At the same time, Mr. Krim confirmed that UA's management in its long range planning already had begun to give consideration to a program of production financing and partnerships with producers which ultimately would lead to the company being financially responsible for the major part of its product. Should this plan be realized, it would constitute a complete departure by UA from its traditional role as a distributor exclusively, it has been indicated at the New York home office.

Five from England

The executive declined to identify the pictures in which the company now has a financial interest, but inadvertently revealed that five of them will be made in England, thus giving UA the right to participate, in proportion to its investment in the five pictures, in the British Government's Eady Plan under which a small portion of box office receipts in that country are returned to producers to help stimulate production there.

Four of the five pictures to be made in England are: "Melba" and "The Witness," Sam Spiegel productions; "Rough Shoot," a Raymond Stross production, and Steve Pallos' "The Fake."

Discussing the 42-picture release schedule, Robert Benjamin, UA partner, said that 16 of these productions will be in color, a proportion four to five times greater than in any previous UA line-up. Max E. Youngstein, vice-president, said this long-range planning makes possible more efficient and complete exploitation, advertising and publicity campaigns on each of the features.

Product Is Listed

The product definitely set as of now includes 13 pictures for the last half of this year. Following are the productions and featured players:

"Outcast of the Islands," produced and directed by Carol Reed, with Ralph Richardson, Trevor Howard, Robert Morley and Karina; "High Noon," Stanley Kramer production, directed by Fred Zinneman, and starring Gary Cooper; "Island of Desire," Technicolor, David E. Ross production, starring Linda Darnell and directed by Stuart Heisler; "Park Row," starring Gene Evans and Mary Welch, produced and directed by Samuel Fuller; "Encounter," starring Paul Muni, produced by Bernard Vorhous and directed by Joseph Losey; "Cry the Beloved Country," (temporary title), a Zoltan Korda production, starring the late Canada Lee; "The Thief," starring Ray Milland, a Harry Popkin production; "Planter's Wife," with Claudette Colbert and Michael Redgrave, J. Arthur Rank production; "The Ring," a King Brothers production; "Venus Woman," Super-Cinecolor, a Eugene Frenke production; "Kansas City 117," an Edward Small production, starring John Payne and Coleen Gray; "South of Algiers," Technicolor, starring Van Heflin and Wanda Hendrix, and "Glass Wall," starring Vittorio Gassman and Gloria Grahame, produced by Ivan Tors and directed by Maxwell Shane.

Set for 1953 Release

Set for 1953 release are: "Return of Paradise," starring Gary Cooper, an Aspen production, directed by Mark Robson; "Finishing School," produced and directed by Bernard Vorhaus; "Moulin Rouge," a John Huston Technicolor production, starring Jose Ferrer; "Melba," a Sam Spiegel Technicolor production, starring Patrice Munsel; "Return of the Corsican Brothers," starring Louis Hayward, produced by Edward Small and directed by Ray Nazzarro; "Savage Frontier," Yvonne de Carlo starred, Technicolor, produced by Edward Small and directed by Sidney Salkow; "Indian Frontier,"King Brothers, Technicolor; "Rough Shoot," starring Joel McCrea and Evelyn Keyes, a Raymond Stross production, directed by Robert Parish; "Morassi," in color, a Breakston-Stahl production, starring Richard Denning and Martha Hyer; "Ring Around Saturn," a Nassour Brothers production; "Khyber Pass," an Edward Small Technicolor production; "The Fake," Steve Pallos production; "Prisoner's Island," Edward Small production; "Girl on the Via Flaminia," an Anatole Litvak and Benagoss production with two top stars to be set; "The Moon Is Blue," F. Hugh Herbert production, to be directed by Otto Preminger; "Navajo Canyon," an Edward Small Technicolor production; "The Syndicate," King Brothers production; "Fort Courageous," Joseph Ermollief production.

Also: "The Witness," starring Ingrid Bergman and Marlon Brando, a Sam Spiegel production; "Until They Sail," based on the James Michener story, Technicolor, an Aspen production, with Robert Wise directing, and two top stars to be set; "Miss Hargraves," starring Katherine Hepburn, produced and directed by John Huston; "Jehad," Technicolor, a Nassour Brothers production, starring Maureen O'Hara and a top male star; "The Ninth Man," in Eastman color, to be produced by John Bash with a top star, Milton Krims directing, and the following Edward Small productions: "Daughter of Mata Hari," Technicolor; "The Charge of the 600," "Tiger River," "Timbuctoo," "King Solomon's Wives," and "Black Grandee," Technicolor, a Nassour Brothers production.

AP Dropping TV Newsreel

The Associated Press announced last week that it was suspending its newly inaugurated television newsreel service, Films for the service had been produced for it by Spot News Productions.

An explanatory statement said: "Uncertainties of the future make it advisable to suspend operations until there can be a clear picture of the rapidity with which new television stations will come into existence. Indications are that there may be no appreciable expansion in the new station markets in the immediate future." Spot News began operations April 14.

Meanwhile, United World Films, subsidiary of Universal Pictures, said its television film production program will start at the Universal studios June 2. The lead series will be titled "Fighting Man" and each episode is to run 26 minutes. Four additional series of programs will be filmed this summer.

Producers Representatives of New York, headed by Irving Lesser and Seymour Poe, have incorporated Major Television Productions for the distribution of films to TV.

Screen Writers Continue Jarrico's RKO Fight

Membership of the Screen Writers Guild voted in Hollywood last week to appeal to the California Supreme Court for a reversal of two lower court decisions refusing to appoint an arbiter to represent RKO Pictures in arbitrating the claim of Paul Jarrico for screen credit for "The Las Vegas Story." Howard Hughes, of RKO, cancelled screen credit for Mr. Jarrico after the writer became an "uncooperative" witness before the House Un-American Activities Committee. The Guild's counsel stated that failure to obtain a reversal would have the effect of reducing all union contracts to the status of mere agreements unenforceable without legal action by individuals. The Guild also reaffirmed its determination to proceed with the Thurman Arnold case against the majors "to establish protection for those members innocent of Communist belief or affiliation, who may be carelessly identified as in the Communist camp."

The Hollywood Scene

TELEVISION made dunces of Los Angeles sports writers last week Wednesday when 25,256 TV-made wrestling fans paid $103,277.75 for admission to Gilmore Field, the local ball park, to see an untelevized championship match between Lou Thesz and Baron Michele Leone, video mat stars customarily seen for free. Having spoofed the event throughout the weeks of its build-up the sports writers were brought up against the embarrassing necessity of reporting that this was, by research and without counting the thousands turned away, the biggest crowd ever attracted by a wrestling match any time anywhere. The build-up had been achieved by incidental reference on telecast wrestling cards which hold down three different channels three different nights for three hours apiece weekly. The sponsors and presumed beneficiaries of the programs which accomplished this record turnout of confirmed set-siders are beer companies, household appliance retailers and used-car dealers—not a theatre, circuit, motion picture or motion picture company among them!

◆

ANNOUNCEMENT of plans to link some of Lucille Ball's "I Love Lucy" television films together for theatre distribution as a feature picture was made by Desilu Productions, Inc., which produces the program, in complete earnestness. Equally earnest were Rene Williams, the "Invitation Theatre" producer, in an identical announcement in this space a year ago, and even more so was Robert L. Lippert when he actually produced some 60-minute pictures divisible in the middle for television purposes. The Messrs. Williams and Lippert are pleasant, agreeable gentlemen whom Miss Ball could consult with profit before undertaking to implement the Desilu plannings.

◆

LEONARD GOLDSTEIN, regarded hereabouts as the producer most likely to make a budgetary buck go the farthest, was disclosed by the current edition of *Fame* to have produced more Monthly Box Office Champions in the 1950-51 season (four, that was) than any other producer. That entitled him to the title of Champion Producer of 1950-51, and *Fame* was barely off the press before *Time, Life* and the press at large began phoning to inquire, before writing their pieces, how a small-budget expert could come up with such a big title. Quite evidently Producer Goldstein's telephone did some ringing, too, for last weekend he begged off from his unexpired U-I contract to weigh some reportedly very fancy offers from other studios. (Non-sequitur: Leonard Goldstein is fond of saying the printed word means nothing to his career.)

◆

EIGHT pictures were started during the week, three in Technicolor, and three others were finished, bringing the shooting level to 34.

Universal-International is using Technicolor on two new undertakings. "The Great Companions" is being produced by Albert J. Cohen and directed by Douglas Sirk, with Dan Dailey, Diana Lynn, Chet Allen and Kyle MacDonald. "Cattle Kate" has Maureen O'Hara, Alex Nicol and Hugh O'Brien in a cast directed by Lee Sholom, with Leonard Goldstein announced as the producer.

MGM's William Wright started "Naked Spur," Technicolor, with James Stewart, Robert Ryan, Janet Leigh, Ralph Meeker and Millard Mitchell, directed by Anthony Mann.

Gene Autry mounted Champ to ride forth in "Blue Canadian Rockies," for Columbia release, with Gail Davis, Pat Buttram and Carolina Cotton alongside. Armand Schaefer is producing, George Archainbaud directing.

Fram Productions, of which Harry Popkin is executive producer, started shooting "The Thief" in New York for UA release. This is a Ray Milland vehicle, with Clarence Greene as producer and Russell Rouse directing.

Eros Films, Ltd., which releases through Lippert Pictures, began filming "The Black Pawn," a George Raft number, in London, with Bernie Luber producing and Seymour Friedman directing.

Intercontinental Film Productions, which releases through Lippert Pictures, went to work on "In the Money," starring Dane Clark, in London. Anthony Hinds is producing, Sam Newfield directing.

Jack Broder Productions, which releases through Realart, started "Bela Lugosi Meets the Gorilla Man," with Bela Lugosi, Charlita, Duke Mitchell and Sammy Petrillo in the cast. Maurice Duke is producer; William Beaudine director.

—William R. Weaver
Hollywood Editor

U. S. Buys Hollywood Book

The State Department has purchased 275 copies of "Hollywood, U.S.A. from Script to Screen," a new book on the film industry by Alice Evans Field and published by Vantage Press, for distribution among the libraries of United States consulates abroad. The purpose was said to be to help build a better understanding of Hollywood abroad.

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA
Blue Canadian Rockies (Autry Prod.)

INDEPENDENT
In the Money (Intercontinental Films Prods.-Lippert release)
Bela Lugosi Meets the Gorilla Man (Jack Broder Prods.)
The Black Pawn (Eros Films Ltd.-Lippert release)
The Thief (Fran Prods.-United Artists release)

MGM
Naked Spur (Technicolor)

UNIVERSAL-INT'L
The Great Companions (Technicolor)
Cattle Kate (Technicolor)

FINISHED (3)

MGM
Prisoner of Zenda (Technicolor)

20TH CENTURY-FOX
Stars and Stripes Forever (Technicolor)

UNIVERSAL-INT'L
Lawless Breed (Technicolor)—formerly "Gun Road"

SHOOTING (26)

INDEPENDENT
Decameron Nights (Films Locations, Ltd. Prods.-Eros Films release)
Panic Stricken (Thor Prod.-20th Fox release)

MGM
I Love Melvin (Technicolor)
Time Bomb (England)
Tribute to a Bad Man
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

MONOGRAM
Flat Top (Cinecolor)

PARAMOUNT
Road to Bali (Technicolor)

REPUBLIC
The Wac from Walla Walla
Thunderbirds

RKO RADIO
Beautiful But Dangerous
Hans Christian Andersen (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX
Big Man
Something for the Birds
Bloodhounds of Broadway (Technicolor)
Tonight We Sing (Technicolor)
Pony Soldier (Technicolor)

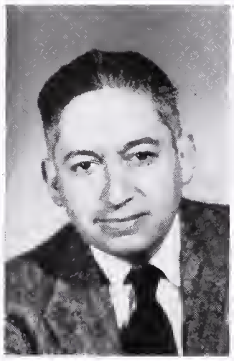
UNIVERSAL-INT'L
Magic Lady
Willie and Joe Back at the Front

WARNER BROS.
The Desert Song (Technicolor)
Big Jim McLain (Honolulu)
Springfield Rifle (WarnerColor)
The Iron Mistress (Technicolor)
April in Paris (Technicolor)

BERGMAN TRIP PROVES PROGRAM IS VITAL

In recent weeks, Maurice A. Bergman, director of public relations for Universal, has been addressing civic and educational groups of many communities as part of the public relations campaign conducted by the Council of Motion Picture Organizations. Following is a report of Mr. Bergman's tour written by him for MOTION PICTURE HERALD.

by MAURICE A. BERGMAN



Maurice Bergman

The most important and significant thing I can report about my speaking tour to "sell" the motion picture—both the product and industry as a whole—is that it was a stimulating venture, primarily for myself and I hope for the persons I spoke to. There is nothing like visiting the nooks and crannies of America today to become convinced that the "movies" are still a vital and constructive force in our culture and way of life.

The cities I visited represent a fairly good cross-section. They ranged in size from Cincinnati to Mt. Gilead or from 700,000 to 2,000.

I will try to assay from all the conversations I enjoyed with the public and with exhibitors something crystal.

First, as to the public:

The public I talked to and spoke with has a keen interest in motion pictures.

Most of this interest has been aroused by erroneous information and it is doubtful if this is the kind of interest we want to cultivate.

I have no doubt we are suffering from the wrong propaganda, engendered by groups who are traditionally unfriendly to our business and from pressure groups who realize they can get publicity by attacking us.

Therefore, we need a war chest of substantial size so that we may set about to counteract these forces which work against us.

Losing the Battle

For example, despite the case we can present about our philosophy, our point of view, our thoroughly American and anti-Communist attitudes, the point remains that we are not presenting it and, therefore, up to now, I say we are losing the battle of propaganda. From the type of questions thrown at me, I am convinced we have been much too apathetic and passive in even trying to correct the public's misconceptions.

Most of the questions centered around:

1. Communism in the industry.
2. Morals in Hollywood.
3. Reflections on our deterioration as a vital business—and the concomitant of Television.

All of these questions are easily answered and can be answered much to our credit, rather than to our discredit.

So, to win the battle of propaganda; to break down the false information; allegations and innuendos, we need to spend money, employ manpower and conduct our public relations on a scale comparable to that level maintained by other major industries.

Impressed by Movietime

The public I visited was impressed with Movietime U. S. A. In my opinion, based on observations made during this speaking tour, we need consistently this type of contact with the American public. We cannot succeed by spasmodic campaigns; we must develop long range planning and activity. Magnitude instead of fragments is required.

Now about the exhibitors I met and talked to informally.

Number One Point:

They are working hard and fighting for business.

They are anxious to be integrated into a cooperative industry effort to improve both public relations and box office receipts.

Number Two:

They want to feel that they are a part of the whole. They like COMPO. They believe COMPO could develop the appropriate machinery to improve general conditions.

Being well respected in their communities they are logically sensitive to any attacks made against the industry.

Number Three:

They are worried, not so much about today as tomorrow. They eagerly read the trade press for hopeful news; they assiduously read the trade ads for information about forthcoming product.

They realize that good box office pictures must be well sold, not only nationally, but at the grass roots level.

Exhibitors Hopeful

On the basis of their comments to me, I would say they are hopeful even though they are somewhat depressed.

I firmly believe that the small town exhibitor in those towns I visited is very much on the ball.

Like all of us, he constantly needs stimulation and like all of us he responds quite well to it.

In conclusion, I believe there is so much to do to keep our business; that we should not only go out and do it, but we should realize, in doing it, we will not only help keep the industry but we will find joy in this kind of self-expression.

I did.

Arkansas Unit Votes to Back COMPO

LITTLE ROCK: All-out support of the Council of Motion Picture Organizations and the Movietime U.S.A. star tours was pledged here last week at the 33rd annual convention of the Independent Theatre Owners of Arkansas. The delegates also voted to hold a state-wide star popularity poll in the fall, with the winners to be invited to attend a dinner here in January, from which all proceeds will go to the March of Dimes.

Jack Bomar

Jack Bomar, of Little Rock, was elected president of the group to succeed Sam H. Kirby, who has become chairman of the board. Also elected were E. W. Savage, executive vice-president, and Bill Sockwell, secretary-treasurer.

The group appointed a special tax committee, consisting of M. S. McCord, Cecil Cupp, K. K. King, Mr. Bomar and Leon Catlett, to aid in the COMPO campaign for a reduction in or elimination of the Federal admission tax. In addition, plans were made to poll the membership to determine the possibilities of forming a "co-op" to handle various phases of theatre insurance. It is understood that rates might be reduced by 20 to 30 per cent under the proposed plan. Another "co-op" is being considered to obtain concessions supplies at reduced prices.

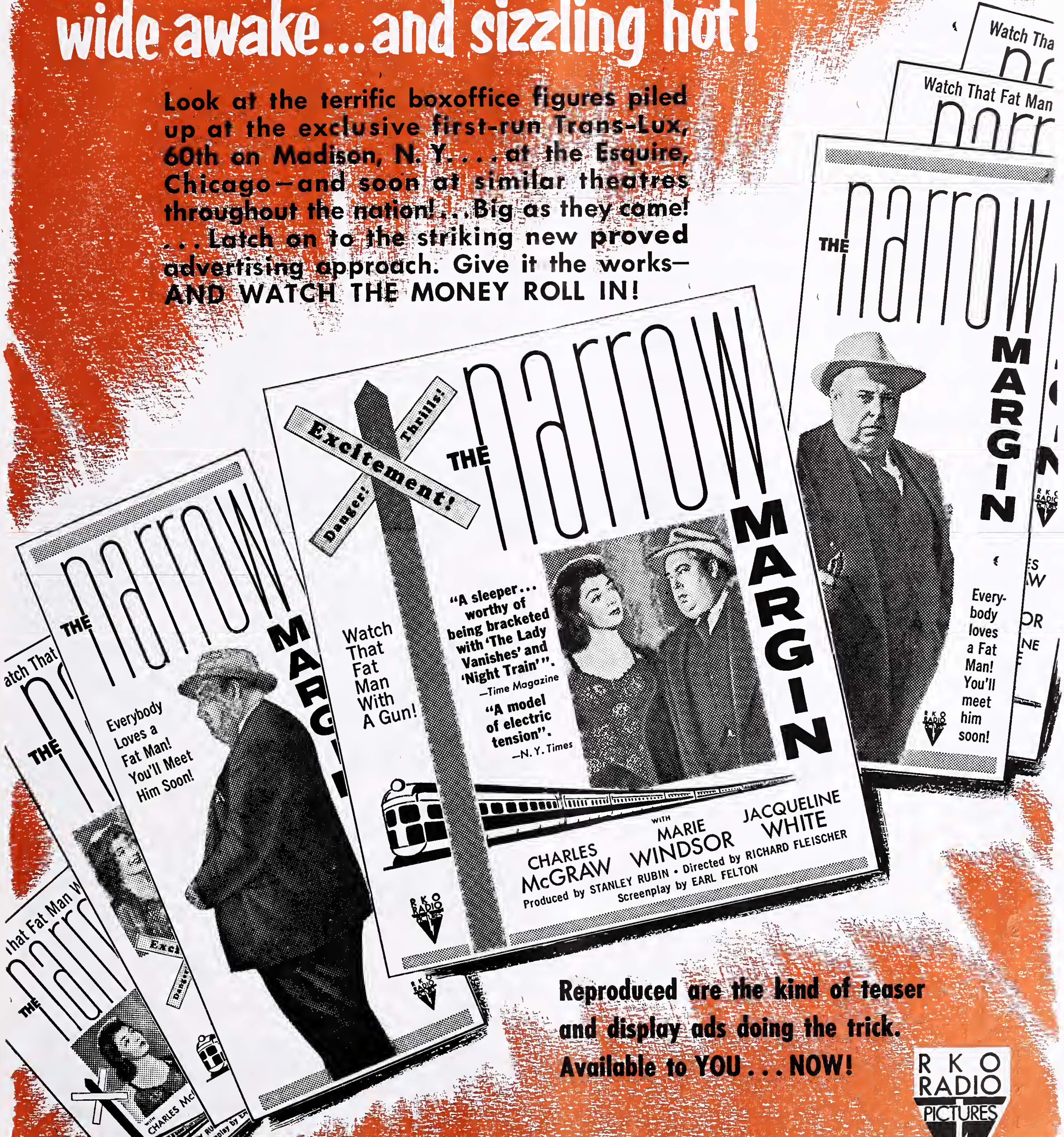
Speakers at the three-day meeting included Robert Coyne, COMPO counsel; Alfred Starr, president of Bijou Amusement Company; Robert Bryant, president of Theatre Owners of North & South Carolina; Albert Reynolds, vice-president and general manager of Claude Ezell and Associates, and Max Connett, secretary of Theatre Owners of America.

Fuller Details Are Given Of Texas COMPO Conference

Fuller details of the Texas COMPO Conference, scheduled for June 9-11 at the Hotel Adolphus in Dallas, Texas, were given this week by Kyle Rorex, coordinator. It has been learned that some of the most prominent executives in the industry—from production, distribution and exhibition—have signified their intention of attending. Also to be represented will be the five production guilds in Hollywood. The conference will also feature the holding of subsidiary meetings by various exhibitor groups and circuit executives. The conference will close with a testimonial banquet honoring Robert J. O'Donnell and Col. H. A. Cole, co-chairmen of Texas COMPO.

'SLEEPER' NOTHING!...this one's wide awake...and sizzling hot!

Look at the terrific boxoffice figures piled up at the exclusive first-run Trans-Lux, 60th on Madison, N. Y. . . . at the Esquire, Chicago—and soon at similar theatres throughout the nation! . . Big as they come! . . . Latch on to the striking new proved advertising approach. Give it the works—AND WATCH THE MONEY ROLL IN!



THE narrow MARGIN

Excitement! Thrills! Danger!

Watch That Fat Man With A Gun!

"A sleeper... worthy of being bracketed with 'The Lady Vanishes' and 'Night Train'". —Time Magazine

"A model of electric tension". —N. Y. Times

CHARLES McGRAW with MARIE WINDSOR JACQUELINE WHITE

Produced by STANLEY RUBIN • Directed by RICHARD FLEISCHER

Screenplay by EARL FELTON

RKO RADIO

Everybody Loves a Fat Man! You'll Meet Him Soon!

Every-body loves a Fat Man! You'll meet him soon!

Watch That Fat Man

Watch Tha
Watch That Fat Man
hat Fat Man W
atch That
THE
THE
Exci
Dange
CHARLES Mc
Produced by STANLEY RU
Screenplay by E
RKO RADIO

Reproduced are the kind of teaser and display ads doing the trick. Available to YOU . . . NOW!

RKO RADIO PICTURES

Produced by STANLEY RUBIN • Directed by RICHARD FLEISCHER • Screenplay by EARL FELTON

WARNERS CLOSE 1,000 NEW NEWSREEL DEALS IN DRIVE

The consistent, and even increasing popularity of the theatrical newsreel, according to Norman H. Moray, Warner Bros. short subjects sales manager, is pointed up by the 1,000 new contracts closed to date in the company's curent newsreel drive.

One of the highlights of the campaign in behalf of Warner Pathe News—with the famous rooster trademark—is a brochure prepared by Mr. Moray, and emphasizing "the growing importance of the newsreel and more particularly, the Warner Pathe News, as a motion picture draw."

Another promotion device, prepared in conjunction with the brochure which has been sent to exhibitors throughout the United States and Canada, is a collection of testimonial letters, book-bound, and "attesting to the many advantages of the Warner Pathe News." Some 15,000 of these promotion pieces and exhibitor correspondence have been mailed.

The brochure is headed "Why Newsreels" and is folded so as to open up on another display titled "Why Warner Pathe News." The illustrations and the copy emphasize that interest in current events, as far as the general public is concerned, is at an all time high. "Public interest in news coverage in all forms is at a peak high, with the wider coverage and entertainment value of the motion picture newsreel outstripping all other forms in interest and entertainment appeal," a company statement issued in New York said this week.

The brochure also contains still shots of highlights included in past Warner newsreels, and adds: "By actual count, since Warner Bros. released Pathe News, we have used 150 more stories than our nearest competitor—300 more than Number 3—600 more than Number 4 and 900 more than Number 5. This surely proves greater coverage and diversity."

Theatres to Get Fight

Preparations are under way to televise the Sugar Ray Robinson-Joey Maxim light-heavyweight championship fight on June 23 into an unprecedented number of theatres coast-to-coast but much depends on whether Theatre Network Television can clear the necessary lines with the American Telephone and Telegraph Co.

It is anticipated so far that between 40 and 50 houses will be on the hookup carrying the bout from Yankee Stadium in New York. As is customary, the New York area will be blacked out to assure good local attendance at the arena. Theatres taking the fight will be charged 75 cents per seat or $1.05 per seat sold, whichever is the highest.

Prior to the June 23 event which is tied up exclusively for the theatres, home TV will bring its audiences the Jersey Joe Walcott-Ezzard Charles heavyweight bout from Philadelphia June 5. The TV and radio rights to the fight have been bought by NBC and the Gillette Razor Co. for $175,000 which was more than the theatres were willing to pay.

United Paramount Adopts New Dividend Policy

The board of directors of United Paramount Theatres this week declared a dividend of 25 cents a share on the outstanding common stock, payable July 18, 1952, to stockholders of record June 27, 1952, Leonard H. Goldenson, president, announced. He said the board also had decided to pay extra year-end dividends in addition to quarterly dividends, as justified by earnings. Since the business of the corporation is conducted largely on a cash basis, said Mr. Goldenson, dividend payments can be made that are higher in proportion to earnings than is the case in other businesses. He added that the policy will serve to maintain the sound financial condition of the company and enable it to meet the substantial demands for cash which it will face if the merger with the American Broadcasting Company is approved.

Du Mont Net $114,000 For Quarter in 1952

The Allen B. DuMont Laboratories last week reported a net profit of $114,000 on gross sales of $15,960,000 for the quarter ended March 23, 1952. This compares with a net of $1,022,000 on gross sales of $18,851,000 for the same quarter in 1951. Profit in the 1952 quarter was equal to 35 cents per share on 2,361,054 shares of common stock, compared with 42 cents per share on the same number of shares outstanding at the end of the 1951 quarter. DuMont directors have declared a quarterly dividend of 25 cents a share on the preferred stock.

Universal and Subsidiaries Facing 158 Trust Suits

Universal and its subsidiaries are facing 158 anti-trust suits for damages and/or injunctions. Total damages sought are $238,625,000, 138 of the suits for treble damages. On the basis of past experience, however, it is not expected that the final liability—depending on the outcome of the cases—will be anywhere near that amount. The information was given in a brochure issued with respect to warrants to purchase common shares.

Says Studios Act Freely in Red Check

HOLLYWOOD: James F. O'Neill, editor of the *American Legion Magazine,* declared here this week the film studios were acting "on their own initiative" in their investigation of the loyalties of some 200 Hollywood personalities suspected of Communist associations or activities.

The American Legion had supplied the studios with a list of the 200 and during the past several weeks many of these persons have been called to the front offices where they were asked to refute in writing allegations questioning their loyalty. Emphasizing that the Legion was "no police agency," Mr. O'Neill said the Legion's information had come from the files of the House Un-American Activities Committee and "other sources."

Acknowledging that the studios are conducting an investigation based on the Legion charges, Y. Frank Freeman, vice-president and head of studio operations for Paramount Pictures, explained last week that it was the underlying purpose of the probe "to give those who have been subjected to vague reports an opportunity to go on record and refute the charges by clarifying their positions."

Mr. Freeman said the spirit of the Legion in the matter was "one of friendly cooperation to protect the innocent and of determination to expose any possible Communists that are left here." He added that "this industry has done more than any other American industry to rid itself of Communism."

Mr. O'Neill was one of the Legion representatives who met in Washington recently with Eric Johnston and other top executives of the industry. The meeting was arranged by Mr. Johnston in the wake of a series of articles in the *American Legion Magazine* highly critical of Hollywood. Since publication of these stories, Legion posts have picketed a number of films.

Philip Marcus Shifted From Anti-Trust Post

Philip Marcus, who has been handling the Justice Department's film anti-trust cases since the resignation of Robert L. Wright, has been transferred to other duties in the anti-trust division, effective July 1. Mr. Marcus' work will be divided among other Government attorneys, with Maurice Silverman handling the questions arising out of the Paramount case. This will be the first time since the Government filed the anti-trust suit against the majors in 1939 that the Department will not have a full-time man working on film matters. No reason was given for Mr. Marcus' transfer but it is believed to be dictated by a lessening of Government legal activity involving the industry.

Four Great International Films of Renown

IN PRODUCTION

GEORGE MINTER presents

CHARLES DICKENS' Great Comedy Classic

Pickwick Papers

With a brilliant all-star cast headed by

JAMES HAYTER as Mr. Pickwick: **NIGEL PATRICK** as Mr. Jingle: **KATHLEEN HARRISON** as Rachel Wardle: **HERMIONE BADDELEY** as Mrs. Bardell: **JAMES DONALD** as Mr. Winkle: **HERMIONE GINGOLD** as Miss Tomkins: **HARRY FOWLER** as Sam Weller: **GEORGE ROBEY** as Tony Weller: **ALEXANDER GAUGE** as Mr. Tupman: **JOYCE GRENFELL** as Mrs. Leo Hunter: **DIANE HART** as Emily Wardle: Etc. Etc.

Screen Play & Adaptation by Noel Langley · Produced by George Minter · Directed by Noel Langley

GEORGE MINTER'S presentation of

IN PREPARATION

TWO GREAT INTERNATIONAL STARS

in GEORGE du MAURIER'S world-famous story

TRILBY and SVENGALI

THACKERAY'S

IMMORTAL STORY OF

BECKY SHARP

RICHARD BRINSLEY SHERIDAN'S BRILLIANT CLASSIC COMEDY

THE SCHOOL FOR SCANDAL

Screen Play & Adaptation by
NOEL LANGLEY

RENOWN PICTURES OF AMERICA INC. 1775 BROADWAY, NEW YORK 19

RENOWN PICTURES CORPORATION LTD. RENOWN HOUSE, WARDOUR ST., LONDON, ENGLAND

British Film Study Cites U.S. Growth

by PETER BURNUP

LONDON: Political and Economic Planning, independent research body specializing in analyses of social, economic and financial trends, is the latest extra-mural body to come forward with its diagnosis of British production ills. The outcome of a two-year investigation by eight earnest but anonymous research workers, it was published here last week.

The publishers call it the first comprehensive account of how the British film industry developed, how it is now organized and how it works. For 279 of its pages, the history and an analyses of the business is painstakingly set forth. Most of the circumstances reported therein are commonplaces to film men. They may well make ammunition for eager would-be meddlers in the business.

The slightly pontifical propositions put forward in the nine-paged "Conclusion" will bring cold comfort to few, other than the increasingly and excessively vocal body of anti-American opinion found in the industry's hinterland this side.

"If the public considers it desirable, for political, cultural or economic reasons, that British films should be produced then it must be prepared for the Government not only to protect the industry indefinitely, but also to aid it financially for as far ahead as can be seen," is the final dismal dictum of the survey. The alternative is the gradual decline in British film-making, accompanied by insolvency, the book suggests.

The heavy burden of entertainments tax, coupled with the current decline in theatre attendance, is conceded to be a contributory factor in the present position. Nevertheless, the chief cause of British film marketing difficulties is claimed to be the predominance which American films have gained in the British as well as the world market.

The study was initiated by the Government-sponsored British Film Institute which, it is understood, contributed £900 to the preliminary costs. Copies have gone to all Members of Parliament and it has rated wide press coverage.

Leonard Goldstein Resigns As Universal Producer

Leonard Goldstein, producer, has resigned from Universal over a contractual difference, and it has been reported he will join Twentieth Century-Fox in a similar capacity. Of Mr. Goldstein's resignation, Nate J. Blumberg, Universal president, said: "Our association . . . . has been most congenial and productive. Our studio heads . . . . agreed that we could not ask Mr. Goldstein to remain under arrangements that he felt were not conducive to his best interests. It is with sincere regret that we end our splendid association."

TRUMAN UNIT REUNION AT WARNER PREMIERE

One of the features of the 32nd annual reunion June 6 of the 35th Division, the unit with which President Truman served in France as artillery captain in the First World War, will be the world premiere of Warner Bros. "The Winning Team" at Springfield, Mo. The picture, starring Doris Day, Ronald Reagan and Frank Lovejoy, will be shown simultaneously at the Gillioz and Fox theatres. The film tells the story of the great baseball pitcher, Grover Cleveland Alexander.

New England Exhibitors Talk TV Competition

BOSTON: Television was the prime topic this week at the first of four regional meetings of executives of the Independent Exhibitors of New England with members of the organization operating theatres in Maine and New Hampshire. The meeting was held at Concord. Exhibitors unanimously expressed the feeling that television competition can be greatly minimized provided the broadcasters produce their own shows on film. Resentment was voiced over Hollywood's aiding the television industry at the expense of theatre owners. The meeting heard a warning that exhibitors must not be used by motion picture producers to carry the burden of the competition and that continuation of such a practice would inevitably lead to the closing of theatres.

New York Theatre Owners Say Code Ignores Them

The proposed New York City rezoning now considered by the city Planning Commission gives little consideration to the "part played by motion picture theatres in the life and development of the residential community and certain commercial districts, from which areas they have been, under the zoning resolution, completely eliminated or overlooked." So protested the Metropolitan Motion Picture Theatres Association last week to the Commission. The Association finds at fault the resolution's requirements for parking, for outside lighting, for placing of signs, and for its lack of distinction between types and sizes of theatres.

Legion Approves Three Of Five New Films

The National Legion of Decency this week reviewed five films, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section I, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I is "Montana Territory," and in Section II are "Gobs and Gals" and "Kangaroo." In Class B are "Glory Alley," because of "suggestive dance," and "Scarlet Angel," because it "tends to condone illicit actions."

Showdown Top British Unions' Aim

LONDON: Determined on a showdown with his left wing adversaries of the Association of Cine and Allied Technicians, bellicose Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, last week delivered his heaviest broadside yet in an address to the annual delegate conference of his union

Mr. O'Brien referred to three resolutions calling for the return of renters' quota, endorsing NATKE's policy in regard to the industry generally, and regretting the shutdown of the Crown Film Unit.

"NATKE," he said, "is consistently being challenged by Equity and ACT that we cannot and do not speak for British film production members. The number of actors employed in British production from January, 1951, to March, 1952, was 350; the number of musicians 27; ACT members in feature production, 700, whereas the number of NATKE members engaged in various occupations in the film industry and represented at the conference totalled 3,027 or three times more than all the other union members put together."

Said robust Mr. O'Brien: "These people—ACT and Equity—have got together in the Film Industry Employees' Council. It is nothing but a platform to permit Communist anti-American propaganda. It has become one of the stooges of the British Communist party. It is riddled with Communism. Nine-tenths of its members are active Communists.

"The only thing it is concerned with is to use the difficulties of British film production to jump on the bandwagon of anti-Americanism. If the plan to stop the import of American films into this country succeeds it means that cinemas will have to close down. If you stopped every imported film coming in tomorrow it would not put one extra British film on the screens of this country."

Ten RCA Sound Salesmen Honored for Achievement

Ten RCA Sound Products distributors were honored for outstanding sales achievements at the annual award dinner held at the Congress Hotel in Chicago last week on the eve of the 1952 Radio Parts Show. On hand were more than 150 distributors, field sales representatives and home office staff members of the Sound Products Section of RCA Victor's Engineering Products Department. Winners were Louis Schroeder, Kansas City, Mo.; Walter Erskine, Rochester, N. Y.; Earl Rounkles, Hutchinson, Kans.; Arthur Schneider, New York City; William Nash, Atlanta; Cecil Friedlander, Oklahoma City; Henry Burrage, Portland, Me.; Theodore Lehman, Chicago; Robert Tate, South Bend, Ind., and James Hellon, San Francisco.

Congress Group May Study Films

WASHINGTON: The Congressional study of radio and television will "very likely have to be broadened to include motion pictures," Rep. Orren Harris (D., Ark.), newly-named head of the House Commerce Committee, said last week.

The committee will carry out the investigation of the broadcasting industry via a seven-man sub-committee of which Rep. Harris is chairman. The purpose of the study is to determine whether present radio and TV programs are immoral or indecent or over-emphasize crime and violence.

"So many television programs feature motion pictures that I think we will have to cover films as well," Mr. Harris declared. He said his sub-group would meet shortly to map a specific program. The main question, he indicated, would be to find out "whether these industries have any standards of moral responsibility or just let anything go."

Other members of the sub-committee include: Reps. Klein (D., N. Y.); Carlyle (D., N. C.); Thornberry (D., Texas); O'Hara (R., Minn.); Chenoweth (R., Colo.) and Denny (R., Pa.).

It was not clear whether, in broadening the scope of his group's inquiry to films, Rep. Harris meant motion pictures in general or films made specifically for television. It was the concensus of opinion in New York that the committee would confine itself to TV films which, unlike the bulk of the Hollywood product, are not subject to the self-regulatory system administered by the Production Code Administration in Hollywood.

People in The News

James A. Fitzpatrick, Traveltalk producer, was scheduled to sail this week on the *S.S. America* from New York for Germany, where he will make his first film of that country, it has been announced by Fred Quimby, head of short subjects for MGM, which releases the Traveltalks. Later Mr. FitzPatrick will go to Denmark where he will photograph the landmarks of Hans Christian Anderson.

William Perlberg, producer, has been named a lifetime honorary member of Delta Kappa Alpha, national cinematography fraternity, in recognition of his efforts to establish courses in film production in American universities.

Leonard H. Goldenson and his wife, co-founders of the national United Cerebral Palsy Association, were among guests at the third annual dinner dance Tuesday night, in Roslyn, Long Island, of the Sara A. Weiner League, of the New York City organization's women's division. Mr. Goldenson is United Paramount Theatres president.

Jack Stevenson has been promoted from salesman to sales manager of Paramount's San Francisco exchange, succeeding Robert Clark. Andy Anderson will replace Mr. Stevenson, while James Merry will take Mr. Anderson's post of office manager.

Leon Feldun was this week appointed manager of the United Artists office in Puerto Rico, according to Arnold M. Picker, foreign distribution vice-president. Mr. Feldun succeeds Albert V. Steinhardt, who is returning to New York for a new assignment.

Joe Marks has been appointed vice-president of Audio Pictures, Ltd., in Canada.

Youssef Chahine, 26-year-old Egyptian director whose "The Nile Boy" was presented at festivals in Cannes, Venice and Bombay, is in New York on business. Nile Boy" is the second picture of the director, who studied at the Pasadena Playhouse.

Jacques Pascal, publisher of the *Middle East Motion Picture Almanac* and of *Cine-Monde,* the only trade paper edited in the Middle East, is in New York to begin a study tour of the American industry. After two weeks in New York, Mr. Pascal will go on to Hollywood.

F. T. Bowditch, engineering vice-president of the Society of Motion Picture and Television Engineers, will be chairman of the film committee meetings during the second triennial general assembly of the 33-nation International Organization of Standardization, June 9, 10 at the Columbia University in New York.

MPEA Board Continues to Study French Proposals

After a week of deliberation on the four alternative proposals for a new Franco-American film agreement which Eric Johnston had brought back with him from Paris, the board of the Motion Picture Export Association met in New York Wednesday to study further the French suggestions.

One would permit free convertibility of blocked balances accrued between July 1, 1951, and June 30, 1952, the date when the present pact expires. The amount would come to approximately $4,000,000. Subsequent earnings would be convertible up to about $4,500,000 annually, but the French could deduct as much as five and a half per cent of gross earnings—or about $200,000—as "loans" for use in domestic production.

A second proposal would limit imports to 100 a year and remittances to $1,200,000 annually, with free convertibility for sums currently accrued. Third, the French propose unrestricted imports and a domestic production subsidy and, fourth, renewal of the present agreement is suggested. That would leave imports at 121 films a year and remittances unrestricted. Since last December, no dollars have been remitted from France.

The Society of Independent Motion Picture Producers is informing the MPEA that it is opposed to any subsidy payments to the French out of American film earnings.

Universal Plans New Advance Promotion Unit

Establishment of an advance promotional planning unit in New York, with field exploitation men as members, was announced this week by Universal Pictures "to meet the growing competition for promotional space available at the local level as well as to enable exhibitors to influence national exploitation planning."

The new unit, according to Charles Simonelli, eastern advertising and publicity manager, will scout merchandising tieups and promotional possibilities of pictures well in advance of the development of campaigns.

Formation of the unit, said Mr. Simonelli, was a direct result of the series of conferences which the company held in New York last week.

North Central Upholds Allied Paramount Stand

The North Central Allied board, meeting in Minneapolis this week, unanimously ratified the action of national Allied at Colorado Springs condemning Paramount's selling practices. The board also voted to establish a North Central Allied "Caravan" to screen and report on all films to members. The committee includes E. L. Peaslee, chairman, and Lowell Kaplan, Harold Kaplan, James Zein, Joe Milner, Stan Kane and Betty Peterson, Mr. Kane's secretary.

St. Louis Bishop Lauds Industry's Effectiveness

Bishop Ivan Lee Holt of the Methodist Church was featured speaker last week at a meeting for election of officers of the Better Films Council of Greater St. Louis. Bishop Holt complimented the film industry for the job it is doing and said he sympathized with its headaches, especially concerning films made for foreign consumption. He also suggested that more people should write in, telling how good a good picture is instead of reserving their comments only for unsatisfactory productions.

The National Spotlight

ALBANY

The Lincoln, Utica, operated by Lawrence Carkey, and the Family, Utica, conducted by Sylvan Leff closed. Mr. Leff also owns the Highland and Rialto in Utica, one of the hardest hit cities in the country, due to a depression in the textile business and movement south of such factories. . . . T. J. Trombley, who recently took over operation of the Northside drive-in, Watertown, worked last season as a projectionist for the owner, Dr. Philip Liebig, of Granville. . . . The *Knickerbocker News* ran an editorial on the death of William W. Farley, co-developer of Film Row and theatre owner. . . . Industry visitors included: Louis W. Schine, Leo Rosen, Sam Davis, George Thornton, Phil Baroudi, Sylvan Leff, Anthony Costa, Bob Baranoff, Ben Coleman, James Bracken and Ralph Crabill. . . . Warners moved Bill Connelly from Wellsville—where Max Friedman, former chief buyer and booker, assumed operation of the Babcock and Temple—to Hornell, succeeding Vern Gettier. Mr. Gettier went with Walter Reade as city manager in Kingston.

ATLANTA

Martin's Skyvue drive-in, Opelika, Ala., has opened. . . . H. E. Jackson has been appointed general manager of the Royal circuit by Lonnie Royal, owner of the theatres in Meridian, Hattiesburg, and Waynesboro on the Gulf Coast. . . . Visiting and booking were Bill Yarbrough, theatre owner, Hartwell, Ga.; Dick Kennedy, Birmingham, Ala.; Carl Floyd, Haines City, Fla.; C. H. Simpson, State, Chattanooga, Tenn.; R. T. Arnold, Mulberry, Fla.; and Roth Hook, theatre owner, Alabama. . . . The Victory drive-in, Savannah, Ga., screen tower was destroyed by fire. . . . Joe Fink, former manager of the Rhodes, Atlanta, has returned there, after several months leave. . . . Arvin K. Rothschild is the new owner of the Community theatre in St. Augustine, Fla. . . . Johnnie Harrell, Martin theatre, back after a trip to Jacksonville, Fla. . . . Robert A. Frost and William Hohler will soon start work on a 200-car drive-in at New Smyrna, Fla. . . . T. A. MacDougald, former manager of the Ritz theatre, Panama City, Fla., is leaving that city to take over as city manager of Martin Theatres in Columbus, Ga. . . . Work has started on a drive-in at Indian River City, Fla., on property owned by Harry Sission.

BOSTON

Daytz Theatre Enterprises Corp., celebrated its first birthday on May 14. With 79 theatres under the Daytz banner for buying and booking, 27 of these are drive-ins and all are handled through the Boston or New Haven offices. Al Daytz is president. . . . Robert McNulty, owner and operator of the Warwick theatre, Marblehead, has started a Wednesday art policy with matinees at 2 and 8 p. m., called "Marblehead Cinema Series." The new policy is directed at film lovers who prefer uninterrupted showings. Mr. McNulty is plugging the series by special ads and flyers. . . . Ersley Blanchard, manager of Interstate's Coniston, Newport, N. H., is again heading the Fresh Air Children's Fund for the Newport, Claremont and Windsor, Vt., areas. Sponsored by the New York *Herald Tribune,* Mr. Blanchard's job is to place city children in private homes, camps or farms for summer vacations. . . . With Nathan Yamins' Park theatre, Fall River, open only Saturdays and Sundays, a new policy has been established with kiddie shows afternoons and adult pictures evenings. A bicycle rack has been installed. . . . Louis Newman, former manager of the Translux is now operating the Weymouth theatre, Weymouth. June 1 is the opening day for the White River, Vt., drive-in operated by Interstate Theatres and for the North Hampton, N. H., drive-in owned by the Fucci brothers.

BUFFALO

Charles Tobias and Peter DeRose, composers of the songs in "About Face," current at the Center, were in Buffalo, the guests at a luncheon. They were widely interviewed by press and radio. . . . The Valley theatre in Little Valley has been taken over by A. Castner. . . . Edmund C. DeBerry, Paramount branch manager, was in Boston attending the sales conference called by Hugh Owen. . . . Charles Loree of Gammel Theatres is chairman of the theatre group in the Buffalo Fire Prevention Committee. . . . Collections began in the theatre drive for the Variety Club's Cerebral Palsy Clinic in the Children's Hospital. Max Yellen and Arthur Krolick are co-chairmen of the committee staging the drive. Myron Gross is chairman of the drive-in division and Charles B. Kosco is handling the subsequent run end . . . Arthur Krolick, United Paramount general manager, Buffalo and Rochester, installed Ira E. Epstein as city manager in Rochester, succeeding Francis S. Anderson. . . . In connection with the showing of "The Sniper," at the Lafayette, manager George H. Mackenna put on a special screening for 25 members of the plain clothes division of the police department, headed by William T. Fitzgibbons. . . . Frederick W. Bauer, for 15 years head of the Shea theatre art department, died at the Veterans Hospital. . . . A thief who secreted himself in the Senate theatre robbed a candy counter cash box of $50, according to Wadsworth Konczakowski, manager. . . . There are now 268,127 TV sets in the Buffalo area, 3,509 having been installed in April.

WHEN AND WHERE

June 2: Annual meeting, Manitoba Motion Picture Exhibitors Association, Royal Alexandra Hotel. Winnipeg, Manitoba, Canada.

June 4: Motion Picture Industry Symposium, sponsored by the Hartford Times, Times Tower, Hartford, Conn.

June 4, 5: Annual meeting, Tennessee Theatre Owners Association, Nashville, Tenn.

June 9-11: Texas COMPO, public relations conference, Hotel Adolphus, Dallas, Texas.

June 16-18: Annual summer convention, Virginia Motion Picture Theatres Association, Hotel John Marshall, Richmond, Va.

June 17, 18: Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.

June 22-24: Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

CHICAGO

Easing of the parking situation in the Loop is in sight, with the city ready to set the machinery in motion for construction of two giant parking lots underneath Grant Park from Randolph to Jackson. . . . Many Loop stores are staying open both Monday and Thursday nights to compete with outlying merchants. Additional crowds attracted to the Loop on these nights give a lift to downtown theatres. . . . Charles Lansky has moved from the Astor to the Ziegfeld as assistant to Ziegfeld managing director Art Steagall. . . . The Oneida Theatre, Oneida, Ill., is closing. . . . "The Narrow Margin" has been held for a second week in its move-over run at the Carnegie, Chicago; the film had its first Chicago showing at the Esquire. . . . The reopened Manor dropped its "Art house" policy after an unsuccessful launching with "The Bicycle Thief." The management is trying two-for-ones, with all escorted women being admitted free. . . . Richard Orlikoff has moved his law offices to the 134 N. La Salle St. Building. . . . Attorney Thomas C. McConnell leaves for an extended tour of Europe next month. . . . Vittorio de Sica's "Miracle in Milan," which had its first Chicago run at the World Playhouse, follows "Narrow Margin" into the Carnegie. . . . Outlying houses are looking forward to better grosses with "Quo Vadis" scheduled to break June 6 in its first subsequent runs. . . . James Coston spent last week-end at Notre Dame receiving an honorary degree. . . . Sam Isaacson, Clark theatre projectionist, is back on the job after a stay in the hospital.

(*Continued on opposite page*)

REAL PUBLIC RELATIONS FOR COMMUNITY AND INDUSTRY

On a visit to the MGM studios, above, are left to right: Wallace Shaffer, manager of the Strand theatre, Dubuque, Ia.; Dick Hoerner, formerly of Dubuque and now star of the Los Angeles Rams; Deborah Kerr; Tom Pace, winner of the Dubuque Boys Club citizenship award, and Mrs. Shaffer.

The story of the exhibitor as a force in his community, working for both the good of the community and of the motion picture industry, is happily illustrated this week by Wallace Shaffer, manager of the Strand theatre, Dubuque, Ia. Sitting in on a luncheon last month honoring 13-year-old Tom Pace, winner of the Central Region's Boys Club citizenship award, Mr. Shaffer conceived the idea of a trip to Hollywood for the boy, both as a token of appreciation to the winner and as an incentive to others to work harder and to reach just such a goal.

In comparatively no time at all, the trip was arranged with the help of Howard Strickling, MGM, and Arthur De Bra and Duke Wales, of the Motion Picture Association of America. To finance the venture, Mr. Shaffer, who also is chairman of the Dubuque Lions' Boys and Girls Committee, obtained the aid of the local AF of L, Elks, Kiwanis, Lions, Eagles and CIO Council. The result was a two-week stay in Hollywood for Tom Pace, winner over 25,000 other boys from 27 clubs.

Accompanied by Mr. and Mrs. Shaffer, Tom stayed at the Beverly Hills Hotel, was entertained by stars and other personnel at MGM, Paramount, 20th Century-Fox and Warners. In addition, there were guest "shots" on numerous radio and TV programs. The end result, besides one happy boy, has been the highest kind of public relations for the club, the community and the industry involved. Mr. Shaffer sums it up by stating, "I believe in doing the job—not just talking about it."

CINCINNATI

Business, although still spotty, is showing some slight improvement, and exhibitors are somewhat more optimistic. . . . The RKO Lyric, playing "Chained For Life," starring the Hilton Sisters, also is presenting these Siamese Twins in person on the stage to good returns. . . . The Starlight drive-in, at Roseville, Ohio, closed about a month ago when the screen tower was blown down during a heavy wind storm, will reopen before the end of the month, following replacement of the tower, according to Dorman Law, who operates the theatre. . . . The new 250-car Davis drive-in, recently completed on a four-acre tract at Stanford, Ky., has been opened by Henry Davis. . . . Ed Ramsey, operating the Plymouth, the only theatre in Plymouth, Ohio, again will show outdoor pictures there one night a week, when he will close his house. The showings, as in previous years, will be sponsored by local merchants, whose places of business will remain open on the nights of the outdoor screenings. He also will show outdoor films weekly in nearby towns which have no regular theatre.

CLEVELAND

The spotlight in Cleveland was directed to a double header—the 17th annual ITO convention marking the end of the 28-year term of presidency of Martin George Smith of Toledo and the personal appearance of Janis Carter of Cleveland and Hollywood, starring in RKO's "Half Breed," now playing at the RKO Palace. Miss Carter, guest of honor at the ITO banquet made one personal appearance and that was in the local RKO exchange. . . . Sam Stecker, Myer Fine, Leroy Kendis, all of Associated Circuit and Henry Hellriegel announce plans are completed for construction of a 100-room deluxe motel at 773 Wick Ave., Youngstown. . . . Harry Whitesell, father of M-G-M booker Jerry Whitesell, died suddenly at his home in Greenville, O. . . . Cleveland Variety Club is sponsoring a testimonial dinner on Monday, June 2, in the Hollenden Hotel for Nat Wolf who on the first of June resigns as Ohio zone manager, a position he held 20 years. Dick Write of the theatre department and Jerry Wechsler, Warner branch manager, are in charge of arrangements. . . . Julius Lamm, manager of the Uptown Theatre, Cleveland and Mrs. Lamm are vacationing in Florida. . . . Tony Rackoci closed his Rialto theatre, Kenmore. . . . Corp. Jerry Alley, son of Republic salesman Tom Alley, is back from 18 months active service in Korea. . . . Guido and Raymond Spayne, of the Lyn and Southern theatres, Akron, are in fair condition at Marymount hospital, Cleveland, after an automobile accident occurring in Bedford en route from Film Row to Akron.

COLUMBUS

Charles Sugarman, former manager of the World, is returning to that post following a year as manager of the Kentucky, Louisville, Ky. Illness of his father, Al Sugarman, caused the change. . . . Capacity audiences were attracted to the 19th annual cooking school sponsored by the *Columbus Dispatch* at RKO Palace. The Palace will be host to the state Republican convention July 31. . . . George Atkinson, who was theatre editor of the *Dispatch* here in the early years of the century, was in town for Columbia for showings of "Death of a Salesman" and "The Marrying Kind." . . . Walter Kessler, manager of Loew's Ohio, was guest speaker at the closing business session of the ITO convention in Cleveland. . . . Patricia Monro, *Ohio State Journal* staff member and film reviewer, was drowned in a boating accident at Buckeye Lake, Ohio. . . . End of charity bingo here was seen following the conviction of Mrs. Clarissa Barr on charges of promoting a scheme of chance. Mrs. Barr is manager of a keno and bingo parlor on S. High Street.

DENVER

Russell Allen, who operates year-round theatres in Farmington, and Kenneth Crawford, are building a 325-car drive-in there, and will open soon. . . . Fred Brown, film buyer and booker for the Black Hills Amusement Co., went to Rapid City, S. D., for conferences at the home office. . . . Columbia will world premiere "Cripple Creek" at the Paramount July 10. . . . Jim Parsons, National Screen Service branch manager, attended a sales meeting in Chicago. . . Frank Carbone has resigned as booker at MGM to enter other business. . . . Attending the MGM sales meeting in Chicago were Henry Friedel, branch manager; Mike Cramer, office manager; Jerry Banta and James Micheletti, salesmen, and William Prass, publicity man. . . . Ben Duran, Lippert Pictures booker, has joined the Coast Guard, and has left for Alameda, Calif., to enter training.

DETROIT

The Board of Directors of Allied Theatres of Michigan has set October 20 thru 22 for the annual convention which will be held in the Variety Club Rooms in the Tuller Hotel. . . . Community Theatres which operates the 1,800-car Belair drive-in is having extensive landscaping work done on land surrounding

(Continued on following page)

(Continued from preceding page)

the drive-in. . . . "African Queen" at the Fox is the only top grosser for the past two weeks. . . . Rufus Shepherd, manager of the Palms said the first-run house will continue to operate on all-night basis since the first experiment proved to be highly satisfactory. . . . The DeLodder Circuit has taken over the East Bend from Affiliated Theatres. . . . J. Oliver Brooks, director of public relations for the Butterfield Theatres of Michigan circuit, has been replaced by Walter J. Norris, former city manager of Grand Rapids, Michigan. Mr. Brooks retired three weeks ago, after 28 years with the circuit. . . . Altec Service has moved to new offices in the Fox Theatre Building. . . . Aldo Ray, appearing in "The Marrying Kind" paid a visit to Detroit. . . . Roger Robinson opened his Ypsi drive-in recently with free souvenirs for fans the opening day. The Cinema, first-run art house, has been closed down by Sam Baker, owner.

HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, has been named chairman of the entertainment committee for the annual benefit show for the New Haven Junior Police Boys Organization. . . . Dr. Jack Fishman of the Fishman Theatres, New Haven, has been elected vice-president of the New Haven Jewish Centre. . . . Sam Cornish, manager-partner, Niantic theatre, Niantic, Conn., is marking his 45th year in the motion picture industry. . . . Atty. Joseph H. Shulman, Shulman Theatres, Hartford, and Mrs. Shulman, are enroute to Paris on a two-month vacation. . . . Charles Tobias of the song-writing team of Tobias and Peter DeRose, in Hartford in advance of Warners' "About Face," as was Lisa Ferraday, whose to-be-released films include "The Merry Widow."

INDIANAPOLIS

Bill Saal and Mickey Gross of Republic were here to set up the midwest premiere of "I Dream of Jeannie" at the Circle June 5. . . . Charles Niles, Anamosa, Iowa, talked caravan expansion plans at the Allied Theatre Owners of Indiana offices here. . . . Forrest Tucker made a personal appearance at the Twin drive-in. . . . Manny Marcus has abandoned his art film policy at the Ritz in favor of subsequent runs until Fall. The Cantor circuit immediately returned art films to the Esquire. . . . Marc Wolf and Trueman Rembusch were to attend the Kentucky Allied Theatre Owners Convention at Louisville. . . . Charles Thompson is now operating the Avalon, neighborhood house. . . . Donna Roels has been promoted to booker at Universal. . . . Ralph Fisher has reseated the Maumee at Fort Wayne.

KANSAS CITY

Attendance of more than 200 men and women marked the second annual dinner-dance of the Motion Picture Association of Greater Kansas City. . . . The board of directors of the Allied unit of Kansas and Missouri discussed participation in a campaign this summer for Movietime U.S.A. Beverly Miller was named to represent the Allied body in plans for setting up an area organization for the program. . . . Art theatres: "The Man in the White Suit" is in its seventh week at the Vogue. The Warwick is showing "Her Paneled Door." . . . The Kimo holds "Rashomon" for a second week. . . . "Wait Till the Sun Shines, Nellie" was moved over from the Fox Midwest's four day-and-date firstruns, to the Esquire for a second week in Kansas City. . . . Paramount theatre had a double bill—where usually there is a single feature. And the bill evidently caught on—the attendance seemed far above average: "Anything Can Happen" and "Flaming Feather." . . . Attending the board meeting of the Allied Unit of Kansas and Missouri, were Jay Wooten, president; F. L. Norton, Ben Adams, Ray Cook, Joseph Ghosen, Eugene Musgrave, Glen Cooper, V. Anderson, William Silver, and Warren Weber.

LOS ANGELES

Ben Fish, Goldwyn representative, has returned from a tour of the entire United States. . . . Harold Wirthwein, Monogram-Allied western sales representative, returned after a two weeks swing through the eastern city branches. . . . Clarence Olsen, Paramount branch manager in Seattle and former branch manager for United Artists in San Francisco was in town to attend his company's sales meeting. . . . The producers of "Without Warning" visited the UA office and treated the entire sales staff to lunch. . . . The LAMPS show this year proved to to a huge success, with such stars as Steve Cochran, Michael O'Shea, Adrian Booth and Benny Rubin acting as Masters of Ceremonies. . . . The O.E.I.U. local No. 174 called a special meeting of it's members and elected the following officers; Lou Largy, lot chairman; Joe Zangrilli and Edith Garfine, board representatives. . . . Out of towners seen on the row were Earl Strebe, Palm Springs; Al Birnham, Monrovie; Leo Mamacher, San Diego; and Frank Valuskis, Buena Park.

LOUISVILLE

E. L. Ornstein, head of E. L. Ornstein Theatres, Marengo, Indiana, operating indoor theatres in Southern Indiana and Kentucky, has leased his Rialto theatre at Marengo to T. C. Terry. Mr. Terry is reported new in the theatre business and is a resident of Marengo. . . . Bob Bowman, manager of the Rio theatre, Cloverport, Kentucky is again devoting full time to the operation of the theatre following his release from the Army Air Corps. During his absence the theatre was under the capable direction of Mrs. Bowman. . . . According to a report of state revenue compiled by the Department of Finance, and the Department of Revenue, tax revenue on amusement (combined) for April, 1952 was $100,930 as compared to $80,070 for April, 1951, indicating an increase of $20,860. . . . Louis A. Arru has announced plans for immediate opening of the second half of his Twin drive-in theatre here, running separate programs on each the west and east screens, primarily for week-ends at the moment. Also opening with an additional screen is Reach McAllister at his Theatair Twin drive-in Jeffersonville, Indiana. Separate programs will also be run on the Theatair double screen. These additional screen openings give the Falls Cities Area two additional theatres now in operation, increasing the total screens to 11. . . . Out of town exhibitors seen on the row recently included: Oscar Hopper, Arista, Lebanon, Ky.; A. N. Miles, Eminence, Ky.; J. E. Thompson, Sunset and Riverside drive-ins, Bowling Green, Ky.; Guy Roehm, Elks and Grand, New Albany, Ind.; Bob Enoch, State and Grand, Elizabethtown, Ky.; and C. K. Arnold, Arco and Melody, Bardstown, Ky.

MEMPHIS

Fourteen of the 22 Memphis theatres which have been using a student-discount card issued to 19,000 high school students will extend the use of these cards through June 30. The cards expired May 31. Theatres which will extend them are: Airway, Capitol, Crosstown, Idlewild, Joy, Lamar, Linden Circle, Luciann, Madison, Malco, Memphian, Normal, Rosemary and Royal. These cards entitle the teen-agers to a discount of about 40 per cent when purchasing a ticket. . . . A streetcar strike hit Memphis May 22. First run attendance took a nose dive. Four of the five downtown first runs said business dropped severely. The fifth said the loss was slight. The strike was still in progress the first of this week. . . . Dana Andrews, screen star, and his wife, the former Mary Todd, spent the week-end in Memphis visiting Mr. and Mrs. Russ Pritchard, friends. . . . Mid-South exhibitors shopping and booking on Film Row included Louise Mask, Bolivar; Leon Roundtree, Holly Springs; R. X. Williams, Oxford; W. L. Moxley, Blytheville; Jeff Singleton, Tyronza; William Elias, Osceola; Lloyd Hutchins, Kensett; Don Landers, Harrisburg; and K. H. Kinney, Hughes. . . . R. C. Settoon, branch manager, Universal, was in Atlanta on business. . . . Clayton, Tunstill, division manager, Malco Theatres, Inc., made a business trip to Jackson, Tenn.

MIAMI

Wometco extended invitations to all members of the Miami blue-ribbon grand jury to see "The Captive City" at the Carib, Miami or Miracle theatres. . . . The Flagler is experimenting with Spanish film offerings. . . . Since the resignation of Roy Williams as manager of the Cinema, William Weiss has been acting manager. . . . The ads boosting the southern premiere of "Skirts Ahoy" at the Colony Art all emphasized the appearance in the film of Miami's child wonder swimmers, "Bubba" and Kathy Tongay, famous for their permission-refused attempt to swim the English Channel last summer. . . . The good-natured rivalry among theatres in Wometco's 'Big League' contest continues with the top ranking houses tenaciously hanging on to their spots. The 11th week top 'nine' were Carib, Miracle, Mayfair Art, Gateway, Lincoln, Surf, Miami, Parkway and Grand.

MILWAUKEE

When Mrs. Aimee Alexander wife of the late Grover Cleveland Alexander, was here to exploit "The Winning Team," Bob Groenert, manager of Warner's Alhambra theatre, escorted her around town. They got very good write ups on the sport pages of both the *Milwaukee Journal* and the *Milwaukee Sentinel*. . . . 20th-Century's "Wait Till the Sun Shines, Nellie" had 125 bookings in a four-week period here in this territory. . . . Fox-Wisconsin's Venetian, State and Riviera theatres will be taken over by

(Continued on opposite page)

(Continued from opposite page)

Standard theatres. . . . Changes in managership here are: Joe Pecora from the Garfield to the Allis theatre. . . . "The Greatest Show on Earth" is in its fourth week at the Riverside theatre.

MINNEAPOLIS

Sidney Lax, Columbia salesman, Minneapolis branch office, is honeymooning in New York State following his recent marriage to Miss Betty Ritt, office employee of RKO Pictures, Minneapolis branch office. . . . Joseph Murphy, North and South Dakota salesman for Republic has resigned. . . . J. T. McBride, Paramount branch manager, is in Chicago on a business trip. . . . F. T. Murray, Universal executive from the home office, was in town. . . . Louis Bednarik, is re-opening the shuttered Lake theatre at Rib Lake, Wisconsin. . . . Lauren Garnett, LeRoy theatre, LeRoy, Minnesota, and Donald W. Gilbert, Bryant theatre, Bryant, South Dakota, were Film Row visitors from the area.

NEW ORLEANS

Ground will soon be broken for a drive-in near Kaplan, La. Owners of the new project are Joy N. Houck, president Joy Theatres, Inc. and Jack O'Quinn, circuit operator. . . . F. G. Prat, Jr., circuit theatre operator is well on the mend after a recent operation in Hotel Dieu. . . . Ben Hill, exploiteer, assisting Rodney Toups, manager of Loew's, Inc., with the merchandising of "Ivory Hunters" which is slated for a June 6 opening. . . . Visiting and booking were Jack O'Quinn, Kaplan, La.; H. Solomon, McComb, Miss.; E. V. Landaiche, Biloxi theatre owner; Ed Ortte, Gulfport, Miss. and Pensacola theatre owner-operator; William Shiell, Marrero drive-in and his associate, Ed Jenner, Ellisville, Miss.; E. M. Jones, manager, St. Bernard drive-in; S. J. Gulino, Kenner, Kenner, La.; Kenneth Giddens and W. E. Limroth, Ala.; and Bob Long, Rebel drive-in, Baton Rouge, La. . . . R. E. Fowler closed his Green Frog Theatre in Tallulah, La. . . . Albert Tate has taken over the operation of his Jan in Ville Platte, La. . . . Preopening ceremonies were staged in front of the Orpheum theatre where "Okinawa" is showing.

OKLAHOMA CITY

Oklahoma Tax Commission reports sales tax for the month of March, 1952, for theatres at 320 returns and $27,992, as compared with 360 returns and $28,177 for the month of March, 1951. . . . Christine Larson, star in the motion picture "Brave Warrior" was to appear in person on the stage of the State theatre Thursday (May 22). . . . Lewis B. Sponsler, 59, theatre manager in Fort Scott, Kas., since 1939 died after suffering a heart attack. . . . Hi-Park Drive-in, Inc., Oklahoma, has been granted a charter in Texas for 10 years. . . . Skelton Theatres, Inc., Temple, Texas, has been granted a charter for 50 years. . . . At Lufkin, Texas, auto license numbers drawings at theatres there have been ordered discontinued by District Judge H. T. Brown. At the request of the county attorney, James Moore, the judge issued a restraining order stopping the drawings, which, the attorney argued violated the existing gambling laws of the state of Texas.

The National Spotlight

OMAHA

The Orpheum is about ready to go with television offerings, according to Tristates District Manager William Miskell. He reported the technical work about finished. . . . Jimmy Emerson, son of Tristates' veteran publicist Ted Emerson and showman of note with Creighton University dramatic clubs, will start work on his Masters Degree at Catholic University this fall. . . . North Platte High grads will be treated to a preview of "Has Anybody Seen My Gal" at the Paramount theatre following commencement, compliments of the Kiwanis Club. . . . Omaha theatres backed the Cerebral Palsy Drive with collections. . . . The U-I office was represented at the Chicago meeting by exchange chief Iz Weiner and salesmen Ed Resnick, Sol Reif and Harry Fisher. . . . Walt Fletcher expects to have his new O'Neill, Neb., drive-in operating the first part of June.

PHILADELPHIA

Warner Theatre circuit closed the Forum and Colony as did the Northeastern, which was a week-end operation. Closing for the summer will be the first-run Aldine and the Felton, neighborhood operation. . . . Sam Abrams, projectionist at the Casino, has taken a lease on the Adelphi, which was last operated by Abe Sunberg. . . . Mel Fox has added the Roxy, Maple Shade, N. J., to his area independent chain. . . . Tom Lazarick is now doing his own booking and buying for the New Ritz. . . . Lower Pottsgrove in nearby Montgomery County, approved a 10 per cent amusement admissions tax, effective June 15. . . . Jack Engel, manager of Screen Guild, announced that his exchange has taken over the distribution of two Burstyn films, "Tomorrow Is Too Late" and "Miracle In Milan". . . . Sam Tannenbaum is doing the booking and buying for the Lyric, Atlantic City, N. J. . . . With the closing of Warner Theatres branch office in Newark, N. J., several clerks and members of the accounting staff have joined the circuit staff here. . . . Floyd Schieb and Leon Leitzel open the new Halifax drive-in, with a 350-car capacity, at Halifax, Pa. . . . Tim Holt, RKO Western star, on tour with a Western revue, added live entertainment for the first time to the Midway drive-in near Lewistown, Pa., for a single night's personal appearance. . . . Leo Posel, veteran exhibitor, was elected first vice-president of the Deborah Sanatorium, at nearby Brown's Mills, N. J. . . . WFIL-TV acquired exclusive TV showings in this area for a new group of 13 Alexander Korda films which have been exhibited within the past 18 months, and a collection of 26 standard film favorities created by Peerless Television Productions of Hollywood.

PITTSBURGH

Jack Judd, branch manager for Columbia, did a good job hosting the Variety Club's weekly family night. He had starlet Christine Larson and four Indians present. They are making a personal appearance tour in connection with "Brave Warrior". . . . Another local house closed recently when Elmer Hasley put the shutters up on the Main theatre at East Pittsburgh. . . . George Marlier, who does the art work for the Harris circuit, has the top role in "Bum Voyage" a musical revue staged by the Emsworth Sacred Heart Church. . . . John Walsh, manager of the Fulton theatre is busy combing the town trying to locate old time minstrel men for the opening of "Jeannie With the Light Brown Hair". . . . Wayne McPeak, who formerly worked with the Harris chain, has been named manager of the Manos theatre in nearby Tarentum.

PORTLAND

Walter Hoffman, Paramount field man, in town to line up promotion for "Red Mountain" with Paramount theatre manager Oscar Nyberg. . . . Allan Weder, RKO field man, also in town for a few days. . . . Jack Matlack, J. J. Parker executive, back at his desk after four days on the MGM lot for the "Seeing Is Believing" program. . . . Mayfair Theatre had a fire. Patrons were refunded their money in an orderly manner. The waste paper basket was on fire, but show did not resume. . . . Nancy Welch is back to her duties as manager of the Guild and Century theatres after spending six busy days in San Francisco talking with art theatre officials. . . . The Star Theatre is dark. . . . The Orpheum theatre just had the interior completely redone and now is in the process of getting a beautiful front and marquee.

PROVIDENCE

Raymond Kane, maestro of the Cranston Auto theatre, is staging a monster eight-week series of "Gift Shows" in one of the most pretentious promotions ever staged in this area. Local merchants are cooperating by running sizeable newspaper promotion. . . . Anthony Boschetto, E. M. Loew's drive-in manager, recently became father of a third baby girl. . . . The Metropolitan has closed for the summer. . . . The Raynham Auto theatre was recently the scene of a gigantic Public Auction Sale. A new use for an open-airer, but it was highly necessary considering the fact that a ferris wheel, merry-go-round, and several carnival trucks and trailers were among the items to be auctioned off. . . . Maurice Druker, Loew's State manager, recently, in paid newspaper advertising, offered to refund all admissions to patrons who visited his office and truthfully said they did not enjoy "Belles On Their Toes.". . . . The third successive stormy Sunday sent would-be amusement park merrymakers into the sanctuary of their favorite film houses. . . . In a series of "good-will" promotions aimed to win new

(Continued on following page)

(Continued from preceding page)

patrons, Ray Kane of the Cranston Auto theatre, installed "bottle warmers" so parents of infants could dispense with baby-sitting; appealed to the hard-of-hearing by emphasizing the advantages of individual speakers in cars; and "sold" the aged and infirm on the idea that they, too could attend the movies, in the comfort and privacy of automobiles. All these gestures have had a good effect on boxoffice figures.

ST. LOUIS

"Anything Can Happen" with Jose Ferrer, was put into a west St. Louis art theatre, the Shady Oak, instead of a first run downtown and the happy picture is doing standing room only business. More talk about that picture than any in a long time. . . . Charles Le Roi, a member of the St. Louis Theatrical Brotherhood since the turn of the century, died. He was 76 years old. . . . Exhibitors visiting from out state and southern Illinois included Charley Mounds of Valley Park, Mo.; Charles Weeks, Jr., of Dexter; Dean Davis of West Plains; Herman Tanner of Pana, Ill., and Tom Bloomer of Belleville, Ill. . . . Neighborhood theatre Plymouth and Maffitt closed for the summer. . . . Harry C. Arthur, back to the West Coast. . . . Harold Werthwein, Western Division Manager for Monogram, due for a St. Louis visit.

SAN FRANCISCO

Nick Trapatass, former assistant chief of service, Loew's Warfield, has been upped to chief, replacing Robert Cardwell, resigned. Doorman George Uribe has been named assistant chief of service. . . . Gene King, formerly assistant, Cres, Fresno, Fox West Coast, is now manager of the State, Lodi, replacing Stanford Link transferred to the Capitol, Sacramento. . . . Max Bercutt, Warner Bros. field man, is in Seattle. . . . Sherrill C. Corwin, president, North Coast Theatres, has returned to Los Angeles after several days conference with city manager Graham Kislingbury. . . . Mrs. Rotus Harvey is recuperating at her home after surgery. . . . John Norcop has returned to the Fox theatre as press agent. Visiting the local MGM exchange are Jack Kelly, home office short subject representative; Oliver Broughton, of home office maintenance, and Pincus Sober of the legal department in New York. . . . Charles Pease, brother-in-law of Rotus Harvey and executive of the Exeter Amusement Co., is recuperating at home after an operation. . . . Hannah Oppie, executive secretary WTO, is expected back after three-weeks illness. . . . Clayton Gran and O. F. Klint opened the 398-car Lucky drive-in at Turlock May 28. They will personally operate the drive-in which they planned, graded and built without outside help. Ed Rowden Co. is also booking for the 300-car Starview drive-in at Bolder Creek and the reopened 300-seat Grand at Pollack Pine, owned by Robert Broadbent.

SEATTLE

Twelve days after the death of her husband, Mrs. Bess Allen Hays died. She was the widow of Richard E. Hays, the late music and drama critic of the *Seattle Times*. . . . Vic Gauntlett, advertising manager of Evergreen Theatre Corp., is recuperating in the Columbus Hospital after a heart attack. Will J. Conner, executive vice president of Hamrick Theatres, returned from MGM's "Seeing Is Believing" meeting at Los Angeles. . . . "The African Queen" is now in the fifth week of its first run engagement at the Blue Mouse. . . . "Red Ball Express" had a gala premiere opening at the Orpheum. . . . Jack Neville, for 11 years the owner of the 45th Street Theatre, announced he has sold it to C. D. Tatem of California. . . . Chris Paulsen of the Denali theatre at Anchorage, Alaska, was on the Row. . . . Also here from Fairbanks, Alaska was Miriam Dickey buying and booking. . . . Visitors on Film Row included Curtis Dawley of Redmond, Harry Ulsh of Anacortes, Ernie Thompson of Pt. Towsend, Jerome Divis of Brewster, L. A. Knott of Tietan, Arnold Larson of Bellingham.

TORONTO

Dewey Bloom, advertising and publicity chief for MGM in Canada, still confined to his home with a serious illness. . . . Wanie Tyers, of Odeon's publicity staff, confined to his home for a couple of days with the flu, as was Clare Appel of the Canadian Motion Picture Distributors Association. . . . Special re-broadcast of the preview of "Pride of St. Louis at the Odeon Cralton carried over CKEY, a week after the picture opened. . . . The ball-game of Tent No. 28, Variety Club, set for August 7 this year. . . . Openings this week include: "The Young and the Damned," "Faithful City," "My Son John," "Singin' In the Rain". . . . All the new picture openings were slanted for the May 24 holiday which proved a bonanza with rain all during the day and rain in the evening. . . . New film critics in the Canadian publishing field are Jay Alexander for *Leisure* and Ron Poulton for *Chatelaine,* both national publications. . . . Jerry Campbell sold his interest in five drive-ins to A.I. Rosenberg of Kitchener. . . . Visitors to the Toronto Film Row included Nat Kramer of Eros Films, London, and Walter Gould, of New York. . . . Pete Barnes, exhibitor and founder of Foto-Nite, addressed service clubs in Palmerston and Beamsville on the motion picture industry. . . . Associated Screen News prepared a colored short on stocks.

WASHINGTON

Jake Flax, Republic branch manager, returned from a two-week check-up at the Johns Hopkins Hospital in Baltimore. . . . The Variety Club Board of Governors will meet on June 2. . . . MGM had a gala premiere of "Skirts Ahoy!" at the Capitol theatre here on May 22, with Esther Williams in person at the evening performance. . . . Prominent Washington showmen seen at the Variety Club luncheon honoring Secretary of the Navy Dan Kimball, were: George Crouch, general zone manager, Warner Bros. Theatres; Orville Crouch, Eastern Division manager, Loew's Inc.; C. Glenn Norris, Atlantic Division manager, Twentieth-Century-Fox; Tony Muto, Washington Representative, 20th-Fox; Morton Gerber, president, District Theatres; Sam Roth, president, Valley Enterprises; Fred S. Kogod, president K-B Theatres; Joseph Rosen, branch manager, 20th-Fox; Jack Bryson, legislative information service, Motion Picture Association; Sidney Lust, president Lust Theatres; Frank M. Boucher, general manager K-B Theatres; and others.

Push Schine Theatre Sale

Attempts were made this week by the Schine circuit to speed the divestiture of 23 theatres, one undeveloped site, and one non-theatrical property under the terms of the anti-trust decree. These holdings must be sold to comply with the provisions of the consent decree entered in the anti-trust suit.

The Schine interests inserted advertisements in the trade and daily press, listing the various properties and inviting bids. Elsewhere on the trust front, RKO Theatres was also using public advertising in its efforts to dispose of its stock interests in Metropolitan Playhouses as required by the consent decree affecting the circuit. The ads sought bids for the circuit's Class A stock in Metropolitan Playhouses, which operates more than 100 theatres in metropolitan New York and New Jersey.

The ads also invited bids for RKO Theatres' stock in Gifts, Inc., which is the operator under lease of the Times theatre in Cincinnati.

Under the most recent divestiture schedule, revised some time ago because of the Schine circuit's inability to dispose of the required properties within the originally scheduled period, the circuit must dispose of eight properties by June 24, eight more by December 24, and the remainder by June, 1953. The deadline for RKO Theatres in the Metropolitan situation is December, 1952.

Hartford Film Symposium Scheduled for June 4

Top executives of the film industry in the northeast will attend the second Hartford *Times* Motion Picture Industry Symposium June 4 at Times Tower, atop Talcott Mountain. Reservations already have been received from Joseph R. Vogel, Oscar A. Doob, Harry F. Shaw, Lou Brown, Lou Cohen and Fred R. Greenway, Loew's Theatres; Martin J. Mullin, Harry Browning, Ray McNamara, New England Theatres; Harry Feinstein, Harry Goldberg, James M. Totman, James F. McCarthy, Warner Theatres; Francis M. Winikus, U.A.; Ken Clark, Alfred Corwin, Arthur DeBra, MPAA; C. E. McCarthy, COMPO; E. M. Loew and George E. Landers, E. M. Loew circuit. Eric A. Johnston, MPAA president, and Ronald Reagan, president, Screen Actors' Guild, will be on the speakers' program, with the *Times* playing host to newspaper publishers, managing editors and motion picture editors from Connecticut and western Massachusetts in a day-long discussion of common ailments of the film industry, as related to the press.

"Life" Covers Granger

Life Magazine, in its issue of May 26, carries a cover portrait of Stewart Granger, MGM star, as well as a four-page spread on the actor including scenes from "Scaramouche," "The Wild North" "King Solomon's Mines" and "Prisoner of Zenda."

Metro Studio Visit Echos Still Sound

Enthusiastic reaction to MGM's "Seeing Is Believing" exhibitor trip to the Culver City studios was still flowing in this week to the New York home office and Hollywood headquarters, as exhibitors speeded plans to relay their enthusiasm to the public.

Many of the 100 leading circuit operators who were the guests of MGM in Hollywood to see future product already have put into work extensive promotion and publicity plans to acquaint the public with what they can expect in the way of MGM pictures.

This week, praise of MGM's objective in bringing the exhibitors to Hollywood, and what they saw when they arrived, was forthcoming particularly from two of the most prominent circuit operators in the northeastern states: Samuel Pinanski of the American Theatres Corp., and Louis W. Schine, of the Schine circuit.

Mr. Pinanski, who with his executives met with MGM representatives in Boston, was lavish in his praise of the completed product he saw. Mr. Pinanski also reaffirmed his confidence in the future of the industry, predicting an upsurge in theatre attendance.

Mr. Schine detailed his experiences during "Seeing Is Believing" in a special brochure distributed to all circuit personnel. Contained in it are suggestions for transmitting the information to newspapers and the general public.

William W. Farley Dies

William W. Farley, 78, co-developer of Albany's film row and owner of local exchanges as well as theatres in Schenectady, Catskill and Yonkers, died May 21 in Albany Hospital after an illness of several months.

Abraham Nasser

Abraham Nasser, 94, founder of Nasser Brothers Theatres of California back in the nickelodeon days, died in San Francisco May 21 after a long illness. He is survived by his widow, a daughter and his sons, William, Elias, Richard, George, Henry, James and Theodore Nasser.

Frank L. Root

Frank L. Root, 70, former theatre owner of St. Louis, died May 21 in a St. Louis hospital. Mr. Root opened the Eagle theatre, one of the first in the city, and later owned the Family and Peerless.

Ralph Rockafellow

Ralph Rockafellow, 54, director of advertising, publicity and promotion for Paramount Television Productions, Inc., died suddenly May 26. He had been with Paramount since 1948 and prior to that was associated with advertising agencies. He leaves a wife, a son and a daughter.

IN NEWSREELS

MOVIETONE NEWS, No. 43—President Truman's speech at West Point. Gen. Ridgway's address to Congress. France honors Gen. Eisenhower. Eric Johnston speaks on films. Europe-bound liner jammed. Rodeo auto thriller.

MOVIETONE NEWS, No. 44—Truman at Annapolis. German peace treaty signed. Italian elections. Gen. Ridgway at United Nations. Johnny Ray married. Gen. Boatner on Koje job. Cosmotron. Dog show. Tennis.

NEWS OF THE DAY, No. 277—President at West Point. Congress hears Gen. Ridgway. France honors Eisenhower. Windsors sail for Europe. Auto race. Polo.

NEWS OF THE DAY, No. 278—Margaret Truman at Boy Scout show. German peace treaty. Ridgway honored on departure. New Koje commander. Truman at Annapolis. New atomic marvel. Dog show. Canada turf classic.

PARAMOUNT NEWS, No. 80—Truman at West Point. Gen. Ridgway. Dress and bathing suit fashions. Eric Johnston discusses films. Eisenhower in farewell to Europe.

PARAMOUNT NEWS, No. 81—German peace treaty. Atom smasher: Over billion volts. Dog show. Italian vote. Ridgway departs. Koje. Margaret Truman and Boy Scouts.

TELENEWS DIGEST, 21B—Truman at West Point. New "Freeway" highway in Hollywood. U. S. aid abroad. Royalty at flower show. Steeplechase.

TELENEWS DIGEST, 22A—Germany. UN honors Ridgway. Democracy in India. Johnny Ray weds. Underground garage. Giant wrestler. Softball.

UNIVERSAL NEWS, No. 563—Future general at West Point. Eisenhower's farewell in Denmark. Chile road building. Iraq regent in Spain. Miss Universe. Daredevils on wheels.

UNIVERSAL NEWS, No. 564—Koje. New Dutch canal. Boy Scouts in New York. Mellon Memorial Fountain. Truman at Annapolis. Dog show. Auto race.

WARNER PATHE NEWS, No. 82—Ridgway before Congress. Truman at West Point. France bids farewell to Eisenhower. Fawn in the news. Chilean roads. Miss France. Eric Johnston.

WARNER PATHE NEWS, No. 83—Atom smasher. New Koje films. Gen. Ridgway at UN. Truman at Annapolis. Margaret Truman. German treaty. Dog show. Racing.

International Newsreels Pool Olympic Coverage

Eight newsreels crews representing all countries outside the Iron Curtain will pool coverage of the Olympic Games at Helsinki, Finland, July 19 to August 3. The crews are from the United States, Great Britain, Italy, and Holland. They will be under supervision of John D. Le Vien, Warner Pathe News editor. A new laboratory in Helsinki will enable developing and printing there.

Universal's Realart Deal Profitable

Universal's reissue deal with Realart yielded the company an additional $1,768,000 in income between June 1, 1947, and the end of the last fiscal year. This is apart from the minimum consideration of $3,250,000 provided for in the agreement, it was revealed this week.

These figures were made known by Universal in a brochure issued primarily to note that 234,500 shares of common stock are covered by warrants and that 89,600 such warrants have been exercised. In addition to the $3,250,000 minimum guarantee, Universal is entitled to receive from Realart 35 per cent of all gross receipts in excess of $9,714,286 received by the latter from the reissue of Universal pictures. In the case of some of the pictures, Universal is entitled to receive from 25 to 30 per cent of the gross.

Realart's reissue rights cover the U. S., Alaska and Hawaii and include practically all the pictures produced and distributed by Universal for the seasons 1933-34 through 1945-46. All of the pictures covered under the deal have already become available for reissue.

Universal indicated that for the year ended November 3, 1951, 89.9 per cent of Universal's income came from features with other films such as shorts and newsreels supplying the other 10.2 per cent. The company's total 1951 gross was $65,172,580. Of this figure, $42,107,349 came from the U. S. and the rest, $23,065,231, from the foreign market. Britain represented the most important foreign territory, accounting for an income of $4,722,031.

THEATRES FOR SALE

IN COMPLIANCE WITH THE ORDER OF THE U. S. DISTRICT COURT, WE OFFER THE FOLLOWING PROPERTIES FOR SALE

LEASED PROPERTIES

Auburn, N. Y.; Geneva, N. Y.; Herkimer, N. Y.; Salamanca, N. Y.; Ashland, Ohio; Bucyrus, Ohio; Kent, Ohio; Piqua, Ohio; Corbin, Ky.; Lexington, Ky. (2); Maysville, Ky.; Paris, Ky.

OWNED PROPERTIES

Corning, N. Y.; Cortland, N. Y.; Lockport, N. Y.; Oneonta, N. Y.; Rochester, N. Y. (2); Perry, N. Y. (vacant lot); Ravenna, Ohio; Van Wert, Ohio (non-theatrical building); Cambridge, Md.; Easton, Md.; Cumberland, Md.

BROKERS MUST DISCLOSE PRINCIPALS
NO REASONABLE OFFER WILL BE REFUSED

ADDRESS INQUIRIES TO HOWARD M. ANTEVIL, ATTORNEY,
SCHINE CIRCUIT, INC., 40 MAIN ST., GLOVERSVILLE, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGERS, ASSISTANTS—PLACEMENT SERvice. Confidential nation-wide service. Inquiries invited from applicants and employers. MORGAN PERSONNEL AGENCY, 130 West 42nd St., New York City. OR. 5-7866.

YOUNG MAN WITH SOME THEATRE KNOWLedge to train for management of circuit owned indoor and drive-in theatres. This is a great opportunity for the right young man interested in future in show business. State background, references, salary expected, and enclose photograph if convenient in first letter. COLUMBIA AMUSEMENT COMPANY, INC., Paducah, Ky.

WANTED A GOOD ASSISTANT MANAGER with experience to act as manager in night theatre in a small town in New York State. Good hours, good salary. APPLY BOX 2659, MOTION PICTURE HERALD.

THEATRES

THEATRE. ONLY ONE IN CHICAGO SUBURB of 18,000. Owner now lives in Florida. Selling price includes building, elecric cooling system, 600 seats, screen, operating equipment. Ready for immediate operation. Will take $14,000 down. Balance at $199. per month. Write owner, A. LUND, 501 Seabreeze Blvd., Daytona Beach, Fla.

FOR SUBLEASE: IN ST. LOUIS COUNTY, newly constructed, modern advance design theatre. Fully equipped. 632 seats. Immediately available. WRITE BOX 2658, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

POPCORN MACHINES WITH FREE SUPPLIES that return their cost. New high grade beautiful models, five sizes. Three Manley's, like new bargains. Also Hamilton scales, $98.50. KLINKEL POPCORN MACHINES, Albion, Mich.

DRIVE-IN EQUIPMENT

HURRY! HURRY! HURRY! ORDER NOW AND open in 1952. Underground cable $70M. Complete dual projection and sound from $1,595.; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

S-T-R-E-T-C-H YOUR $$$ AT S. O. S. RECTIfier bulbs $4.95; coated lenses $100 pr.; Changeovers with foot switches $44.50 pair. Flameproofed, fungusproofed screens 39½c sq. ft.; beaded 49½c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SHOP! COMPARE! SUPER-SIMPLEX MECHANisms, rebuilt, $850. 1 unit hand operated ticket machine, excellent, $44.50; wire and aluminum reels, excellent, $1.00; Powers mechanisms, rebuilt, $114.50; pair Gardner 1-KW lamphouses and rectifiers, rebuilt, $495. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

REBUILT BY S. O. S. MEANS EQUAL TO NEW. Simplex H. I. arcs, rectifiers $795. Holmes Educator dual outfit complete with arcs $1,295.: Hertner 50/100 amp. Generator, panel, rheostats $495. Available on time. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANTED — STAGE DRAPES AND PAINTED backdrops. BOX 2657, MOTION PICTURE HERALD.

FOR SALE—1 ASHCRAFT SUPER-HIGH PROjection arc 100 amps., 58 volts, model S 100. Perfect condition, used experimentally few hours only. Cost $975. Sacrifice $600. Address CROCKER COMPANY, 720 Mission St., San Francisco, Calif.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD YOUR name to S. O. S. satisfied customer list. Prices start at $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

FIRST QUALITY RECTIFIER BULBS, $4.75; white sound screen, top quality, 35c ft.; Exciter lamps, 39c; parts for Simplex and Powers, 30% discount; Universal splicers, $5.69; photocells from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

WHY PAY MORE? BUY TEMPERED MASONITE marquee letters: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES. Ball-bearing bucket blade exhaust fans, 12"—$25.50; 16"—$37.50; 18"—$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

LIGHTS—CAMERA—ACTION! CHOOSE FROM these 35mm cameras. Bell & Howell studio $1,950.; Arriflex with lenses, magazines, $695.; Cineflex complete outfit $2,000. value, $1,295., Solarspots $69.50; Sunspots, 5,000W $77.50; Art Reeve 35mm recorder $1,995; animation stands $1,495. up; Bell & Howell 35mm printer $1,495.; 16mm sound readers $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

FORTY SAMPLES COMICAL GIVEAWAYS, $1.00. MANUALS, Box 111, Universal City, Calif.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERvice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Drive-in Ad of Loop Film Rouses Exhibitor Ire

CHICAGO: Exhibitors here this week were reported disturbed by an ad on the *Chicago Tribune* entertainment page, urging attendance at the showing of "The Greatest Show on Earth" at a drive-in theatre while it was still playing at a Loop house.

Both the fact that it has been possible for the drive-in to book the film at this time, and the contents of the ad, have provoked considerable objections here. The drive-in involved is John Reckas' Starview on the outskirts of Elgin, Ill., about 39 miles from the Loop and some 20 miles from the city limits.

The ad gave specific directions to the Starview from Chicago, and carried a line at the bottom that the film was "now playing in the Chicago Loop." The film is in its first Chicago run at Eitel's Palace which reportedly put up $200,000 against a percentage of the gross to get the run.

ITO Convention Banquet A Tribute to Smith

Martin G. Smith, retiring president of the Independent Theatre Owners of Ohio, at the convention closing dinner last Wednesday night in the Hollenden Hotel, Cleveland, was praised for years of service. Other speakers were W. Ward Marsh, film critic of the *Cleveland Plain Dealer;* Janis Carter, actress, and Abram F. Myers, national Allied general counsel.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Hollywood Again Takes To The Road

ALL praise to COMPO for organizing and conducting the second annual program of personal appearance tours by Hollywood stars to the grass roots, where these are most appreciated and most valuable as industry and public relations. We've learned that Hollywood people make a fine impression when they come visiting at the point of sale, and that local theatres delight in the new opportunity.

"The country is hungry for news about the motion picture industry" according to Don Taylor, Paramount star traveling with Greer Garson, Victor Jory and veteran director Archie Mayo, in a unit which appeared in forty towns in less than a week. And, we might say, the public is hungry for something else than the stuff that has been handed out for too long a time by Hollywood press agents seeking a sensational headline, or a juicy gossip item, at whatever cost.

This particular unit didn't sing, or dance, or act. It wasn't a free show, it was a nicely-handled personal visit with artists whose talents were known, and who were treated as old friends of long standing. There couldn't be a better approach, for all they did was talk about motion pictures and answer questions that were intelligent and mature. "In every town we visited the squares where we appeared were jammed. In one town, they not only closed the college for the day, but the public schools as well. It did me a lot of good," Taylor continues, "to discover that people have a sincere and lasting belief in the movies, and it should make all of us redouble our efforts to produce the finest pictures possible."

Eight Hollywood personalities are reported making a triumphal tour of Pennsylvania, covering big and little towns without discrimination in favor of just the high spots. Nothing the industry has done has so restored the confidence of the little fellow than the sudden appearance of Hollywood players, right at his own front door, building good will for motion pictures and his theatre. It's a surprise that lasts all season.

FATHER'S DAY

Since we pointed particularly to Mothers' Day, on this page a month ago, we feel it is our duty—and yours—to give Father his break, come Sunday, June 15. The old man really deserves a break, in most households. He just pays the bills and nobody pays him much attention. Make him feel that he's at home, in your theatre, with your audience of well-wishers.

Seriously, Dad is the one who might like to stay home, in his easy chair and slippers, after a hard day's work. He takes Mother and the kids out to the movies, or at least he buys the tickets. A round of applause might make him feel better, and more willing and able to get out to enjoy a good movie. And we know that he likes to be appreciated, once every year.

We recall a picture from England, of a beaming, personally-gratified gentleman who was the oldest father, and how he liked the honors bestowed on him! And in Britain, they do such a good job with their "Darby & Joan" Clubs, wherein old couples have their own matinees on Thursdays (and not for children!)

Tip off your friendly merchants and do something on stage for Father, with suitable gifts and public recognition of the oldest and youngest, the father of the largest family, the one who came the farthest, etc., etc. And give Father a pass so he can bring Mother next time as your guest.

Many of the units on tour will stop over to attend exhibitor conventions, and again, it's the personal appearance of real stars, close to the grass roots, that rings true. Many trecks by little groups of Hollywood people add up to nation-wide tours and coverage that reaches millions of people, probably at a cost no greater than other preselling procedure by less direct methods.

¶ We've long suspected that the Great Atlantic and Pacific Tea Company are the best advertisers in country newspapers across the nation. They not only use large space, but they teach advertising as a policy and a program to the publishers of many weekly and county papers, for the general benefit of all concerned. Composing room foremen learn something about typography and trade practice by conforming to chain store requirements. And, incidentally, we think the A. & P. has done more to reduce the cost of living for the common man than the U. S. Department of Agriculture, over fifty years of merchandising.

Another great business organization that sets a good example is the Sears, Roebuck Company, who operate 550 retail stores in addition to their catalog business. Right now, business is "off" in Sears stores, as it is in other retail outlets, and so they bring their people into New York to attend school. It's a stiff five-day course in salesmanship, and the staff appreciate and like it. Sears say this added stimulation in selling approach offsets the difference in trade.

* * *

¶ We read in the bulletin of the Allied Independent Theatre Owners of Iowa and Nebraska that good showman A. B. "Jeff" Jefferis, of Piedmont, Mo., president of Mid-Central Allied, and his able and delightful wife, Maudie, conducted a splendid presentation of small town showmanship, at the annual convention in Omaha, with slides and tape recording, clearly demonstrating that aggressive and colorful merchandising of film theatres and products is necessary, and that it paid off, in the good old days, as it does today. We'd like to hear from "Jeff" Jefferis and others about the use of tape recorders, which are now so numerous and moderately priced that you can buy one in almost any radio shop. Who will send in some pertinent information on the proper use of these modern devices in present-day showmanship?

—*Walter Brooks*

Pre-Selling Premieres

WORLD PREMIERES, diplomatic, geographic, nostalgic and photogenic, spread over thousands of miles of pre-selling areas to reach millions of potential patrons with interest-compelling promotion for new motion pictures.

NOSTALGIC is the word for it in Hutchinson, Kansas, where "Wait 'Til the Sun Shines, Nellie" had its world premiere to a crowd of visitors three times larger than the population, and with accent on the "Barber Shop Chord," which is both theme and song styling.

The ESQUIRE

DIPLOMATIC reception at the United States Embassy for William Marshall and Anne Francis, visiting stars of "Lydia Bailey" at the world premiere in Port-au-Prince, Haiti.

PHOTOGENIC was Lizabeth Scott at the world premiere of "Red Mountain" at the Beach theatre, Miami.

GEOGRAPHIC—and terrific! Above, the special "Denver and Rio Grande" train stops at Grand Junction, Colorado, on the 11-city world premiere and Laura Elliott makes a personal appearance. At right, Forrest Tucker and Tony Romano go into action at Canon City, Colo.; it's 10 p.m. and the tenth show that day, since early morning.

WORL
"DENV
STA
TECHNICOLOR

Boston Likes "Walk East On Beacon"

Appearances of Virginia Gilmore, star, and radio and newspaper coverage, honoring the producer, gave Columbia's "Walk East on Beacon" a proper send-off in Boston, where the picture had its world premiere at the Metropolitan theatre. The fact that much of the picture was filmed on location in Boston, and the documentary quality of the Louis de Rochemont production, created an atmosphere conducive to advertising, exploitation and publicity. Boston newspapers, radio and TV stations responded to the fact that Beacon is a well known street address in the Hub.

The FBI and the Coast Guard, both of which cooperated in the filming, aided in putting together displays and equipment used in exploitation. Officers and men of the cutter "Bibb," which appears in the film, took part in events at the theatre and for promotion. A $1000 contest was arranged with a daily paper that has both morning and evening editions, and this ran for ten days in advance of playdates, searching for a mystery man, walking east on Beacon.

Governor Paul Dever presented a citation to De Rochemont for the production of the film, which was suggested by an article by J. Edgar Hoover in the *Reader's Digest.* Winners in the Boston contest were taken to Washington for a visit to the F. B. I. and the National Press Club, headquarters of the nation's newspapermen.

Another Location Picture

Morris Rosenthal is enjoying another special break at Loew's Poli theatre, New Haven, because part of "Love Is Better Than Ever"—new MGM comedy, was shot right on Church Street.

Walt Disney's Kiddie Korner
DRINK

Helen Colocousis, manager of Walter Reade's St. James theatre, in Asbury Park, N. J., has a good idea in her "Walt Disney Kiddie Korner"—which is now installed in the lobby, with the run of "Snow White." There's a lot of Disney merchandise and other franchise goods from motion picture sources suitable for Theatre Sales. That's Helen in the background, supervising.

MOVIETIME, U.S.A.

William F. Thayer, manager of the Paramount theatre, St. Cloud, Minn., made a fine tieup with Herberger's store, who gave "Quo Vadis" 1432 lines of free advertising "after waiting months—(they said) for a great movie to come to St. Cloud."

▼

H. J. Quartemont, manager of the Regent theatre, Pararie du Chien, Wisc., put his town on the broadcasting map when he agreed to install a wire from his stage to the nearest radio station, at Oelwein, Iowa, fifty miles away.

▼

Bill Pilot, manager of the Meriden, Meriden, Conn., and Sam Weiss, manager of the Avon, Stamford, Conn., two New England exponents of the audience potential for "My Son John."

▼

Charles Tobias and Peter DeRose, two song writers on tour for Warner Brothers' "About Face," visited newspaper offices for an interview by Allen Widem, of the *Hartford Times.*

▼

Lew Young, manager of the Norgan theatre, Palmerston, Ont. proud to be among citation winners in the last quarter—says he's striving for a Scroll of Honor to hang on his wall.

▼

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., promoted one hundred $1.50 baseballs from a sporting goods dealer and gave them away to the first 100 youngsters at the Saturday matinee of "Pride of St. Louis."

▼

Paul Von Player, manager of the Port theatre and the St. Joe Drive-In at Port St. Joe, Florida, for Martin Theatres, joins the Round Table with evidence of his showmanship.

▼

Jerome Gordon and his staff at the Wythe theatre, Newport News, Va., were togged out in baseball uniforms for "Pride of St. Louis," thanks to a promotion by Herb Morewitz.

▼

Joe Beal, manager of the Midwest theatre, Oklahoma City, submits a comprehensive campaign on "Singin' in the Rain"—with his promise of more good showmanship to follow.

▼

A. J. Kalberer, Allied Theatre Owners member at Washington, Indiana, reports an eight weeks' quiz program over his local radio station which the station likes so well they renewed it pronto. Sponsor pays all costs; five people a day win tickets.

▼

Norm Levinson promoted a "Debbie Reynolds Fan Club" in conjunction with "Singin' in the Rain" at Loew's Poli theatre, Hartford, with Alan Widem telling all about Debbie in his column in the *Hartford Times.* (He met her in Hollywood!)

Tommy Lee, manager of the Harris Warren theatre, Warren, Ohio, had three cuties wearing raincoats and carrying a ballyhoo umbrella, for "Singin' in the Rain."

▼

Larry Caplane, manager of the Brandies theatre in Omaha, says that Aldo Ray, doing a personal appearance tour for Columbia's "The Marrying Kind" is the most cooperative of visiting stars. He got up at 5:30 a.m. to do a radio show before catching his plane.

▼

Lester Pollock, manager of Loew's Theatre, Rochester, enlisted the Knothole Gang as street serenade for "Skirts Ahoy" in his over-all plan for the promotion of this MGM picture.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, distributed envelopes addressed "Girls! Here's Your Chance to Meet a 'Young Man With Ideas'" and the gals liked the idea.

▼

Sam Gilman, manager of Loew's State theatre, Syracuse, submits three pages of legalscap to list all of his promotion plans for "Skirts Ahoy."

▼

Dave Friedman, Paramount exploiteer out of Chicago, landed a front page picture in the *Indianapolis News* of Arlene Dahl, looking interested in the October release of "Caribbean Gold."

▼

Robert B. Tuttle, manager-partner in the Sky Drive-In at Adrian, Mich., is a graduate of the 16-millimeter circuit, which has given ground to the new fresh air farm theatres.

▼

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., passes along two campaign books, on "Quo Vadis" and "Greatest Show on Earth" for the Quigley Awards.

▼

Sal Adorno, Jr., of M&D theatres, Middletown, Conn., and Jim McCarthy, manager of the Strand theatre, Hartford, got attached to Abbott & Costello, on their personal appearance tour.

P. Parkhurst Puts Out Pink Passes to Parents

Pearce Parkhurst, manager of the Lansing Drive-In, Lansing, Mich., sends a sample of the pretty pink pass which he presents to the parents of new babies, including the potential patron, age not mentioned. It's a nice job, with showmanship and style, and only one thing missing that we can think of. That all new babies get a pass "good for the next twelve years"—which makes it something out of the ordinary, and beyond just a mere transient pass, which expires tomorrow. All children under 12 are admitted free at the drive-ins.

101 WAYS TO BUILD P. R.

School Is Out

92 This has come up before, in the continuing series of 101 Ways to Build P. R., but it is worth repeating, at this time of year, for there is no period more important to theatre managers than the annual school vacation—it's important when it begins, and important when it ends, on your calendar of things to do and plan for. Graduation time should be a signal for your personal letter to all members of the graduating class, with guest tickets for their pleasure, and it's a good time, too, to write a friendly letter of appreciation to all the teachers, telling them that you are grateful for their friendship and cooperation through a school year and wishing them a happy vacation, at your theatre. A few passes, in this direction, will go far towards accomplishing various things in the future. As someone has said, gratitude is the lively anticipation of other favors, yet to come. Your merchants will go along with you, in a salute to school vacation, and they will be glad if you keep your Saturday morning children's matinees running through the summer. It helps business to have this regular weekly feature in the business news, and they will be agreeable to sponsorship of these events for their own profit.

Go To Church

93 Some of the best-operated theatre circuits in America, notably Elmer Rhoden's Fox Midwest theatres in a five-state area, urge their managers to run "Go to Church" trailers, and thousands of exhibitors have found that it's smart to build good will through the showing of these trailers, whether it's June or January. Irving Mack, of Filmack, Chicago, always has a variety in stock, and he's one who will tell you that it's the best kind of public relations. You can disarm a lot of criticism, obtain a lot of cooperation, make friends for motion pictures and for your theatre, by extending this reciprocal gesture of good will. And if you have a drive-in theatre, make the sincere attempt to establish a Sunday morning church service, on your premises, with the ministerial association providing guest pastors to address a congregation, seated in their cars, listening to the sermon over your speaker system. You'll find the churches welcome a change of scene in warm weather. Climbing temperatures hurt church attendance, and it's nice to be able to offer an alternative that has as much public relations value. You'll find many in this summer Sunday morning congregation who will become patrons of your evening entertainment.

Do Your Part

94 There are a lot of public relations opportunities, involving "the other fellow"—that are not self-starting. They won't operate if you merely sit back and wait for results. In fact, every worthwhile public relations endeavor for the benefit of your theatre must originate with you, and then be carried through to completion by your efforts. Let the other fellow "take a ride" and make him feel it is his idea and for his benefit. That's the smart way to obtain public relations for business reasons. You can afford to be a philanthropist with your time, when it pays dividends in building up a regular clientele for your theatre. We know many managers who complain that folks won't cooperate, and we know, sure enough, they won't, for we grew up in small towns, where it is hardest to get things done. But if you lead, then push, then follow, then lead again, the time will come, sooner or later, when you'll find you've got your crowd in motion; they are moving towards results, and with you. Just as long as you do your part in community affairs, it will *seem* like community effort, while, all the time, you are the spark, the energy, the force that makes it work—and the beneficiary of good results, planted for your benefit.

KEEP THEM COOL

95 Very often, it's "weather or not, we'll go out to the movies"—but if you manufacture your own weather, you have a better chance of getting the family downtown, or away from competitive summer attractions. A theatre, in hot weather, has become a place of refuge from the heat, a cool cavern, a quiet retreat, and it's part of your job, as manager and ventilation engineer, to provide that atmosphere to the best of your ability and equipment. The better your refrigeration plant, the more necessary it is that you control it. By this time, if you are on the job, you've replaced all the things that spell winter in your decor, and your staff are wearing cool, summer uniforms. Nothing can make a theatre seem hotter than a refreshment stand that *simmers* with the heat. Your attendants can be friendly and frilly in summer dress, or stewing and sweating under hot lights, to the discomfort of every patron who passes by. And pass by they will, as soon as they find out that your theatre is no relief from hot streets and crowded living rooms. Cooling an audience is half psychology and has been, ever since it was the sound of the buzz-fans that kept 'em cool, thirty years ago. Use your psychological approach by convincing them it's cool through eye-appeal and the appearance of everybody comfortable. Begin posting and pre-selling your theatre's temperature just as soon as the public wakes up to the fact that the weather has turned warm.

KEEP THEM SAFE

96 Not long ago, a prominent circuit advertised for new managers, and a Round Table member who was an applicant, put a reverse twist on the situation by checking up on potential employers. He took his 12-year old son and visited nearby stores, asking these merchants as he casually shopped with them, if they patronized their neighborhood theatre, and if not, why not? He didn't take the job, for merchants told him frankly they didn't let their children go to that theatre "because the management had no control over the kids," and they didn't go themselves "because they couldn't stand the noise." Parents like to believe their kids are safe in the theatre, and safe on the way back and forth to the movies. They want to know you have supervision and responsibility—and that their children are "all right at the movies." You have a job, equal to a policeman, a sanitary engineer, a social worker, and a visiting nurse, keeping this young audience safe in your theatre, and their parents at ease, in their minds, while their children are your guests. Handling children is a great responsibility; running a theatre is a public service, and when you undertake it, properly, you assume all the duties of absentee parents and guardians, and potential patrons will show their appreciation by becoming your best friends and regular customers as members of a family group. Make it your business to tell Mother and Dad that you're looking after the kids.

ROUND TABLE LETTER BOX

FROM Arthur Hallock
Paramount theatre,
Baltimore, Md.

"During the month of May, many schools hold their May festivals, and we have one near here, sponsored by the P.T.A. (Parent Teachers Association). To help them raise funds, we held a movie party, and the school liked the plan. They paid for the printing of special tickets and handled the selling of them. I sent several one-sheets and some stills to the school for display.

"For this, the theatre arranged a program suitable for children and ran the special program ahead of our regular show. It was a sell-out, with nearly nine hundred attending. The children who had purchased tickets were let out of school for half a day and each class came escorted by its teacher. There was a line two blocks long of marching children, in itself a wonderful ad.

"The school made a nice profit and so did the theatre, and of course, everyone was happy. It helped build good will in the Overlea section of Baltimore and keeps the theatre the center of activities for the community. Just passing this along for whatever it may be worth to other managers."

FROM Joe Longo,
RKO Radio Pictures
Cleveland, Ohio.

"I am planning to give all the large department stores in this territory a pitch along the lines of the Macy advertising in New York, and can use all the ammunition I can get.

"Incidently, what do you think of an occasional piece in the Round Table, sort of a "Pan and Praise" department? (*We like the caption! And will accept suggestions.*)

Straw Hat Season In Indiana!

Those Hoosiers are hot shots, all right, and good traders. Veteran manager Carl Niesse, owner of the Vogue theatre in Indianapolis, offered to buy a new straw hat for every man who would purchase ten dollars in ticket books, good at the Vogue through all of 1952. One hundred and seventy-two (172) customers put it on the line, to join up. The hats cost $1.29 each and they won't wear as well as the movies which are thus underwritten in advance and paid for at bargain counter prices. And bankers won't lend money to theatres! They should meet a few good managers.

The Baker Was Good

Sam Gilman, manager of Loew's State theatre, Syracuse, celebrated Mother's Day with the largest cake ever baked in Syracuse, bearing this notice: "Please do not touch; this is a real cake, and weighs over 200 pounds."

National Pre-Selling

David A. Lipton, vice-president in charge of advertising and publicity for Universal-International, announced at his Chicago meeting with sales executives that "The World in His Arms," which is scheduled for August release as the company's 40th Anniversary picture, will be backed by the greatest promotional effort in U-I's history. The Alaska premiere of the film, in June, will be covered by a delegation of newspaper, magazine and syndicate people who will fly from New York and Burbank to Anchorage for the opening. It will receive a record national newspaper and magazine campaign, keyed, as is Universal's policy, with local playdates to deliver the greatest possible impact at the point of sale. In planning showmanship campaigns for 17 pictures to be released in the second half of the anniversary year, Lipton disclosed that the company is backing this product with an unprecedented advertising budget.

•

Paramount's mammoth pressbook for Cecil B. DeMille's "The Greatest Show on Earth" has won a unique award from the Mead Paper Mills, in a monthly contest among paper dealers for fine examples of promotional printing. The company says, "The Paramount staff has beaten DeMille at his own game—showmanship." And Paramount's full-color film strip on the same picture is winning acclaim in the nation's schools as the choice of 11,000 school organizations and 500 visual education dealers. "C. B." himself delivered an important address at Carnegie Hall to the 164th General Assembly of the Presbyterian Church. Recently DeMille has spoken to the Executives Club in Chicago, the Dinner Club in Des Moines and at the annual Veisha Festival at Iowa State College.

•

Advertising for Roy Rogers Riders Clubs in *New York Daily News-Chicago Tribune* Sunday comic section, sponsored by Post Cereals, isn't aimed for film theatres. This is TV promotion, and invites young buckaroos to "start a Roy Rogers Riders Club in your neighborhood," with membership card, club badge, autographed picture and comic book, for 10c and a box top. The out-of-town color rotogravure section of the *Sunday News* carried pictures and story of the Radio City Music Hall, but this didn't appear in the New York City edition. The June 1st issue of *Parade* features Glynis Johns on the cover and as the subject for a feature piece. *Bluebook* magazine for July will carry a big send-off for Warner's "Winning Team," with a special story about Grover Cleveland Alexander, and the June issue of *Pageant* magazine has a four-page feature on the same Warner film.

•

Hitting a fast pace in Sunday magazine coverage, 20th Century-Fox snares four major layouts in June issues of *This Week*, *American Weekly* and *Parade*, via stories on Ava Norring, Ann Francis and Marilyn Monroe, with credits to six upcoming pictures. Smokey David, technical adviser on "Kangaroo," 20th Century-Fox's color in Technicolor spectacle produced in Australia, has been detailing first-hand information about the film's location filming on eight leading television and radio shows.

A national pre-selling campaign to achieve a readership of 133 million, and which marks a record use of Sunday supplements as a media to merchandise films, has been scheduled by 20th Century-Fox for "Diplomatic Courier." The unprecedented drive is being concentrated in major daily newspapers, leading news magazines and local Sunday newspaper supplements in 141 specially selected markets. Going into effect in mid-June to spark pre-release engagements of the picture, the "Diplomatic Courier" attack swings into high gear with the release in July. The Sunday paper ads, to run concurrently with specific playdates, will deliver a huge point-of-sale impact.

•

Newspaper publishers and influential Colorado personalities got behind Leo McCarey's "My Son John" followed a dinner hosted by Palmer Hoyt, publisher of the *Denver Post* and special previews of the picture for executive editorial staffs and civic leaders. Another similar event was sponsored by Jack Foster, editor in chief of Scripps-Howard's *Rocky Mountain News* with both papers pledging full backing of the film on both editorial as well as drama pages. Among those present were the Governor of Colorado, the presidents and trustees of the University of Colorado and Denver University, publishers from Colorado Springs, Grand Junction and Pueblo, American Legion heads, presidents of the Colorado Bar Association, Merchants and Manufacturers Association, Retail Brands Association, Parents-Teachers directors and leading businessmen.

•

The June 3 issue of Look *is a real movie issue, with three feature articles and the review. "Desert Duet" tells of Janet Leigh and her husband, Tony Curtis, with credits to M-G-M, RKO Radio, and Universal Pictures, illustrated with very personal photos. Gloria Drew, discovered in "The Greatest Show on Earth," discloses "How to Undress on the Beach," in three pages of pictures. And "Laughing Lucille" is an amusing by-line piece about Lucille Ball, which quotes her as saying "At heart, I'm a frustrated hairdresser." The "Movie Review" is devoted to RKO Radio's "Clash by Night."*

•

The current *Woman's Home Companion* contains Philip Hartung's list of "Companion Recommended Movies" and the 101st "Companion Poll" which puts Jane Wyman in first place as reader's choice of "Who's Your Favorite Star," as a result, they think, of her role in "The Blue Veil." Columbia's "Paula" gets the inside front cover, preferred position in *Redbook* for June, and the MGM Movie Calendar in full color has the back cover. "High Noon" is *Redbook's* choice as the "Picture of the Month." "How I discovered Will Rogers," by Will Rogers, Jr., was the feature story in *This Week* on Sunday, as pre-selling for Warner's "Will Rogers Story," now in production, and will be the subject of a color cover and feature story in *Collier's* for June 7th. A whole new generation will come to know the Will Rogers whom the previous generation loved. Exhibitors report as much as three times normal business with reissues of the original Will Rogers' films, "Steamboat 'Round the Bend" and "David Harum."

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP. Phone
SPORTSERVICE BLDG. • BUFFALO, N. Y. MA 5014

SPECIAL TRAILERS
GOOD and FAST
and packed with SELL-MANSHIP is what you always get from reliable
CHICAGO 1327 S. Wabash
FILMACK
NEW YORK 630 Ninth Avenue

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

SHORT GRASS: Rod Cameron, Cathy Downs—Good little weekend western. Played Friday, Saturday, April 25, 26.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Columbia

CHINA CORSAIR: Jon Hall, Liza Farraday—Oriental action with modern buccaneers of the China Seas dealing with art objects instead of doubloons creates the excitement connected with any stolen loot. Priate queens add an extra thrill, and all in all it's not too bad entertainment for the second half of the program. LDIT rating: Good.

CRIMINAL LAWYER: Pat O'Brien, Jane Wyatt—This is an outstandingly good program picture, and if you can get them in, it makes a good second bill. It is full of suspense and is cleverly gotten up. Business only fair. Played Friday, Saturday, May 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HILLS OF UTAH: Gene Autry, Donna Martell—Poor old Gene, we feel, has pretty well shot his bolt. You can't play two horses, and now that he is on television, he seems to have lost his zip on the screen. Played Friday, Saturday, May 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MOB, THE: Broderick Crawford, Betty Buehler—Above average gangster picture considerably enhanced by Academy Award winner Crawford's role. The fact that Broderick made a personal appearance in Lansing in 1951 was largely responsible for the picture turning in a better than average gross. If more distributors would recognize the value of their stars' P. A. more frequently, I think in the over-all analysis they would find that not only the particular picture responsible for the P. A., but also the pictures to come with that star, would do bigger and and better business. The public doesn't easily forget a star and it still holds plenty of glamour and appeal to the masses. LDIT rating: Very Good. Played Friday, Saturday, May 16, 17.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing Mich.

TEN TALL MEN: Burt Lancaster, Jody Lawrence—Technicolor drama with Foreign Legion background. Plenty of action to please the men, and the women of course will go for Lancaster, the hero of the picture. Subject matter, title, color and Lancaster billing give four way road to the box office. Good stuff for the drive-ins, and you should do well if you don't get rained out. LDIT rating: Good. Played Sunday, Monday, May 11, 12.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—This outdoor show, backed by names, never really gets going, despite the fact that the beautiful scenery and Technicolor are often awe inspiring. The picture never reaches the climax that must have been intended. Performances are O. K., and the ladies will be interested in the romance between Gable and Maria Marques. The picture has three or four good action spots, including one hilarious fight scene. Business average here. Played Friday, Saturday, May 9, 10.—Pat Fleming, Gail Theatre, Round Pond, Ark.

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—Just an average picture—no more business than an ordinary picture would do for us on Sunday and Monday. Plenty of beautiful scenery and Gable's name drew patrons. Double featured it with "Red Badge of Courage," which still did not help it. Played Sunday, Monday, May 18, 19.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

AMERICAN IN PARIS, AN: Gene Kelly, Leslie Caron—Beautiful color and blending of pastel shades were perfect. Outside of that it is just another picture with a few wax figures placed around that would fool some of the patrons. It is art and nothing else. Did average business in this small town. Played Sunday, Monday, Tuesday, May 4, 5, 6.—Francis Gill, Paonia Theatre, Paonia, Colo.

TEXAS CARNIVAL: Esther Williams, Howard Keel, Red Skelton—This is a very good show that pleased the rural patrons no end. If the last reel with the chuck wagon race doesn't bring down the house, then there is something wrong with the funnybones of your patrons. This is sure to please everyone. Played Sunday, Monday, May 4, 5.—I. Roche, Vernon and Vell Theatres, Vernon, Fla.

UNKNOWN MAN, THE: Walter Pidgeon, Ann Harding—A good underworld picture, well supported. Did average business in this small town. Played Wednesday, Thursday, May 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel—This picture rated seventh in our Sunday-Monday grosses for the year to date. I thought it would do better than that, but we had some stiff competition that weekend from a neighboring town. It is a good picture and should hold well in any community. The plot was a little out of the ordinary. Buy it right and play it. Played Sunday, Monday, May 11, 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Paramount

SOMETHING TO LIVE FOR: Joan Fontaine, Ray Milland—Set some all time lows in average neighborhood situations. General public is just not interested in problem pictures with indifferent ending. Played Tuesday, Wednesday, Thursday, May 13, 14, 15.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

RKO-Radio

BLUE VEIL, THE: Jane Wyman, Charles Laughton—Tender and compelling, this story of devotion and affection as portrayed by Jane Wyman, the widow who faced a lifetime of loneliness, is strictly a tear jerker type of women's picture. Production, direction and casting are excellent. However, I would not class this picture as a good box office draw at a drive-in. LDIT rating: Very good. Played Tuesday, Wednesday, Thursday, May 13, 14, 15.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SLAUGHTER TRAIL: Brian Donlevy, Virginia Grey—This western is lower half material. Would have been better without singing narration background during long shots. Played Sunday, Monday, May 18, 19.—Elstun Dodge, Elstun Theatre, Cincinnati.

SNOW WHITE AND THE SEVEN DWARFS: Disney Feature—Gross far above average in our neighborhood situation, most of it in matinee. Played Sunday, Monday, May 18, 19.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

TRAIL GUIDE: Tim Holt, Linda Douglas—As always, Tim Holt goes over well in another good weekend western. The fans love his action. Played Friday, Saturday, May 2, 3.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Realart

BRIDE OF THE GORILLA: Lon Chaney, Jr., Barbara Payton—This was on the corny side. It may go in action houses, but failed miserably in our average neighborhood situation. Played Friday, Saturday, May 16, 17.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Republic

HOODLUM EMPIRE: Brian Donlevy, Claire Trevor—Fairly good Senate investigation story that failed to draw. Played Friday, Saturday, May 16, 17.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

OH! SUSANNA: Rod Cameron, Adrian Booth—An excellent picture that we received many compliments on—which is really something for our situation. Box office business up nearly double over our show a week ago. Played Saturday, May 17.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

SECRETS OF MONTE CARLO: Warren Douglas, Lois Hall—Oriental background, second-rate co-feature that misses most of the glitter and mystery suggested by its title and setting. Weak all the way through, it might get by as a fair co-feature. LDIT rating: Fair. Played Tuesday, Wednesday, Thursday, May 13, 14, 15.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing Mich.

Twentieth Century-Fox

HALF ANGEL: Loretta Young, Joseph Cotten—Very rarely nowadays do people come to me the next day and rave about a picture, but they surely did about this one. I missed it! However, it drew very well, was well liked, and I would say by all means play it, even though you play it late, as I did. It will draw. Played Wednesday, April 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JACKPOT, THE: James Stewart, Barbara Hale—The folks liked this one and told me so. Held up well with a couple of shorts. Small town average business. Played Friday, Saturday, May 9, 10.—Francis Gill, Paonia Theatre, Paonia, Colo.

MILLIONAIRE FOR CHRISTY, A: Fred MacMurray, Eleanor Parker—Our high school seniors went from door to door selling tickets to this to make money for their Washington trip. It was up to me to choose the picture—all they had to do was sell the tickets. I expect to be called before the School Board at their next meeting, as, believe me, this is not a picture I would recommend for young people. On second thought, I wouldn't recommend it for anybody, neither man nor beast. Instead of being funny, it was silly and quite risque in spots. If you play it, be prepared to blush. Played Tuesday, May 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

RAWHIDE: Tyrone Power, Susan Hayward—Failed us, although weather was nice. Still say Tyrone is not good as a westerner. Even gave it help with feature, "As Young as You Feel." Played Sunday, Monday, April 27, 28.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

SMOKY: Fred MacMurray, Anne Baxter—Reissue

(Continued on opposite page)

(*Continued from opposite page*)

of horse story in Technicolor, this has the star value as well as the angles to go over well in most small towns. Well known folk singer, Burl Ives, contributes several songs. Most of the action scenes are convincingly handled. This is based on the classic story of Will James. Played Sunday, April 27.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Universal International

ABBOTT AND COSTELLO MEET THE INVISIBLE MAN: Bud Abbott, Lou Costello—Played this one on a real pretty Sunday. You know what that means to your box office. I think this is about the best Abbott & Costello yet. Those who saw it liked it, and those who didn't, don't know what they missed. Comments good. If your people go for A & C, play it. Played Friday, Saturday, April 27, 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

AIR CADET: Stephen McNally, Gail Russell—Good action drama for its type. This will depend on whether your audience is air minded or not. We did fairly well with it here. Played Sunday, May 4.—Pat Fleming, Gail Theatre, Round Pond, Ark.

UP FRONT: David Wayne, Tom Ewell—City slickers wonder how we small-towners put in our time, yet it seems as though every time I write I am mentioning some doings in town which hurts us. This time it was baccalaureate. It really hurt us, too. This is a good little comedy which was well received by those who saw it. I regret that more people didn't see it and wish I had chosen another night on which to play it. I'll know better next year. Played Sunday, Monday, May 18, 19.—Marcella Smith, Vinton, Theatre, McArthur, Ohio.

Warner Bros.

CAPTAIN HORATIO HORNBLOWER: Gregory Peck, Virginia Mayo—This is a marvelous Technicolor picture and is unquestionably good production and well received, but cannot brag about the business. I think this type of picture is being a little overplayed, and business was just mediocre. Played Monday, Tuesday, May 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ENFORCER, THE: Humphrey Bogart, Jeff Corey—Humphrey still packs them in for us. This is not a new picture, but did remarkably well with it for so early in the year. Hope his "African Queen" does as well or better. If so, I'll be satisfied. Played Sunday, Monday, April 20, 21.—George F. Tatar, Lockport Drive-In Theatre, Gasport, N. Y.

LULLABY OF BROADWAY: Doris Day, Gene Nelson—A nice musical in Technicolor with pleasing dashes of humor. Was liked here, but did below average business in this small town. Played Sunday, Monday, Tuesday, May 11, 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

PAINTING THE CLOUDS WITH SUNSHINE: Dennis Morgan, Virginia Mayo—The title certainly described the day on which we played this. All of the clouds were covered with sunshine and everybody was out in his convertible taking advantage of it. I compared this Sunday's gross with last year's, and there was just a few dollars difference, so I figure if we can weather the next six weeks, we might manage to wiggle through the rest of the year again. Getting back to the picture, it is a good little musical, well received and well liked. No walkouts, no complaints. Played Sunday, Monday, May 4, 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—I think this is one of the outstanding comedies and should be well exploited. We found our business was 30% better the second night. It is always a good recommendation for any picture when it builds up the second night. Exploit it, play it and enjoy it. Played Wednesday, Thursday, May 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Shorts

Paramount

LAND OF LOST WATCHES: Noveltoon—A show with the company composed of watches and the audience made up of watches. Nothing extra.—Francis Gill, Paonia Theatre, Paonia, Colo.

POP-PIE ALA MODE: Popeye Cartoon—Popeye is served in cannibal style—it's good.—Francis Gill, Paonia Theatre, Paonia, Colo.

RKO-Radio

HERE COMES THE BAND: Pathe Special—Excellent black and white two-reeler.—Francis Gill, Paonia Theatre, Paonia, Colo.

Warner Bros.

WHAT'S UP, DOC? Bugs Bunny Special—A not-so-hot cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Short Product in First Run Houses

NEW YORK—Week of May 26

ASTOR: Story of Time	***S. C. Goetz***
Fantastique	***S. C. Goetz***
Feature: Outcast of the Islands	Lopert
CAPITOL: Musiquiz	***MGM***
Dog Trouble	***MGM***
Feature: Carbine Williams	MGM
CRITERION: Love Moods	***Bell***
Feature: Red Ball Express	Universal
MAYFAIR: Spain	***Republic***
Off to the Opera	***20th-Fox***
Feature: Outcasts of Poker Flat	20th-Fox
PARAMOUNT: Sportscope	***RKO***
Swimmer Take All (Popeye)	***Paramount***
Feature: The Wild Heart	RKO
ROXY: City Slicker	***20th-Fox***
Conquering the Surf	***20th-Fox***
Feed 'Em and Weep	***Monogram***
Feature: Kangaroo	20th-Fox
WARNER: Orange Blossom for Violet	***Warner Bros.***
Gun to Gun	***Warner Bros.***
Hasty Hair	***Warner Bros.***
Feature: About Face	Warner Bros.

CHICAGO—Week of May 26

CARNEGIE: Olympic Elk	***RKO-Disney***
Feature: The Narrow Margin	RKO
CHICAGO: Holiday House Guest	***RKO***
Wanna Bet	***Columbia***
Feature: Deadline—U. S. A.	20th-Fox
SURF: They All Like Boats	***Paramount***
Little Bo Pepe	***Warner Bros.***
Feature: The Man in the White Suit	Universal
ZIEGFELD: The Foolish Duckling	***20th-Fox***
Feature: Under the Paris Sky	Discina

SHOWMEN IN ACTION

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, used the local tie-up with Muzak as part of his excellent promotion for "With a Song in My Heart." And he had *pages* of cooperative advertising.

▼

John DiBenedetto, manager of Loew's Poli theatre, Worcester, had a contest to select "Miss Springtime"—she's a big girl, and only sixteen! Looks like the tall corn country.

"Red Ball Express" on Connecticut Highways

Lou Cohen, manager of Loew's Poli theatre, Hartford, is one of several Connecticut showmen who are high-balling Universal's "The Red Ball Express" with full cooperation of the Motor Transport Association and other highway groups interested in the trucking trades. A truck rodeo was held at Colt Park, which is something like Gene Autry Day with Gene Autry on his horse. The Rodeo selects and awards the best drivers with the highest safety records.

Nate Wise Is Now a Judge

Nate Wise, Quigley Award winner and long-time exploitation head for RKO theatres in Cincinnati, now a partner in Wise and Keefe, new Cincinnati public relations and promotion agency, is announced by Realart Pictures in Cincinnati as one of the judges in their "Frankenstein and Dracula Exploitation Contest" now under way. We've been anxious to hear from Nate since he stepped out on his own, and this is the first news from the banks of the Ohio.

Monogram Picture Is Titled "Rodeo"

Aimed at luring the rodeo arena followers to the movies by talking to them in their own language, a special ballyhoo for "Rodeo"—a new Monogram picture—has been prepared by the studio advertising and publicity department. Highlights are special tack-cards, selling "1000 thrills, death-defying spills" and other ad material patterned after the typical lithographs used by the traveling rodeo aggregations. The same theme of broncho-busting keys the action teaser and display ads for the Cinecolor picture, starring Jane Nigh and John Archer.

House Talks Bill to Aid Professional

WASHINGTON: Many individuals in all branches of the film industry would be affected by a bill on which the House Ways and Means Committee held hearings this week.

The measure would permit professional and other self-employed persons not covered by company pension plans to put from 10 to 15 per cent of their annual incomes into special Government bonds or private retirement funds and to avoid payment of income taxes on these earnings. The taxes would be paid later, when the money is withdrawn from the fund or when the bonds are cashed.

The proposals are likely to encounter opposition from the Treasury Department and probably will not be enacted this year, but backers said that this was the first time that the proposals even had hearings.

Among the groups endorsing this legislation today were the Authors' League, the American Federation of Radio Artists and the Television Authority. They emphasized that many workers in the entertainment field free-lance, and also that incomes in this field are subject to wide fluctuation, making income taxes especially burdensome in good years, with no compensating relief in bad years.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,873 playdates.

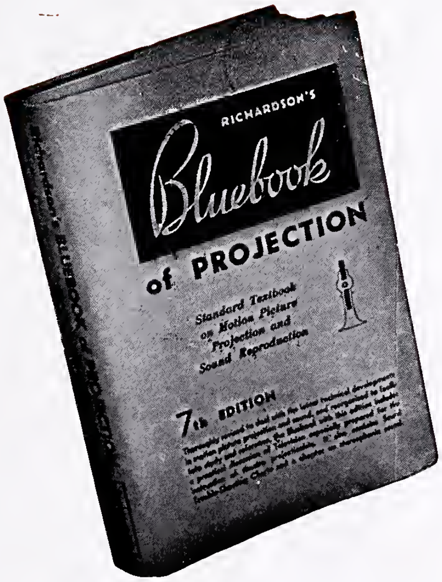
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	–	–	2	7	11
African Queen, The (UA)	30	14	4	2	–
Aladdin and His Lamp (Mono.)	–	–	2	2	2
An American in Paris (MGM)	13	45	26	39	9
Another Man's Poison (UA)	–	5	2	6	26
At Sword's Point (RKO)	–	8	11	8	7
Battle at Apache Pass (Univ.)	–	9	14	7	1
Belle of New York (MGM)	–	2	11	23	7
†Belles on Their Toes (20th-Fox)	–	5	5	–	1
Bend of the River (Univ.)	24	50	28	3	–
Big Trees, The (WB)	–	2	10	11	3
Boots Malone (Col.)	–	–	3	12	14
Bright Victory (Univ.)	–	5	13	24	18
Bugles in the Afternoon (WB)	–	2	22	22	8
Callaway Went Thataway (MGM)	2	9	34	29	10
Calling Bulldog Drummond (MGM)	–	–	–	11	8
Carbine Williams (MGM)	4	6	2	–	–
Cimarron Kid, The (Univ.)	–	27	29	16	1
*Close to My Heart (WB)	–	16	40	16	5
Deadline U.S.A. (20th-Fox)	–	1	7	3	4
Death of a Salesman (Col.)	–	–	9	5	11
Decision Before Dawn (20th-Fox)	–	1	27	42	6
*Detective Story (Para.)	2	34	28	35	5
Distant Drums (WB)	30	47	35	10	4
Double Dynamite (RKO)	–	–	6	40	11
Elopement (20th-Fox)	–	14	22	32	13
Family Secret, The	–	–	–	2	2
Finders Keepers (Univ.)	–	–	2	1	3
First Time, The (Col.)	–	2	7	4	2
Five Fingers (20th-Fox)	–	1	5	3	24
Fixed Bayonets (20th-Fox)	1	7	38	26	18
Flame of Araby (Univ.)	–	13	23	27	6
Flaming Feather (Para.)	–	1	14	8	3
Flesh and Fury (Univ.)	–	–	1	4	–
For Men Only (Lippert)	–	–	3	2	5
Fort Osage (Mono)	–	4	11	2	–
Girl in Every Port, A (RKO)	–	1	14	13	6
Girl on the Bridge (20th-Fox)	–	–	2	6	2
*Golden Girl (20th-Fox)	–	9	34	64	17
Greatest Show on Earth (Para.)	11	–	–	–	1
Green Glove, The (UA)	–	–	4	–	1
Harlem Globetrotters, The (Col.)	2	16	9	2	–
Here Comes the Nelsons (Univ.)	1	6	6	8	3
Hong Kong (Para.)	–	2	29	24	7
Hoodlum Empire (Rep.)	–	–	1	1	7
I'll Never Forget You (20th-Fox)	–	–	15	15	10
I'll See You in My Dreams (WB)	11	27	64	23	3
Indian Uprising (Col.)	–	–	5	10	1
Invitation, The (MGM)	–	3	18	22	8
I Want You (RKO)	–	5	32	20	8
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	3	4	11	5	4
Japanese War Bride (20th-Fox)	1	10	23	11	1
Just This Once (MGM)	–	–	9	16	2
Lady Pays Off, The (Univ.)	–	3	9	25	5
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	3	10	24	15
Light Touch, The (MGM)	–	–	3	17	10
Lion and the Horse, The (WB)	–	–	1	5	–
Lone Star (MGM)	8	38	51	12	3
Love Is Better Than Ever (MGM)	–	–	5	11	11
Ma and Pa Kettle at the Fair (Univ.)	29	28	3	1	1
Macao (RKO)	–	2	3	–	2
Man in the Saddle (Col.)	4	22	34	10	5
†Mara Maru (WB)	–	–	2	2	1
Marrying Kind, The (Col.)	–	6	5	–	1
Meet Danny Wilson (Univ.)	–	–	3	17	13
Model and the Marriage Broker, The (20th-Fox)	–	3	16	33	11
Mutiny (UA)	–	–	6	2	3
My Favorite Spy (Para.)	8	20	49	21	–
My Six Convicts (Col.)	–	4	1	2	1
My Son John (Para.)	–	–	–	4	9
On Dangerous Ground (RKO)	–	–	5	13	3
Pandora and the Flying Dutchman (MGM)	–	11	24	10	3
Phone Call From a Stranger (20th-Fox)	–	7	19	27	26
Pride of St. Louis (20th-Fox)	6	12	21	2	–
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	12	9	1	–	–
Rancho Notorious (RKO)	–	–	3	8	4
†Red Mountain (Para.)	–	1	3	2	–
Red Skies of Montana (20th-Fox)	–	3	2	45	6
Retreat, Hell!	2	18	23	9	8
Return of the Texan (20th-Fox)	–	2	9	8	7
River, The (UA)	–	3	2	–	1
Room for One More (WB)	10	37	28	23	2
Sailor Beware (Para.)	57	26	10	–	–
Scandal Sheet (formerly The Dark Page) (Col.)	–	–	–	2	2
Sellout, The (MGM)	–	–	1	8	4
Silver City (Para.)	–	6	50	32	4
Singin' In The Rain (MGM)	13	13	15	2	–
Snow White and the Seven Dwarfs (RKO) (Reissue)	–	10	9	4	1
Something To Live For (Para.)	–	–	1	5	3
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	–	4	15	7	2
Strange Door, The (Univ.)	–	–	4	6	2
Streetcar Named Desire, A (WB)	17	12	13	9	9
Tanks Are Coming, The (WB)	1	18	53	21	24
Tembo (RKO)	5	7	1	–	4
Ten Tall Men (Col.)	1	45	35	16	2
This Woman Is Dangerous (WB)	–	1	9	17	16
Treasure of Lost Canyon (Univ.)	–	–	6	–	6
Viva Zapata! (20th-Fox)	1	6	8	20	49
Weekend With Father (Univ.)	–	11	28	25	7
Westward the Women (MGM)	24	79	17	2	1
When Worlds Collide (Para.)	2	7	35	24	21
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	–	7	10	10	3
With A Song In My Heart (20th-Fox)	11	38	9	–	–

MOST ADVANCED TEXTBOOK ON SOUND REPRODUCTION AND PROJECTION


RICHARDSON'S
Bluebook
of PROJECTION
Standard Textbook on Motion Picture Projection and Sound Reproduction
7th EDITION

● You will find this edition the most complete and practical treatise of its kind and a sure solution to the perplexing problems of projection room routine.

The book is supplemented with a comprehensive group of TROUBLE-SHOOTING CHARTS to help meet every possible emergency in the projection room. It also includes a lightning-fast index system alphabetically arranged for swift easy reference.

F. H. Richardson's

BLUEBOOK of PROJECTION

SEVENTH EDITION — SUPPLEMENTED WITH

SOUND TROUBLE CHARTS and ALPHABETICAL INDEX

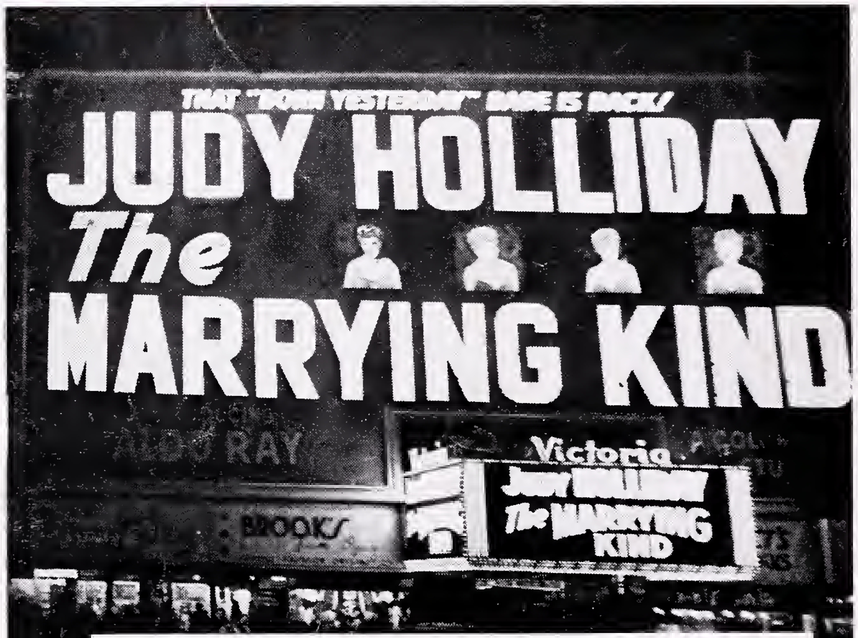
Over 700 pages. The only practical guide to good projection and quick trouble-shooting

ORDER TODAY • $7.25 POSTPAID

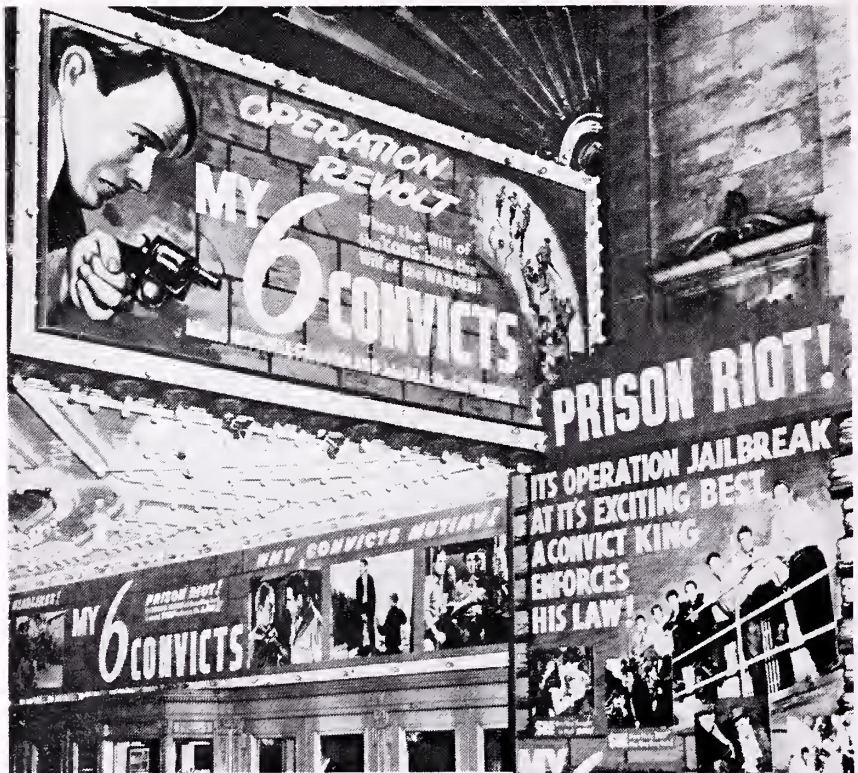
QUIGLEY BOOKSHOP
ROCKEFELLER CENTER (20) NEW YORK CITY

THIS WEEK'S BACK PAGE NEWS

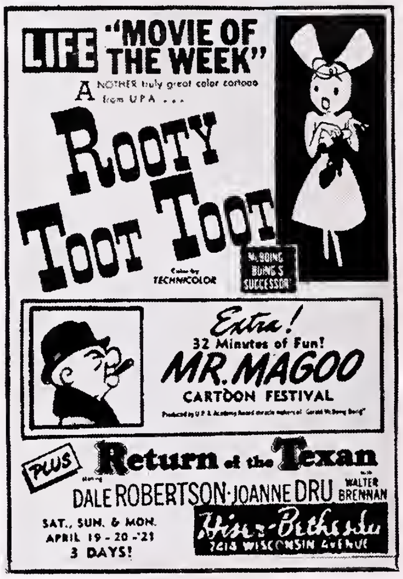
The
LAST
WORD
FROM
COLUMBIA


THAT "BORN YESTERDAY" BABE IS BACK!
JUDY HOLLIDAY
The MARRYING KIND
ALDO RAY
Victoria
JUDY HOLLIDAY
The MARRYING KIND
BROOKS

LONGEST-RUNNING HIT ON BROADWAY! Eleven honeymooning weeks at the Victoria put **THE MARRYING KIND** far ahead of all other shows in town. Judy Holliday starrer rolling up similar holdover records all over the country.


OPERATION REVOLT
MY 6 CONVICTS
PRISON RIOT!
ITS OPERATION JAILBREAK AT ITS EXCITING BEST
A CONVICT KING ENFORCES HIS LAW!
MY 6 CONVICTS MUTINY!
MY 6 CONVICTS
MY 6 CONVICTS

RIOTS AT THE BOX OFFICE! Theatres are going all-out on **MY SIX CONVICTS** to cash in on current prison-break wave. Like walking into a real prison riot is Philadelphia Stanley's typical ballyhoo front above.



LIFE "MOVIE OF THE WEEK"

ANOTHER truly great color cartoon from UPA . . .

ROOTY TOOT TOOT

Color by TECHNICOLOR

McBOING BOING'S SUCCESSOR

Extra!
32 Minutes of Fun!
MR. MAGOO
CARTOON FESTIVAL

PLUS Return of the Texan
starring DALE ROBERTSON · JOANNE DRU with WALTER BRENNAN

SAT., SUN. & MON.
APRIL 19 - 20 - 21
3 DAYS!

Hiser-Bethesda
7414 WISCONSIN AVENUE

ROOTY TOOT TOOTing to top of program goes "Gerald McBoing-Boing's" successor and UPA's **MR. MAGOO** cartoon festival, all in color by Technicolor. See top-billing shorts story above at Bethesda, Md.

IT'S A DREAM when Hollywood's 150 prettiest girls visit womanless front line soldiers in their sleep in **THE DIRTY DOZEN**, Stanley Kramer's version of Harry Brown's play.

"CROWDS will be a push-over for **PUSHOVER,"** says inflammable Cleo Moore pointing the way to more **PICKUP** kind of business in Hugo Haas' successor to last year's surprise sensation. Coming in September.

JUNE 7, 1952

MOTION PICTURE HERALD

HIGH COURT TELLS TEXAS: "YOU CAN'T BAN 'PINKY'"

Johnston Urges New Tests
To Clarify "Freedom" Status

UNIVERSAL STRESSES COLOR

HOLLYWOOD LOOKS AHEAD

—by Martin Quigley, Jr.

REVIEWS *(In Product Digest)*: JUMPING JACKS, SHE'S WORKING HER WAY THROUGH COLLEGE, STOLEN FACE, MONTANA TERRITORY, CONFIDENCE GIRL

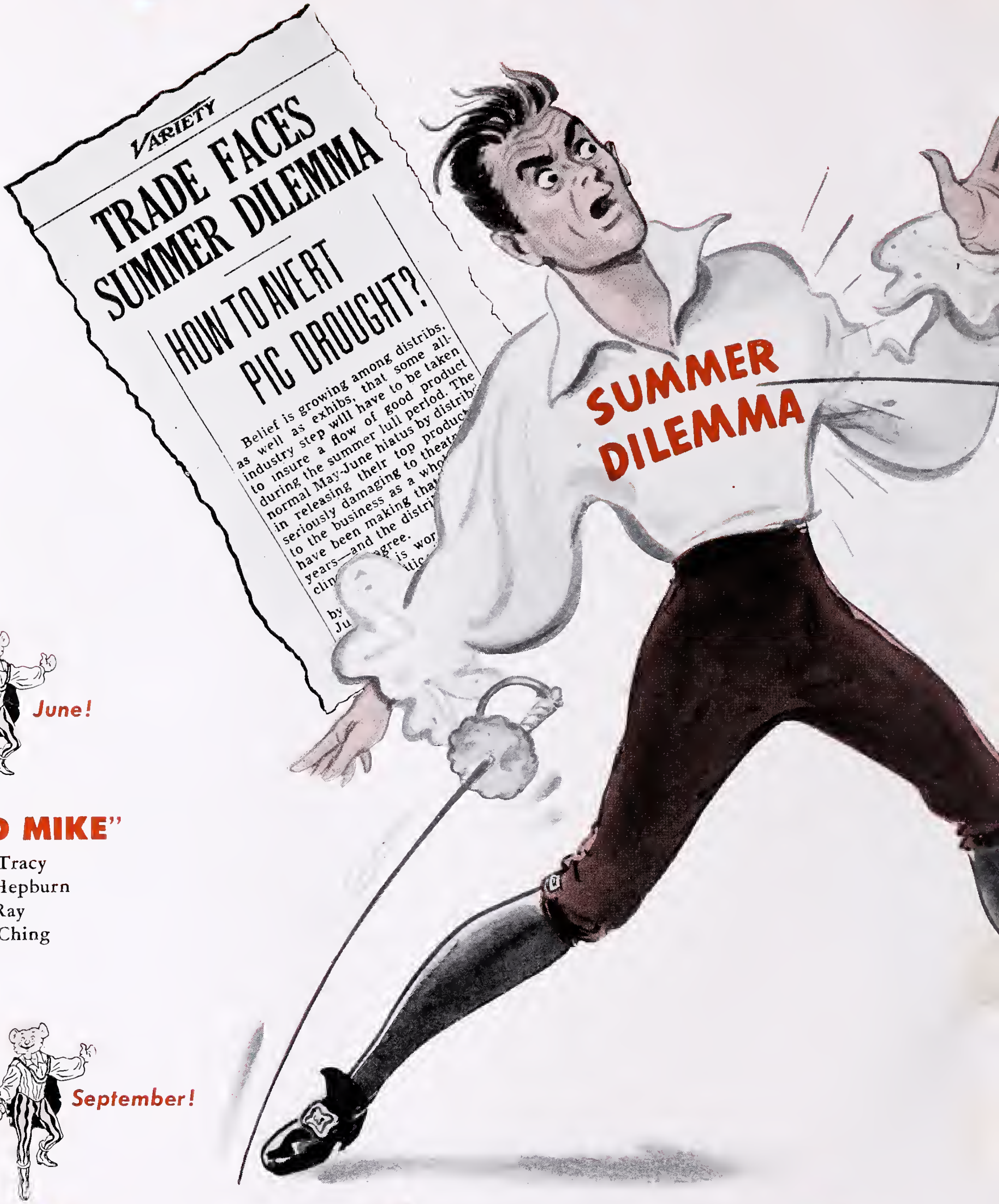
Better Theatres for JUNE

Standards for Seating Comfort
Sales-Spotting the Snack Stand
True Economy in Projection Care

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

LEO TO THE



VARIETY

TRADE FACES SUMMER DILEMMA

HOW TO AVERT PIC DROUGHT?

Belief is growing among distribs,
as well as exhibs, that some all-
industry step will have to be taken
to insure a flow of good product
during the summer lull period. The
normal May-June hiatus by distrib
in releasing their top product
seriously damaging to theatr
to the business as a whol
have been making that
years—and the distri
clin agree.
is wor
itic

by
Ju

Now!

"SINGIN' IN THE RAIN"

(Technicolor)

Gene Kelly
Donald O'Connor
Debbie Reynolds
Jean Hagen
Millard Mitchell

June!

"PAT AND MIKE"

Spencer Tracy
Katharine Hepburn
Aldo Ray
William Ching

September!

"THE MERRY WIDOW"

(Technicolor)

Lana Turner
Fernando Lamas

August!

"THE DEVIL MAKES THREE"

Gene Kelly
Pier Angeli

Now!

"THE GIRL IN WHITE"

June Allyson
Arthur Kennedy
Gary Merrill

RESCUE!

"SCARAMOUCHE"

(Technicolor)

Stewart Granger
Eleanor Parker
Janet Leigh
Mel Ferrer
Henry Wilcoxon
Nina Foch
Lewis Stone
Richard Anderson

"SKIRTS AHOY!"

(Technicolor)

Esther Williams
Joan Evans
Vivian Blaine
Barry Sullivan
Keefe Brasselle
Billy Eckstine

"IVANHOE"

(Technicolor)

Robert Taylor
Elizabeth Taylor
Joan Fontaine
George Sanders
Emlyn Williams

"LOVELY TO LOOK AT"

(Technicolor)

Kathryn Grayson
Red Skelton
Howard Keel
Marge and Gower Champion
Ann Miller
Zsa Zsa Gabor
Kurt Kasznar

"CARBINE WILLIAMS"

James Stewart
Jean Hagen
Wendell Corey

RAY BOLGE

IN

Where's Charley

COLOR BY TECHNICOLOR

It's even happier than the play—with the stars and songs of the play!

ER

?

The marvel
of merriment
and melody that
Warner Bros.
have created
will be presented
first at

Radio City Music Hall

—Next Attraction!

WITH
ALLYN McLERIE

SCREEN PLAY BY
JOHN MONKS, JR.
DANCE AND PRODUCTION NUMBERS
STAGED BY MICHAEL KIDD

DIRECTED BY
DAVID BUTLER

BEN KALMENSON DRIVE
WB
JUNE 1-SEPT. 27

DIPLOMATIC COURIER

on the way
with the
most powerful
advertising
plans
of the year
from 20th
Century-Fox!

SEE PAGES 18 and 19

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 10
June 7, 1952

The Pinky Case

IT is not surprising that the Supreme Court has reversed the Texas Courts in the Pinky case. While "The Miracle" decision left unclear the matter of censorship of films by states and communities, except that "sacrilege" was excluded, that high court decision made it known that any tolerated censorship would have to be under a clear statute and properly applied.

The banning of "Pinky" in Marshall, Texas, was a particularly outrageous example of censorship. The film was widely shown in the South without creating incidents. In those communities where potential patrons might seriously object to the plot which dealt with a Negro nurse who had passed as a white, an exhibitor could exercise his own judgment about booking the film or not.

In the "Pinky" case the manager of the Paramount Theatre in Marshall, Texas, played the picture after it was disapproved by a municipal board of censors. That board operated under a sweeping statute that gave the censors power to ban any film considered "of such a character as to be prejudicial to the best interests of said city."

Texas Courts upholding the ban relied considerably on the 1915 decision by the Supreme Court in the Mutual Film case which was superseded by "The Miracle" opinion. Motion pictures may not now be regarded as just a commercial activity subject to any kind of "prior restraint." If "prior restraints" are to be maintained, they must not depart from protections granted by the applicable freedoms under the First (freedom of the press), Fifth (due process of law) and Fourteenth (rights of citizens) Amendments of the Constitution.

The confusion that still remains is due to the fact that the Supreme Court did not decide in either the "Miracle" or the "Pinky" case that all "prior restraints" are invalid. If they had, all local censorship would have to cease. The possibility exists that the Supreme Court eventually may rule on the fundamental question.

■ ■ ■

What Price Run?

THERE are those who hold that the problems the industry has created for itself are almost as responsible as outside forms of competition for keeping potential customers out of theatres, or at the least failing to attract the maximum audience even for hit films.

Every patron and industry observer has his own pet criticism of trade practices. One of the most widely held and responsible criticisms of the present practices was discussed in forcible terms by Mr. Leonard H. Goldenson at a recent meeting of the stockholders of United Paramount Theatres. He termed the "rapid release system" currently in vogue as "harmful" in that it minimized the effectiveness of "word-of-mouth" advertising. The fact that in some major communities the total release time has been compressed into six weeks to two months "has adversely affected practically all theatres in the industry, as well as the business of producers," Mr. Goldenson said.

From a dispassionate viewpoint most exhibitors would agree with Mr. Goldenson. The solution to the problem remains elusive because threats of anti-trust suits or litigation have all tended to shorten clearances. Beyond that is meant there is more concentration on getting an early run than in making sure that their own operations first and other theatres secondly make out satisfactorily from a financial viewpoint. Some showmen have learned, unhappily, that an early run is no insurance of a profitable engagement. In fact, it is, of course, not even a question of total gross but more of gross, less film rental and other charges. Inevitably early runs have been accompanied by increased film percentages.

One difficulty is that when it comes to runs it is decidedly not a matter of "After you, my dear Alphonse." Everyone wants the best run for himself and wants his competitors to stay back or, if they have moved up, get back. In some places there now is a fear of losing what the Orientals call "face," if a retreat is made.

The distributors believe that they are unable to handle the situation on account of the trend of court decrees. However, they know that without due reason the industry is throwing away one of its major assets—that is, the faculty of being able to show its product over a long period of time within a given area so that all patrons who want to see the film can learn of its merits and suit their own convenience and pocket book in deciding when and at what theatre it is to be seen.

In certain cases multiple runs or "area saturation bookings" serve some good purposes. But, they should be the exceptions not the general rule. Even the Federal Courts have recognized that the motion picture industry could not operate with all simultaneous runs and that clearance and runs are not illegal *per se*.

Mr. Goldenson is confident that distribution and exhibition practices will change and in so doing helpful results will accrue to the whole industry. That day cannot come too soon.

■ ■ ■

Praising COMPO

MEMBERS of the Herald Institute of Industry Opinion last week gave eloquent testimony that there is much more sentiment for praising COMPO than for burying it. In fact the percentage of all three panels—exhibition, production and distribution—is so overwhelming in favor of maintaining COMPO (ninety per cent) that it may be considered a virtually unanimous vote of approval. The three score of names suggested as suitable individuals for the office of president and executive vice-president of COMPO also are indications that the experienced members of the Herald Institute find no shortage of qualified personnel. Meanwhile, even the interim committee of three proposed by Mr. Arthur L. Mayer weeks ago to run COMPO has not yet become operative. Yet 1952 is almost half through.

Letters to the Herald

Quality Comes First

To the Editor:

I cannot see any noticeable difference in our business on any certain night caused by television. The only difference I see is the difference between a good picture and a bad picture. You might be interested to know that we installed a large screen television in our Granada theatre and carried a Big Seven basketball game played in Lawrence between the University of Kansas and Kansas State. This was also carried by WDAF-TV station out of Kansas City which has perfect reception for home sets in Lawrence. We sold out way before the day of the game and could have sold another 900 seats if we had them.—*J. D. KING, Patee Theatre, Lawrence, Kansas.*

The Old and the Young

To the Editor:

I believe producers should put more young players in romantic leads with older established stars taking parts. The box office would not suffer as much in building new stars if older established stars were in the same pictures. The older stars are getting too old for juvenile romantic leads.—*OSCAR C. LAM, Lam Amusement Co., Rome, Ga.*

Send Only "Names"

To the Editor:

Personal appearances of stars are valueless if handled in the manner of the recent star tours. I am speaking for the smaller towns. Exhibitors went all out in the area in which I am located, but the Hollywood representatives were a great disappointment. From my own past experience I believe it more advisable if stars do not visit smaller towns unless they are actually important "name" stars.—*GEORGE J. RIESTER, Buckley Amusement Enterprises, Shamokin, Pa.*

Stars on TV

To the Editor:

I firmly believe no encouragement should be given to film stars appearing on TV programs except to advertise current pictures showing locally and at the time of showing. A particular instance that I believe should be discouraged immediately is this: Walt Disney's "Snow White" was shown over most TV stations in this area during the Christmas holidays, and RKO is now trying to re-release this subject due to the publicity it received on TV. I think the theatres in general should refrain from encouraging this procedure by having nothing to do with its re-release at this time as it might encourage other producers to do the same thing. When future Disney features are offered exhibitors I think they should take this direct competition by Disney into account in negotiating and be governed accordingly.—*R. N. SMITH, R. N. Smith Circuit, Mission, Texas.*

Re-Release Value

To the Editor:

When pictures are released to TV, will the distributors ever attempt to re-release them at a later date for theatre consumption or do they propose to write them off their list forever when this is done? I don't agree that a picture like "Stagecoach" which was devoured by TV has "virtually exhausted their profitable paid attendance, etc." A new generation coming along now would "go" for it in another two or three years.—*R. M. KENNEDY, Alabama Theatre Bldg., Birmingham, Ala.*

A "Blood Bank"

To the Editor:

We need "glamour" and this can be attained in no small measure by personalities being in *many* pictures per year instead of a few. Cannot our "interests" which find common ground in so many spheres and work together where the need exists do similarly with talent pools and really develop by concerted action and deep thinking what our industry really needs—Personalities?

This is our Blood Bank. We ought to be able to work-work-work and do a good job of building enthusiasm and interest from the public.—*Independent sales representative, New York City.*

Top Talent on TV

To the Editor:

It is my sincere belief that there should definitely be more of the high calibre Hollywood talent on the network TV shows. However, it seems that pre-release advertising for movies is certainly lacking, and for this reason every star appearing on TV should contract for much more publicity on their forthcoming pictures. If this is not practical, by all means cut their number of appearances or abolish them completely.—*CLARENCE E. MOSES, Bell Theatre, Marietta, Ga.*

Play Direct Role

To the Editor:

I believe that motion picture companies must play a direct role in TV production. This should begin with schedules of low-budget features and shorts. It should be emphasized that higher budget pictures can be seen to best advantage in theatres only because, (1.) nature of subject matter requiring greater concentration and exhibition of detail available on larger screens; also in many cases specialized material; (2.) people will always leave their homes for that which they are convinced is important and exceptional entertainment. But the run-of-the-mill material, familiar tired stuff is not much better than can be seen at home anyway. We must marry TV or resign ourselves to a loss of much of our domestic market.—*JESSE L. LASKY, JR., Hollywood writer.*

Program Possibility

To the Editor:

Theatre TV can really compete with home TV if the entire industry gets behind it and its potential huge earnings. The large scope of the motion picture screen offers unlimited opportunities for programming.

Hollywood should stop, look and think. Instead of going after a few pennies in home TV, the movie capital should all be devoted to fighting for theatre TV—the location of the box office and real returns, with exclusive programming.

If the industry would look ahead carefully its all-out effort would be to make theatre TV nationwide as soon as possible. "Save pennies now for dollars later" ought to be the watchword in Hollywood as far as the majors are concerned. — *LARRY WOODIN, Arcadia Theatre Co., Wellsboro, Pa.*

All Should Help

To the Editor:

Promotion of new people cannot be effective if done from a single source. It would be so much better if exhibitors could help to carry on campaigns initiated by distributors.—*Hollywood producer.*

Good Promotion

To the Editor:

Good promotional material and as many personal appearances as practical will greatly aid introduction and popularizing new faces.—*R. NORRIS HADAWAY, Alabama Theatre, Birmingham, Ala.*

MOTION PICTURE HERALD

June 7, 1952

SUPREME COURT gives "Pinky" its freedom in Texas Page 13

STATE censor boards see no status change due to decision Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

UNIVERSAL plans sharp increase in color use on film program Page 17

WILLIAM GOETZ gives some opinions on Production situation Page 17

RACKMIL expected to get Universal presidency eventually Page 20

JOHNSTON attacks high ad rates on films by newspapers Page 22

HOLLYWOOD Looks Ahead—A survey by Martin Quigley, Jr. Page 23

TV picking at lock of motion picture's product vault Page 27

SOUTHERN California unit charges malpractices by majors Page 28

BRITISH boom for Republic follows visit by Herbert J. Yates Page 30

MANAGERS can end rowdy matinees, Roy Rogers contends Page 32

FRENCH Red blow at United States is hit in France Page 34

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 36

BOX OFFICE Champions for the month of May Page 48

SERVICE DEPARTMENTS

Film Buyer's Rating Page 50

Hollywood Scene Page 33

In the Newsreels Page 41

Managers' Round Table Page 43

People in the News Page 35

Short Product at First Runs Page 49

What the Picture Did for Me Page 48

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1389

Advance Synopses Page 1390

Short Subjects Page 1390

The Release Chart Page 1391

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ Look for the various censor boards to seek changed and tightened statutes under which they operate. There is reason to believe that, with the "sacrilege" provision eliminated and the ordinances more specifically worded, state and local censorship can stand up under future court tests. When the Supreme Court ruled that films should enjoy the Constitutional privileges of the press, it balanced this sweeping comment, saying certain limitations possibly not applying to the press could be applied to motion pictures. Certainly, it did not outlaw censorship in a broad sense.

▶ With hundreds of thousands of Americans going to Europe for a holiday this summer, the foreign film market should pick up in the fall. This was true also after the war when the G. I.'s returned from the Continent and French and Italian films enjoyed a period of unparalleled prosperity and popularity.

▶ The Congressional inquiries into the morals of radio and television programming are not likely to get anywhere and there seems to be a notable lack of enthusiasm for them. In part this is due to the fact that this is an election year when politics are apt to get the headlines. And then too, the TV Code is comparatively new and the broadcasters claim it must be given a chance.

▶ Recent statistics indicate that the foreign revenue of the distributors has risen further so that it now accounts for about 40 per cent of the total income. It is pointed out, however, that the proportional total is somewhat misleading in that distribution costs abroad are higher than in the U. S.

▶ Expect the British negotiating team for a new Anglo-American film remittance agreement to come to the U. S. in August or September for sessions with Eric Johnston and the company presidents. Mr. Johnston has a letter on hand suggesting the switch and indications are that he is agreeable. The British are said to feel that their coming here has certain advantages for while they represent one well worked-out point of view, Mr. Johnston and the SIMPP representative must confer with their principals in New York. This latter process could be shortened considerably, and a decision hastened, if the talks come off in New York.

▶ Interest in theatre television will be revived in the summer with the big fight June 23 and the demonstrations of 20th-Fox's Eidophor June 25. If the necessary lines can be cleared, the bout will be a real national event, with theatres carrying it from New York to the west coast. Theatre TV spokesmen feel large-screen TV needs a boost if there are ever to be enough theatres to insure a continuous flow of program events.

▶ Top sales executives are becoming increasingly irked at the caution with which their legal advisers approach each move they make. The attorneys, working toward a reduction of the number of suits filed against their companies by exhibitors, are reluctant to approve any change or innovation in a selling pattern, thus hampering the area in which the sales executives can maneuver in trying to find new contracts.

▶ Exhibitors throughout the country—those unable to attend the meeting of Texas COMPO—will look with keen interest at the plan prepared by Paul Short of National Screen Service to combat the traditional pre-school vacation slump in theatres. Mr. Short will expound on the project at the gathering, and theatre operators can take heed on fighting these traditional off-business periods.

▶ Television set sales in the third quarter, starting July 1, should be an interesting omen for the film industry to watch. Set makers have claimed they were hampered by lack of metals and consumer credit curbs. The credit controls have now been removed and metal allocations have also been substantially increased.

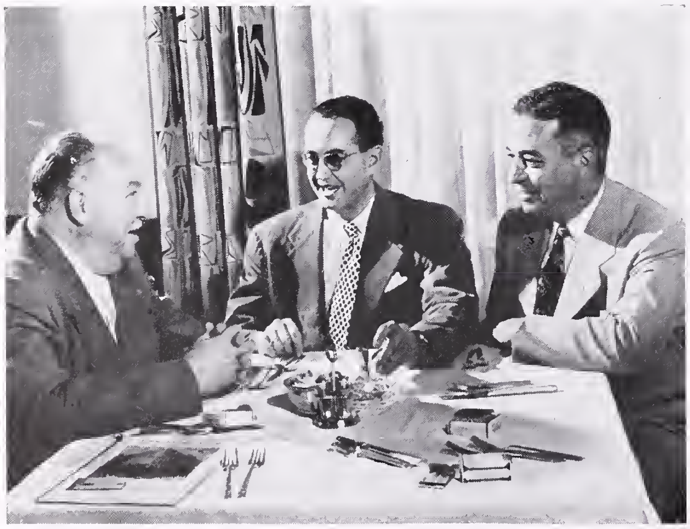
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

Have a Coke
Coca-Cola

IN ANNUAL CONVENTION, at Louisville, the Kentucky Association of Theatre Owners, above and at left. Above are: Annabel Ward, Virginia and Kentucky theatres, Somerset; Leon Bamberger, RKO Radio sales promotion manager; Adelade Ward, Somerset; and Harold Sliter, Lexington. At the left: Eddie Huber, 4th Ave. Amusement, Louisville; E. L. Ornstein, Ornstein circuit, Marengo, Ind.; Iva Moore, Orpheum, Mitchell, Ind., and Henry J. Stites, KATO general counsel.

VISITOR TO NEW YORK, left, Ray Syufy, Vallejo, Cal., exhibitor, standing, center, is shown promotional campaigns at the Universal-International home office by Charles Simonelli, seated, eastern ad-publicity manager; Jeff Livingston, right, eastern ad manager; and Phil Gerard, eastern publicity manager.



THE DISCUSSION is about "I Dream of Jeanie." The men at the left are William Martin Saal, executive assistant to Republic president Herbert J. Yates; Trueman Rembusch, president of Syndicate Theatres, Indiana, and a national Allied leader; and Bernard Brager, Republic Indianapolis branch manager.

EL AL
ISRAEL

AL LEWIN, above, as he left New York for Israel and Morocco, where he will produce "Saadia" for MGM. This trip is for research. Mr. Lewin is writing the script. His last for the company was "Pandora and the Flying Dutchman" which he made in association with Joseph Kaufman.

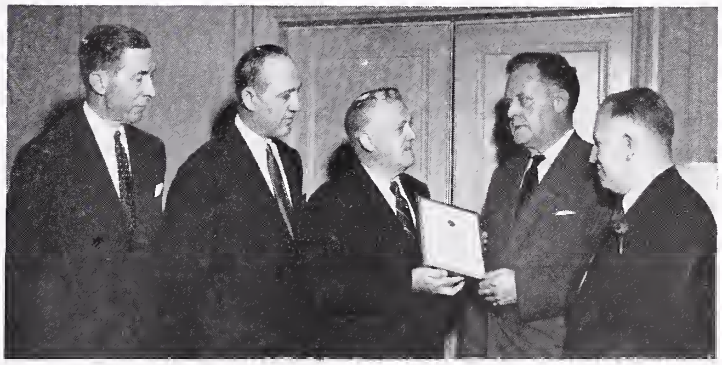
By the Herald

CHARLES PFISTER, new president of the Independent Theatre Owners of Ohio, Allied unit, met reporters Tuesday morning in the boardroom of Universal Pictures, his host in New York. He told about his unit's plans for film industry participation in a state fair. See page 43. With him is Maurice Bergman, right, the company's public relations executive.

THE PANORAMA at the right is part of the scenery for MGM's "I Love Melvin." Crews have been shooting from New York's Empire State Building.

AT THE ANNUAL SALES MEETING, in Toronto, of Paramount Pictures of Canada, left. Seated, and in order, are Pat Hogan, Bill Kelly, Tom Dowbiggin, Gordon Lightstone, Russ Simpson, Syl Gunn, Robert Murphy. Standing, second row, Larry Gibson, Romeo Goudreau, Al Iscove, Robert Lightstone, Norman Simpson, Ralph Thorne, H. Q. Burns, James Rea, and Win Barron. Third row, W. J. O'Neill, William Young, Ted Huber, and Mickey Stevenson. Mr. Lightstone, Canadian general manager, was presiding officer at the two-day meeting in the Hotel Royal York.

MEETING at Chatham, Ontario, the Theatre Managers of Western Ontario wished farewell to Harland Rankin, seated left, and gave him greetings for Mexican showmen. The men are, standing, Harvey Sills, "Buz" Blondell, and Vannie Chauvin; and, seated, right, Harry Wilson, unit president. Mr. Rankin, head of the Rankin circuit, is satisfying his curiosity about film business below the Rio Grande.



COMMENDATION, from the New York department of the American Legion, to producer Louis de Rochemont, for "Walk East on Beacon." In array are Matthias R. Griffin and Edward Scheidt, FBI; Colonel James Demarest, New York Department Commander; Mr. de Rochemont; and James F. O'Neill, *American Legion Magazine* director and past Legion commander.

The Vital Spark

Ever since the early days of the business of motion pictures, exhibitors have been accustomed to know that product worth the selling is worth the telling in unmistakable fashion in their trade paper.

That feeling has not changed. In these realistic times, it is more pronounced than ever.

His trade paper, through the many services it renders, has become an integral part of the daily business life of the exhibitor. Its advertising pages have come to reflect to him the product situation.

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—*or lack of telling about it*—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

The vital spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold."*

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it soon enough; (2) Make it effectively proclaim the box-office values of the picture; (3) Publish a sufficient continuity of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling—*to* the exhibitor and consequently *through* the exhibitor. Its cost is dimes that bring dollars—for the producer, the distributor *and* the exhibitor. It is the vital spark for the power that produces greatest results!

Check List

of recent or
forthcoming releases
featured in advertising*
in *MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
ABOUT FACE (5 Pages)	Warner
AFRICAN TREASURE	Monogram
ANYTHING CAN HAPPEN (2 Pages)	Paramount
ATOMIC CITY (2 Pages)	Paramount
BELLES ON THEIR TOES (5 Pages)	20th-Fox
BITTER RICE	Lux
BRAVE WARRIOR (2 Pages)	Columbia
CARBINE WILLIAMS (2 Pages)	MGM
CARSON CITY	Warner
CLASH BY NIGHT (2 Pages)	RKO
GOBS AND GALS (2 Pages)	Republic
THE HALF-BREED (2 Pages)	RKO
HAS ANYBODY SEEN MY GAL?	Universal
HERE COME THE MARINES	Monogram
JUMPING JACKS	Paramount
KANGAROO (6 Pages)	20th-Fox
LADY IN THE IRON MASK (2 Pages)	20th-Fox
LADY POSSESSED	Republic
LOVELY TO LOOK AT (2 Pages)	MGM
LYDIA BAILEY (2 Pages)	20th-Fox
MA & PA KETTLE AT THE FAIR (2 Pages)	Universal
MARA MARU (6 Pages)	Warner
MY SIX CONVICTS (5 Pages)	Columbia
THE NARROW MARGIN	RKO
PAT AND MIKE (3 Pages)	MGM
PAULA	Columbia
PICKWICK PAPERS	Renown
THE PRIDE OF ST. LOUIS (2 Pages)	20th-Fox
RED MOUNTAIN (2 Pages)	Paramount
THE SAN FRANCISCO STORY (2 Pages)	Warner
SCARAMOUCHE	MGM
SHE'S WORKING HER WAY THROUGH COLLEGE	Warner
SINGIN' IN THE RAIN (8 Pages)	MGM
SKIRTS AHOY!	MGM
SOUND OFF (3 Pages)	Columbia
THIEF OF DAMASCUS (3 Pages)	Columbia
3 FOR BEDROOM C	Warner
WALK EAST ON BEACON (2 Pages)	Columbia
THE WILD HEART (3 Pages)	RKO
THE WINNING TEAM (3 Pages)	Warner
THE WORLD IN HIS ARMS (2 Pages)	Universal
A YANK IN INDO-CHINA	Columbia

*Pictures featured in *Herald* advertising during past 6 weeks.

SUPREME COURT GIVES 'PINKY' TEXAS FREEDOM

New Court Tests Urged to Get Clear-Cut Ruling on Film Censor Standing

The U. S. Supreme Court this week unanimously reversed the conviction of W. L. Gelling, exhibitor of Marshall, Texas, for showing the film "Pinky" but gave no detailed reasons for its action other than to cite last week's precedent-making decision in the "Miracle" case.

Although the "Pinky" ruling was seen as an elaboration on the "Miracle" opinion and thus another blow against censorship, industry observers this week were still confused over the actual meaning of the high court's actions.

They felt that in view of the position taken by the Justices in the two cases already decided, a number of further test cases would have to be taken to court in an effort to elicit from the Supreme Court a more precise definition of the extent to which censorship can be applied by states and communities.

Johnston Sees Further Blow to Censorship

Eric Johnston, president of the Motion Picture Association of America which had thrown the weight of its support behind "Pinky," said the Court's action had driven "another nail into the coffin of motion picture censorship by Government."

He said the MPAA was "starting immediately to examine and prepare" a number of legal actions "to require censor boards to carry out the mandate of the court." Censorship of newsreels by Ohio would be one of the first issues tackled by the Association, Mr. Johnston said.

Reversing a ruling that dated back to 1915, the Supreme Court last week said that "expression by means of motion pictures is included within the free speech and free press guarantee of the First and Fourteenth Amendments."

The unanimous opinion, written by Justice Tom C. Clark, contained several modifying comments, however. One recognized accepted limitations on exhibition "in exceptional cases." Another said it was not necessary for the Court to decide whether a state can censor films "under a clearly drawn statute designed and applied to prevent the showing of obscene films."

"Miracle" Ruling Held Only to Narrow Issue

The jurists ruled that New York State had no right to ban "The Miracle" on the grounds that it was "sacrilegious." The Court showed a definite tendency to stick to this narrow issue rather than the broad question of censorship.

The "Pinky" ruling was handed down Monday in a brief order which merely noted the High Court's stand in the "Miracle" case and referred also to a 1948 decision striking down a New York State attempt to punish a vendor of lewd magazines. In that case, Winters *vs.* New York, the majority said the New York statute under which Winters was punished was too vague, and that statutes which bore criminal penalties had to be fairly explicit as to what they were to ban.

Justice Felix Frankfurter added comment noting that Marshall's municipal ordinance authorized the city board of censors to rule against a showing when the board felt the film was "of such character as to be prejudicial to the best interests of the people of the city."

This wording, the jurist felt, offends the due process clause of the 14th Amendment on the score of "indefiniteness."

Mr. Gelling was fined $200 when he played "Pinky" for three days in February, 1950, ignoring the disapproval of the city's board of censors which had not been active since it outlawed showing of "Birth of a Nation" many years ago. The Texas Court of Criminal Appeals upheld the fine imposed on Mr. Gelling and cited as the basis of the decision the Supreme Court's 1915 ruling which held specifically that motion pictures did not enjoy the Constitutional privileges and guarantees of the press.

Mr. Gelling's appeal to the Supreme Court not only attacked the validity of the Marshall City ordinance but also questioned the city's law as being vague and indefinite.

Industry lawyers this week expressed disappointment over the fact that the high court had reversed the "Pinky" verdict without writing an opinion. The case had been backed by the industry in the expectation that it might result in a clear-cut decision of a basic nature against censorship. Hade it gone to the Court before "The Miracle," "Pinky" might have brought about a much more definite ruling from the Justices, the lawyers feel.

Holds Important Clue to Court Attitude on Censor

Film attorneys do think that the "Pinky" ruling does hold some good in that it provides another clue to the Court's attitude towards censorship as such. Opinions are divided as to whether the ruling does away with the banning of films dealing with racial issues. It is pointed out that this affects the American producers much more than the

(*Continued on following page*)

CENSOR BOARDS OF STATES SEE NO CHANGE IN STATUS

Following the Supreme Court's decision in the "Miracle" case, censors in the various states have been studying the decision but none profess concern over their future employment. On the contrary.

Comments from censorship board spokesmen generally indicated their belief that the Supreme Court decision if anything had strengthened rather than weakened their position. In New York, Charles A. Brind, Jr., counsel for the Board of Regents, pointed out that the Court's action, while forcing reinstatement of the "Miracle" license, left the other provision of the New York statute basically intact and valid.

Dr. Hugh M. Flick, director of the Motion Picture Division of the State Education Department, observed that "if the present statutes are inadequate, it would seem that immediate steps should be taken to formulate legislation which would protect the public against examples of unscrupulous exploitation."

In Pennsylvania, Abraham J. Levy, special deputy attorney general assigned to the State Board of Motion Picture Censors, believed that the Supreme Court ruling had actually strengthened the state's right to censor films on "moral" grounds. "It has been our contention, upheld by the courts, that censorship for immorality goes beyond the sense of the word in relation to sex. We feel that it involves violation of other mores or customs of the community," he said.

In Ohio, Clyde Hissong, state director of education and chief film censor, foresaw no immediate effect on Ohio film censorship as a result of the Supreme Court's action. The Ohio statute allows theatres to show "only such films as are in the judgment and discretion of the Department of Education of a moral, educational, amusing or harmless character." The Ohio law was passed in 1912 and upheld by the Supreme Court in 1915.

The Maryland censor, Sydney R. Traub, like others, pointed out that his group hardly if ever is called upon to rule on "sacrilegious" films. "We shall continue to act upon pictures as we have in the past within the limits defined by the Maryland statute, with he exception of the 'sacrilegious' provision," he declared.

"PINKY" CASE

(*Continued from preceding page*)

"sacrilege" decision since films of a sacrilegious nature are not likely to be produced under the Production Code.

But here again the Court has not made it clear whether it is in favor of the abolition of censorship on all pictures treating the topic of race relations, or whether it is merely a matter of the statute's language.

Specified Freedom from Pre-Publication Limited

In the "Miracle" opinion, Justice Clark wrote that freedom from pre-publication restraint was not unlimited. He added that "the limitation has been recognized only in exceptional cases." The question now arises whether the racial theme does or does not constitute such an exceptional instance.

While many of the Court's comments are open to future interpretation, two definite censor curbs have evolved. One, arising from "The Miracle," is that sacrilege is not sufficient reason to warrant the ban of a picture. And the second is that a censorship statute must be definite and can not be loosely worded if it is to be applied at all.

With the Court citing the Winters case in ruling on "Pinky," that case now takes on added significance for the industry. In Winters *vs.* New York the high court reversed a lower court decision which said New York state could ban the distribution of magazines made up of news or stories of criminal deeds of bloodshed or lust "so massed as to become vehicles for inciting violent and depraved crimes against the person."

Delivering the majority opinion, Justice Reed said the court recognized the right of the state to use its police power to minimize incentives to crime. But, he added, entertainment magazines are as much entitled to "free speech" protection as the best of literature and they were equally subject to control if lewd, indecent, obscene or profane. Justice Reed said there had to be ascertainable standards of guilt. "Men of common intelligence can not be required to guess at the meaning of the enactment."

Status and Future of State Boards Uncertain

The Court's two rulings in the "Miracle" and "Pinky" cases, while seen as seriously undermining the position of the censors, so far have had no effect on the various censor boards other than the admission that any statute providing for the elimination of "sacrilegious" films was inoperative, under the court decision.

State censorship boards are currently operating in New York, Maryland, Ohio, Kansas and Pennsylvania. Massachusetts censors film on Sundays only, and Louisiana has a censorship statute on the books but has never enforced it. Between 60 and 80 local communities also have censor boards but comparatively few of them function continuously.

Mr. Johnston said it was obvious from the Court's decisions that "the continued censorship of newsreels in Ohio or wherever practiced is a clear-cut violation of the Constitution." He added that there was no more justification for censoring newsreels than there would be to censor "what goes into a newspaper or what is carried in the news reports of the press association."

The MPAA president called the "Pinky" decision "encouraging and gratifying" and he said it was the Association's position that the screen "is entitled to equal treatment in every respect with the press, including freedom from censorship and freedom from discriminatory taxation and legislation."

SKOURAS ELATED OVER DECISION ON "PINKY"

Spyros P. Skouras, president of Twentieth Century-Fox, voiced elation this week over the Supreme Court's ruling in the "Pinky" case. "We were certain that the industry's right to examine in the form of entertainment social customs and the relations between groups would be upheld," he said. "This opinion is shared by the majority of American audiences who have thus far attended showings of 'Pinky' throughout the U. S. in numbers far exceeding 25,000,000." The picture was a 20th-Fox production.

FCC Paramount Hearing End Now Is in Sight

WASHINGTON: After 20 weeks of Paramount hearings, the end of the Federal Communications Commission inquiry now is finally in sight but it may be a month or more before the sessions will end. The next few weeks of hearings may be held perhaps only one or two days a week.

Last week, Ralph D. Goldberg, Omaha exhibitor, told the FCC of attempts by United Paramount Theatres director A. H. Blank to force him to cease competing with the Blank circuits. Most of Mr. Goldberg's testimony covered the period from 1929 to 1941. This week, David K. Edwards, manager of the Paramount in Salt Lake City, told of alleged threats by Leonard Goldenson, UPT president. Earlier, Mr. Goldenson had denied he had made these threats to obtain control of the house.

Dr. Allen B. DuMont was to have returned to the stand Thursday to present to the FCC his official position on the proposed merger of UPT and the American Broadcasting Company. Arthur Levey, Skiatron president, is expected to be recalled to the witness stand later.

Open Southern Drive-In

The New Sun-Set Drive-In theatre at Broad River Rd. and Sunset Drive, Columbia, S. C., held its formal opening last week. Owned by the Highway 601 Drive-In Theatres, the open-air installation accommodates 404 cars and has chairs for walk-ins.

Paramount Gains Seen By Balaban

Barney Balaban, president of Paramount Pictures, told the annnual meeting of stockholders in New York this week that "despite higher taxes and a somewhat more than normal seasonal decline in the domestic box office, our estimated net for April and May is running a little ahead of the comparable period in 1951."

He added that it was difficult to estimate June of 1952 in comparison with June of 1951 and observed that it was "quite evident that our industry has not yet emerged from the period of transition which we have been undergoing since business started to decline from the all-time peak of the prosperous war years."

In the first place, he said, the industry has been experiencing an internal readjustment brought about by the anti-trust litigation which has given rise to "far-reaching and expensive changes in methods of distributing pictures in the domestic market." Secondly, the film industry, like other industries, "has had to cope with rising costs of production."

Discussing the effects of television, Mr. Balaban said it was clear it had its adverse effects on the business but that the company had always felt that, in the long run, it "represented an opportunity rather than a threat to us."

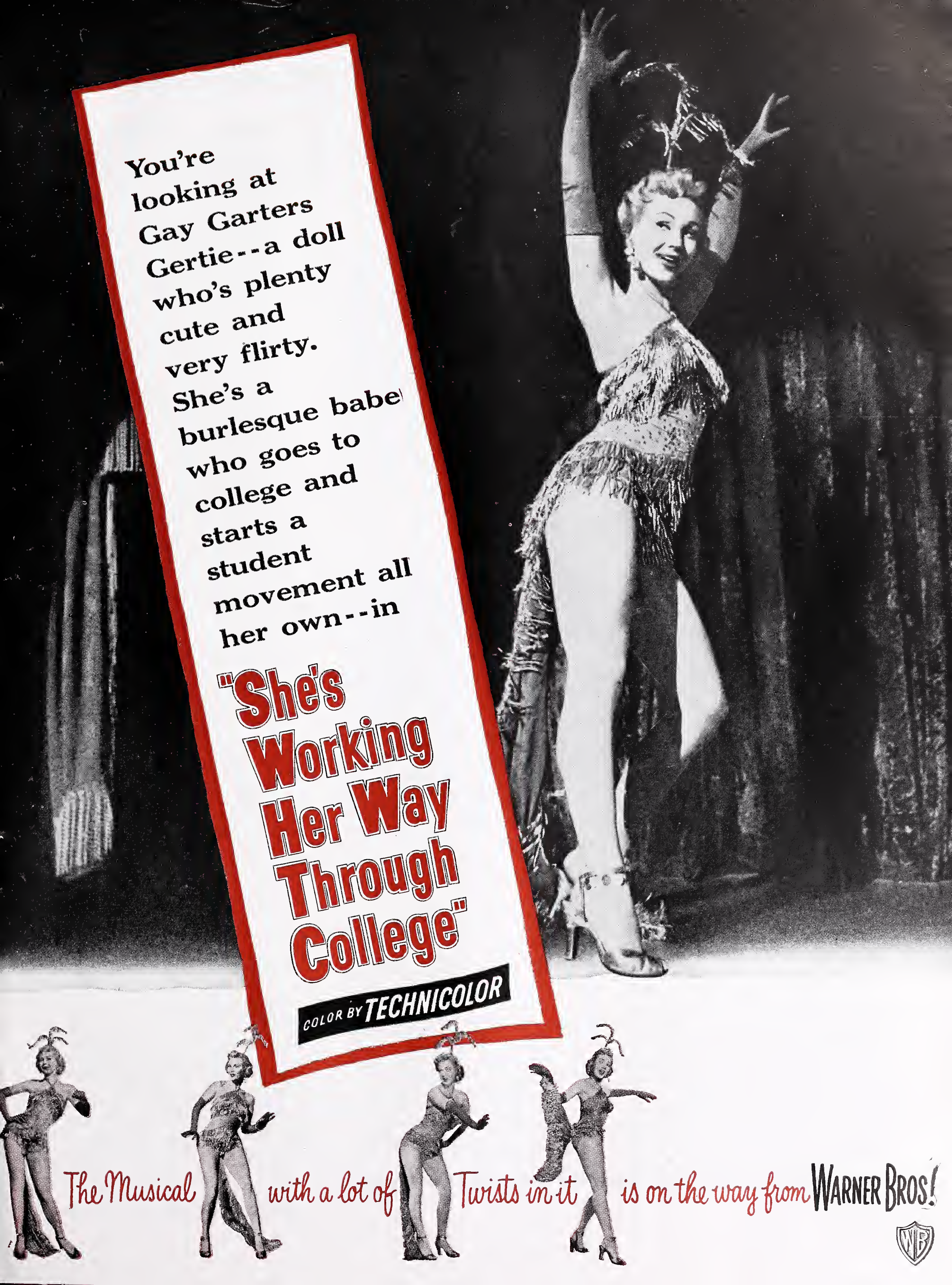
At the meeting, Paramount gave stockholders their first glimpse of Telemeter, the device developed by International Telemeter Corp. in which Paramount holds a 50 per cent interest. The stockholders were handed a copy of "The Story of Telemeter" and a brochure outlining the advantages of the system which was shown in action to small groups.

Mr. Balaban voiced his confidence that Paramount had a constructive role to play in the development of television, and he disclosed that there would be an announcement soon on new developments in research on the direct-view color television tube developed by Chromatic Television Laboratories, a company in which Paramount holds a 50 per cent interest.

Mr. Balaban cited the success of "The Greatest Show on Earth" as proof that the public continues to support top pictures. "A really outstanding picture does as well today as it did in 1946—at the very height of our unprecedented prosperity," he said. "The other side of the coin is that some weaker pictures do not do as well as they might have done before."

Famous Votes Dividend

OTTAWA: Famous Players Canadian Corp. last week declared a 30-cent dividend on its common stock for the quarter ended June 30, 1952. It is payable June 21 to shareholders of record June 6.



You're looking at Gay Garters Gertie--a doll who's plenty cute and very flirty. She's a burlesque babe who goes to college and starts a student movement all her own--in

"She's Working Her Way Through College"

COLOR BY TECHNICOLOR

The Musical with a lot of Twists in it is on the way from WARNER BROS!

Terry Ramsaye Says

A REAL CAREER—The passing of Albert D. Lasker brings a flow of recollections of a significant and very American career which the historians of the future may evaluate as much more important than the considerable recognitions of his day. More than any other single person he led and contributed to the evolvement of advertising as a great controlling factor in the swiftly developing national industrial economy. He grew with it, as a part of it. At age 18 in 1898—that was back in Spanish-American war days—with three years of newspaper reporting behind him, he joined the staff of the Lord & Thomas advertising agency. Twelve years later he was the owner, ten years deep in the twentieth century.

Mr. Lasker's basic formula was one of simple common sense, a design to make advertising "salesmanship in print," stranding together in behalf of the merchandise " . . . its ideas, its news and drama" and then to "make it sing." Importantly he recognized, developed and made the fame of some geniuses in copy writing, and paid them. He set a pace and a pattern which had vast and yet unmeasured influences upon the fortunes of journalism. He acquired authority and as early as 1912 he was urging advertisers to multiply their budgets five or ten times, and backing his judgment by promising extensions of credit for as much as a year. He bought and sold courage, and daring, too. It made him wealthy, on a commission basis.

There came a day about 1937 when some factors in the motion picture industry, recognizing his success perhaps better than its principles, sought his advice about some acute internal concerns. He refused formal employment and privately gave some plain, direct advice across the luncheon tables of Hollywood. It got attentive listening and some vigorously resentful reactions from those to whom it sounded like sharp medicine. He waved goodbye and sailed for Europe. Time and consequences have supported his observations.

In his recognition of the functions of commerce Mr. Lasker was notably constructive. He knew the people to a depth that made him an advisory force in politics. This also gave him a generous interest in special social causes of broad address.

Mr. Lasker as an important success in commerce was notable for knowing when he had enough. Ten years ago, at the height of his career, he dissolved Lord & Thomas and went into a vigorously active retirement to engage with continued energy in the pursuit of interests and causes that seemed to him more worth while than seeking more money or more power. He was not enslaved by success. He was friendly with life.

* * *

CURSE OF COMMERCE—The declaration of Justice Tom C. Clark, incident to the decision of the Supreme Court in "The Miracle" case, that the screen is not to be indicted for being a business is an official enunciation of a principle of broad application to the American Way. It needs to be said again and again.

It answers with more than reproof the arrogant decision of 1915 by the same court in the appeal on the Ohio Mutual Film Corporation case, where it was held in substance that the films were beneath the older arts and media, being sheerly commercial, hence unworthy of constitutional protection.

Industry and business are the basic devices for the support of our civilization. In the main they have been constructive enough for the nurture of all western civilization. They are the instruments by which society sustains itself. Free enterprise is as essential and varies little from the freedom to raise a patch of potatoes or raise a pig. Success in business honestly conducted is a testimonial to the performance of service. Competition helps to keep it honest. Failure denotes failure to serve.

The motion picture institution of America is a spectacular demonstration of success. It has generally been so flamboyant in its success and its boastings of millions and glories that among critics it has invited jealousies and hates that befall every conspicuous success. That has long been manifest, ambered in such phrases as "soulless corporation," and "malefactors of great wealth."

It is therefore significant to have the court now observe: "It is urged that the motion pictures do not fall within the First Amendment's aegis because their production, distribution and exhibition is a large scale business conducted for a private profit. We cannot agree. That books, magazines and newspapers are published and sold for a profit does not prevent them from being a form of expression whose liberty is safeguarded by the First Amendment. We fail to see why operation for a profit should have any different effect in the case of motion pictures. . . ."

The industry without profit does not serve. Honest success is an attest of service, and an honor. That is basic.

Distributor Tactics Hit By Rembusch

LOUISVILLE: Distributors and to a lesser extent exhibitors have begun to feel more and more that "the world owes them a living," Trueman T. Rembusch, president of Allied Theatre Owners of Indiana and past president of National Allied, told the sixth annual convention of the Kentucky Association of Theatre Owners here at the Brown Hotel last week.

Specifically, distributors feel that the exhibitors owe them a living, Mr. Rembusch said, adding that despite a declining box office during the past two years, distributors generally have increased their gross income before taxes. He then outlined the six complaints which the Allied States board had made against the distribution practices of Paramount.

Exhibitors who want to stay in business must bring their merchandising methods up to date by developing a firm, devoted and loyal new generation of theatre-goers. Mr. Rembusch described the decline of children's attendance as "alarming" and suggested that to insure long-range business, exhibitors must see that the movie-going habit is instilled in the age group from five to 12 years. Loss of this group means loss of adult patronage in later years, he pointed out.

He then told of a test series of children's matinees highlighted by giveaways which, he said, had been very successful and were now generally being instituted throughout his circuit.

Another convention speaker, Earl W. Penrod, of Affiliated Advertising Distributors, also discussed giveaways, saying that they decidedly were not gambling but rather another form of advertising. "Its sole purpose is to stimulate interest in the theatre and to protect an investment by getting the people in the habit of coming to the movies," he said.

Among the other speakers at the two-day meeting were Leon J. Bamberger, RKO Radio sales promotion manager, and Marc J. Wolf, president and general manager of Y. and W. Theatres and last year's Variety Club International chief barker. Election of officers of the association will be held at a meeting in July.

See Limit on College Football for Pay TV

A memorandum sent to colleges by the television committee of the National Collegiate Athletic Association this week urged future limitations on the availability of college football games for "pay-as-you-see" home TV. The memo cited the dangers of keeping college football from getting out of bounds as "big business" and the need to maintain its amateur status. The association also announced other TV restrictions.

UNIVERSAL TO INCREASE COLOR FILM SCHEDULE

AS WILLIAM GOETZ SEES IT:

"A good picture is one that grosses substantially more than it costs."

Photos by the Herald

"Star tours are a double benefit—to the picture and to the personality."

"I do not believe in producing pictures myself—I have producers who are too good."

"The way to production economy is seeing carefully in advance where you are going."

Heads Say More Pictures in Color to Mean More Exhibitor Black Ink

Universal-International plans a 50 per cent increase in the use of Technicolor in its 1952-53 production schedule as a result of "the excellent reception afforded by exhibitors and public alike" to color productions, it was announced this week.

The increase in the use of Technicolor—resulting in 75 per cent of the 1952-53 schedule being in color—was one of the foremost decisions reached at a series of sales meetings just completed at the Hollywood studios.

Leading Executives in Attendance on Coast

In attendance at these meetings were N. J. Blumberg, president; Leo Spitz and William Goetz, studio heads; Alfred E. Daff, vice-president and director of world sales; Edward Muhl, vice-president and studio general manager; Charles J. Feldman, domestic sales manager, and David A. Lipton, vice-president in charge of advertising and publicity.

In New York this week, Mr. Goetz, en route from the west coast to Europe, said that the company's budget would be increased by the addition of a number of top feature productions to the forthcoming schedule. At a press conference, the studio executive also said he was willing to discuss with representatives of the Organization of the Motion Picture Industry of New York proposals to hold public exhibitions of equipment and personnel of the three branches of the industry.

Earlier, Fred J. Schwartz, head of the New York organization, deplored what he termed the ignoring by Hollywood executives of the exhibitors' expressed desire to confer on the possibilities of setting up such exhibitions, first at New York's Grand Central Palace and later in other cities throughout the country.

Would Be Glad to Talk With Any Exhibitor

Mr. Goetz said that he had heard nothing of these plans but that he would be glad to discuss them with any exhibitors who could devote the time and expense to go to Hollywood for the purpose.

Universal's large increase in the use of Technicolor will result in more Technicolor releases by that company than any other studio, according to the Hollywood announcement. Plans also call for the continuance of the present high level of production, which this year provided 36 pictures. The steady flow of three releases a month regardless of seasonal business was confirmed to meet the needs of exhibitors for mass audience appeal pictures delivered at regularly established intervals.

The increased use of Technicolor further reflects the company's adherence to exhibitors' requests, it was said. Reports have been received that Technicolor is one of the most effective means of off-setting the competition from other entertainment media.

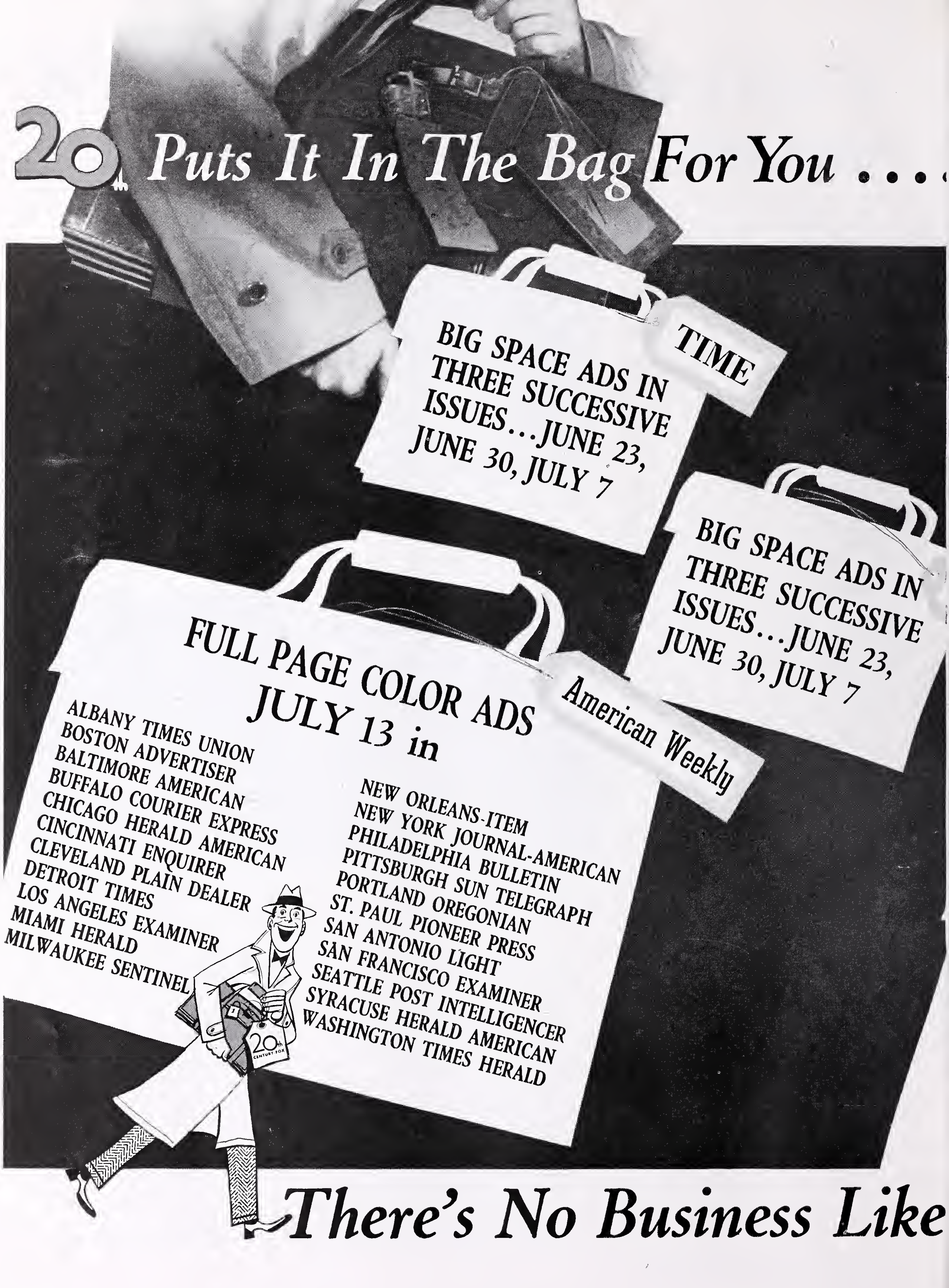
Increased color use also is to be extended to promotion, Mr. Lipton said, in connection with the campaign being prepared for "The World in His Arms," the costliest and most extensive national advertising campaign in Universal history.

Designated as the company's 40th Anniversary motion picture, the film, which stars Gregory Peck and Ann Blyth, will be presold through the medium of 16 national magazines in full-color ads. Both expenditure and coverage will substantially exceed the national campaigns for "The Egg and I," "Harvey" and "Bend of the River," the three pictures heretofore highest in U-I's national ad budgeting.

Mr. Lipton also stressed that this campaign would make greater use of national Sunday supplements than ever before, providing a total readership of 128,000,000.

"One of the great advantages of the Sunday supplement," said Mr. Lipton, "is that it permits us to use full color advertisements virtually in the local newspapers." "The World in His Arms" will include three such advertisements timed to appear on successive weeks in 65 principal cities and their major newspaper circulation areas. The campaign is scheduled to take

(Continued on page 20)



20th Puts It In The Bag For You ....

TIME

BIG SPACE ADS IN THREE SUCCESSIVE ISSUES...JUNE 23, JUNE 30, JULY 7

BIG SPACE ADS IN THREE SUCCESSIVE ISSUES...JUNE 23, JUNE 30, JULY 7

American Weekly

FULL PAGE COLOR ADS JULY 13 in

ALBANY TIMES UNION
BOSTON ADVERTISER
BALTIMORE AMERICAN
BUFFALO COURIER EXPRESS
CHICAGO HERALD AMERICAN
CINCINNATI ENQUIRER
CLEVELAND PLAIN DEALER
DETROIT TIMES
LOS ANGELES EXAMINER
MIAMI HERALD
MILWAUKEE SENTINEL
NEW ORLEANS-ITEM
NEW YORK JOURNAL-AMERICAN
PHILADELPHIA BULLETIN
PITTSBURGH SUN TELEGRAPH
PORTLAND OREGONIAN
ST. PAUL PIONEER PRESS
SAN ANTONIO LIGHT
SAN FRANCISCO EXAMINER
SEATTLE POST INTELLIGENCER
SYRACUSE HERALD AMERICAN
WASHINGTON TIMES HERALD

There's No Business Like

..} *with a National Pre-Selling Campaign to 133,000,000 Readers!*

Newsweek

FULL PAGE COLOR ADS
TO COINCIDE WITH YOUR PLAYDATE

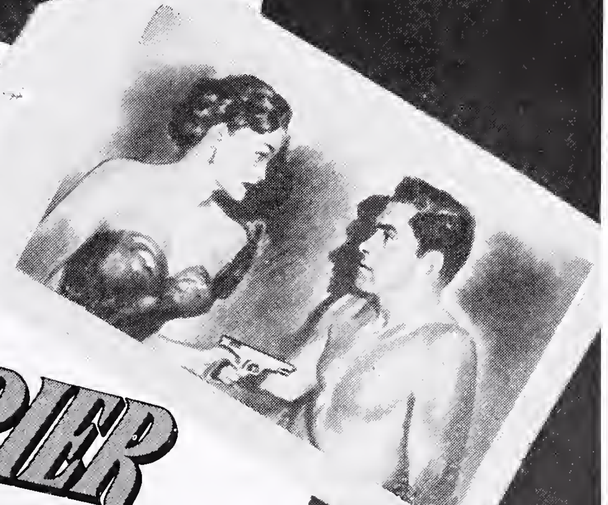
ATLANTA JOURNAL
CHICAGO TRIBUNE
COLUMBUS DISPATCH
DENVER POST
DES MOINES REGISTER
INDIANAPOLIS STAR
HOUSTON CHRONICLE
KNOXVILLE NEWS SENTINEL
LOS ANGELES TIMES
LOUISVILLE COURIER-JOURNAL
MILWAUKEE JOURNAL
MINNEAPOLIS TRIBUNE
NASHVILLE TENNESSEAN

NEW HAVEN REGISTER
NEW ORLEANS TIMES-
PIC STATES
OMAHA WORLD HERALD
OKLAHOMA CITY OKLAHOMAN
PHILADELPHIA INQUIRER
PROVIDENCE JOURNAL
ST. LOUIS POST DISPATCH
SALT LAKE CITY TRIBUNE
SPOKANE SPOKESMAN REVIEW
TOLEDO BLADE
WICHITA BEACON
TORONTO STAR WEEKLY

INDEPENDENT
SUPPLEMENTS

20th CENTURY-FOX'S

DIPLOMATIC COURIER



TYRONE **POWER** PATRICIA **NEAL** STEPHEN **McNALLY** HILDEGARDE **NEFF**

Produced by CASEY ROBINSON · Directed by HENRY HATHAWAY
Screen Play by CASEY ROBINSON and LIAM O'BRIEN
Based on the Novel "Sinister Errand" by Peter Cheyney

20th Century-Fox Business!

UNIVERSAL

(Continued from page 17)

place during the 30-day period between July 6 and August 5, when the picture is to be released.

Company executives were said to be highly optimistic over future box office prospects in view of progress made by the studio during the first half of the 40th Anniversary Year. The backlog of product on hand has made it possible to set release dates for the remainder of the entire year of 1952. All pictures involved have already been completed. The product, with scheduled release dates, follow:

July—"Has Anybody Seen My Gal," Technicolor, starring Piper Laurie, Rock Hudson, Charles Coburn and Gigi Perreau; "Francis Goes to West Point," starring Donald O'Connor; "Sally and Saint Anne," starring Ann Blyth and Edmund Gwenn.

August — The studio's record - budget Technicolor production, "The World in His Arms," Technicolor, starring Gregory Peck and Ann Blyth; "The Duel at Silver Creek," Technicolor, starring Audie Murphy, Faith Domergue and Stephen McNally; "Lost in Alaska," starring Abbott & Costello, Mitzi Green and Tom Ewell.

September — "Untamed Frontier," Technicolor, starring Joseph Cotten, Shelley Winters and Scott Brady; "Son of Ali Baba," Technicolor, starring Tony Curtis and Piper Laurie; "It Grows on Trees," starring Irene Dunne.

October—Bill Mauldin's "Willie and Joe Back at the Front," starring Tom Ewell and Harvey Lembeck; "Yankee Buccaneer," Technicolor, starring Jeff Chandler, Scott Brady and Suzan Ball; "The Texas Man," starring Robert Ryan, Julia Adams and Rock Hudson.

November — "The Raiders," Technicolor, starring Richard Conte, Viveca Lindfors and Barbara Britton; "Bonzo Goes to College," starring Edmund Gwenn, Maureen O'Sullivan, Charles Drake and Gigi Perreau; "The Magic Lady," starring Loretta Young, Jeff Chandler and Alex Nicol.

December—"The Black Castle," starring Stephen McNally, Richard Greene and Boris Karloff, "Against All Flags," Technicolor, starring Errol Flynn, Maureen O'Hara and Anthony Quinn.

Schwartz Scores Coast Lethargy on Exhibits

Failure of Hollywood studio heads to meet with New York exhibitors for a discussion of proposals to hold an industry exposition was criticized last week by Fred J. Schwartz, head of the Organization of the Motion Picture Industry of New York. Mr. Schwartz charged coast executives had ignored the exhibitors' desire to confer on the possibilities of the exhibition which would be set up at Grand Central Palace in New York and would feature studio equipment, actors and other items telling the story of the industry. The organization headed by Mr. Schwartz is comprised of theatre owner members of the Metropolitan Motion Picture Theatres Association and the Independent Theatre Owners Association of New York. An organization committee was formed two or three months ago and indicated its willingness to travel to Hollywood to confer on the exhibition.

20th-Fox to Demonstrate Eidophor on June 25

Twentieth Century-Fox will demonstrate its new Eidophor large-screen color television system at the company home office in New York June 25, it was announced this week by Spyros P. Skouras, president. The Eidophor system was acquired by 20th-Fox two years ago and a pilot model was imported from Switzerland for installation earlier this year under the supervision of Earl I. Sponable, research director of the company, and scientists from the Swiss Institute of Technology, who spent 12 years developing the system. Eidophor is a projection method for color theatre television. It adapts the CBS color method. Programs for the demonstration will be transmitted over a closed-circuit hookup from the Movietone Studio.

Decca Declares Dividend

The directors of Decca Records last week declared a regularly quarter dividend of 17½ cents a share on the capital stock, payable June 30, 1952, to stockholders of record June 16.

SEE RACKMIL ON UNIVERSAL BOARD, THEN AS PRESIDENT

Implementing plans to further strengthen the tie between Decca Records and Universal Pictures Corp., Milton R. Rackmil, Decca president, is expected to be elected to the Universal board of directors at the annual stockholders meeting in Wilmington, Del., July 8.

Mr. Rackmil, whose company some months ago acquired 26 per cent of Universal's common stock, appears as a candidate for election to the board and his choice is regarded as automatic.

It is also regarded as a prelude to his election to the Universal presidency at the board meeting which will follow the stockholders meeting. Nate J. Blumberg, Universal president since 1938, is expected to be elected chairman of the board and the powers of Al Daff, now vice-president and director of world sales, are likely to be extended to include a voice in the operation of the Universal studio.

For the present, no other Decca representatives are nominated for the Universal board, despite its ownership of the controlling stock interest. Twelve other Universal directors are renominated, including J. Arthur Rank and his two representatives, Robert Benjamin and G. I. Woodham-Smith. Also Mr. Daff, who was elected to the board only last month, succeeding William J. German, resigned.

Under the original plan, Decca acquired the controlling interest in Universal in the expectation of effecting a merger arrangement. Mr. Rackmill recently visited London for discussions with Mr. Rank, who holds 13 per cent of Universal common stock. Mr. Rank for the moment reportedly is opposed to any consolidation but is understood to have arrived at a working arrangement with Mr. Rackmil which provides for continuation of the contractual relationships between Universal and Rank here and abroad.

It is reliably reported that there will be no major executive changes at Universal at least until the matter of the Rackmil purchase of the Rank stock has been settled in one way or another. All management contracts at Universal held by top executives expires at the end of 1952 and are likely to be renewed, with Mr. Daff given a long term contract or extension of his present pact.

Steel Strike Puts Crimp In Building

WASHINGTON: As spokesmen for the construction industry this week told the National Production Authority that they are having no difficulty in obtaining materials and that building controls can now be relaxed even more than intended by the NPA, the Government ordered an immediate halt on all delivery of steel for civilian projects because of the steel strike.

However, prior to the walkout Monday by the United Steel Workers, the materials picture painted by the building industry was optimistic. In the view of the construction interests, the recent easing of building curbs was just the beginning, and that by the fall, theatre construction may be allowed even more liberally than was contemplated in the recent changes of the building order.

According to NPA spokesmen, the defense needs for the fourth quarter will exceed available supplies, and for this reason no further relaxation of controls is expected at this time. However, the door has been left open for easing of controls later.

Meanwhile, another industry meeting with a broadcast transmitting equipment industry advisory committee, found members in agreement that the first heavy orders for new television station equipment "are more than a year away."

PETE SMITH

LIGHT UP THE LAUGHS!

Brightening the program with Pete Smith Shorts is a happy habit with thousands of showmen who have voted his Specialties first in the field of live action shorts. Pete Smith has led them all in the M.P. Herald's annual FAME poll for 9 successive years—and for 8 successive years in the Showmen's Trade Review exhibitor vote.

Smart Booking Tips

Pete Smith's
"MEALTIME MAGIC"
Technicolor

Launched with double-barrelled national promotion tieup with American Gas Association and National Pressure Cooking Institute.

Pete Smith's
"GYMNASTIC RHYTHM"
Technicolor

Featuring the world-famous Swedish Sofia Girls who will perform at the forthcoming Olympic Games at Helsinki.

"He's a funny guy!"

COMING IN JULY
Pete Smith's
"PEDESTRIAN SAFETY"

To be launched with national campaign for traffic safety in co-operation with police departments in major cities.

TAKE ISSUE ON FILM AD RATE

Johnston Hits Practice at Hartford Symposium for Press, Film Leaders

Newspapers were taken to task this week for charging "premium" rates for motion picture advertising.

The man who voiced criticism of what he implied were inequitable advertising rates was Eric Johnston, president of the Motion Picture Association of America, who delivered an address to the Press-Motion Picture Symposium sponsored by the Hartford *Times* Wednesday in the Times Tower, Talcott Mountain, Conn.

Asks Three Questions

Mr. Johnston, in an address delivered to many prominent persons in the motion picture and publishing fields, traced the affinity of motion pictures and the press, and then asked three questions "right down the middle":

"Why do newspapers charge premium rates for motion picture advertising? Why must it cost more to advertise the film that's playing at the Bijou theatre than the merchandise sold in the department store across the street, or the food in the supermarket a block away? By what economic logic is the motion picture theatre required to pay more to advertise its wares than other local enterprises?"

Mr. Johnston added "Now you might think that with newsprint prices going up this is not an appropriate time to discuss ad rates. But we're not asking for lower prices than are charged other local firms doing business in a competitive atmosphere. We ask only for *equality* in the matter of cost. A fair shake.

"Price is an economic factor in the sale of anything. But the premium rate we're asked to pay had become a factor of resistance. You don't encourage movie traffic by imposing higher tolls on it. The surtax on movie ads doesn't help any of us. It doesn't help the local theatre business and it doesn't help the local newspaper. And it doesn't help the local merchants.

Pay Local Taxes

"There is nothing ephemeral about the movies as a local business enterprise. Exhibitors have several billions of dollars invested in local enterprise. They pay local taxes. They contribute to community life, and they employ local people. It is estimated than an average of 67 cents of every dollar spent at the box office stays in the community.

"I'd like to add another corollary—theatre business *generates* local business.

"The motion picture theatre brings business to the shops, stores, restaurants and filling stations that spring up around it—businesses whose prosperity is importantly linked to the prosperity of the newspaper.

"The Hartford *Times* recognized this last January when it placed motion picture advertising on its general commercial rate basis. Following the Hartford example, similar action was taken by other newspapers, including those in Binghamton, in Rochester, and in Houston.

"I want to report that wherever steps have been taken to remove the penalty rates from movie advertising, tangible benefits have accrued both to the newspapers and to the theatres."

Mr. Johnston also hailed the recent Supreme Court decision in the "Miracle" case, and pointed out that further proof of the close relationship between films and the press was the fact that the high court ruled motion pictures to be entitled to he same freedom of expression as is the press.

Others Addressed Meeting

The day was occupied with addresses and discussions of common ailments of the film industry and the press. Among those attending were managing editors and motion picture editors from Connecticut and western Massachusetts.

Other speakers included: Ronald Reagan, president of the Screen Actors Guild; Oscar A. Doob and Harry Goldberg. Among the invited were Harry F. Shaw, Lou Brown, Lou Cohen, Fred R. Greenway of Loew's Theatres; Martin J. Mullin, Harry Browning, Ray McNamara from New England Theatres; Harry Feinstein, James N. Totman, James F. McCarthy from Warner Theatres; Francis N. Winikus, United Artists; Ken Clark, Alfred Corvin, Arthur DeBra, MPAA; Charles E. McCarthy, COMPO, and E. M. Loew and George E. Landers.

Mexican Pictures Find Biggest Market in U. S.

About 500 theatres, serving approximately 3,750,000 Spanish-speaking persons, now show Mexican films in the United States, according to a Commerce Department report from Washington. The report stated that the United States represents the largest single market for Mexican films, accounting for 42 per cent of exports in 1951 and 40 per cent in 1950. Quoting Mexican press reports, the Department said Mexican film production is in "a critical state." Reasons for the situation were said to be inadequate credit to finance production, competition in other countries from television, competition in Mexico from imported films, and unfavorable local and foreign distribution arrangements.

Tax Revenue $25,787,461

WASHINGTON: General admission tax collections in April, reflecting March box office business, were the highest for any 1952 month so far, but were still almost $1,000,000 below those for April, 1951, the Bureau of Internal Revenue reported last week.

April collections were put at $25,787,461, as against $26,782,766 last April. However, the current April take compares to $19,863,944 in March, $23,891,495 in February and $22,853,931 in January.

General admission collections include taxes on admission to concerts, sporting events and other entertainment as well as to motion picture theatres. They do not, however, include taxes on seat rentals and various broker charges nor on roof garden and cabaret bills. Total admission tax collections in April, including all these, amounted to $29,757,416 as against $30,655,276 last April.

MGM Executives Hold Meeting in Hollywood

Measures believed to be on the agenda of the MGM management discussions, held in Hollywood this week, were a reduction in the number of long term contract talent contracts and some kind of profit-participation deals with the most expensive players and possibly others. In on the talks, which continued through the week, were Nicholas Schenck, president; Charles Moskowitz, vice-president and treasurer, and Howard Dietz, advertising and publicity vice-president. Although reports in Hollywood linked the conferences with last week's decision to reduce the Loew dividend, the studio pointed out that the sessions were announced weeks ago.

Actors Equity Elects Ralph Bellamy Head

Ralph Bellamy last week was elected to a three-year term as president of Actors Equity. Also elected were Maurice Evans, first vice-president; Raymond Massey, second vice-president; Frederick O'Neal, third vice-president; Margalo Gillmore, fourth vice-president; Paul Dulzell, treasurer, and John Effrat, recording secretary. Chosen for five-year terms as councilors on the governing board were: John Drew Devereaux, John Forsythe, Marjorie Gateson, Richard Gordon, Juanita Hall, Katherine Meskill, Claudia Morgan, Elliot Nugent, Kent Smith and Frederic Tozere. Replacement for three years are George Britton and Rusty Lane; for two years, Dort Clark.

Northwest Exhibitors Meet

The Theatre Owners of Washington, Alaska and Northern Idaho met last week in Seattle to elect the following two new members to its board of directors: William Thedford and Fred Danz. At the same time H. B. Sobotka was appointed treasurer.

HOLLYWOOD LOOKS AHEAD

A Survey of Production

by MARTIN QUIGLEY, JR.

HOLLYWOOD

Martin Quigley, Jr.

A trip of inspection to Hollywood would bring a deep sense of confidence to those exhibitors who feel the industry is in mortal combat with television and to all other showmen who just are naturally curious about the product supply.

The lush days of Lady Hollywood are gone. It is known there too—and well—that just any picture will not do well at the box office. Most Hollywood workers also understand that an exhibitor is in no sense today an operator who opens up his doors and steps out of the way to avoid being crushed by the crowding patrons.

Picture gross reports get through to Hollywood. There are even a few production executives who follow individual theatre grosses across the country about as closely as do their colleagues in distribution! Gone is the time when a picture judged a great hit at a Hollywood preview was forever considered a success despite what happened in the hinterlands! At present producers, directors, writers and others in production very well realize their future employment is very much contingent on box office performance.

The general level of production activity in Hollywood is high. Of course, there are varying degrees of activity at the studios. This is inevitable. Studios always have had rather uneven production schedules. Photography can not be undertaken until the script is ready, the cast and directors on hand and the sets designed and erected. Over-all an enormous amount of money is being spent to provide theatres with strong attractions. The results should be successful.

See Large Inventory Of High-Gross Films

One studio head estimated that there are now awaiting release more than two dozen films which should each gross domestically over $2,000,000. According to past experience, in the opinion of this studio executive, such pictures stand an excellent chance of making good money for exhibitors. Whether the studios will make out all right is another matter because the group of two dozen or so includes many made at a high negative cost.

Hollywood is now concentrating on two general categories of films for theatres: the first class might be called the Big Picture, and the second class the economically produced mass-appeal films. In the first class are the lavish color films, many made in Technicolor but also a number in other color processes. Such films are big in scope and cast, and inevitably in budget. Most of the films shown in the MGM Seeing Is Believing meeting on the Coast in May come in that category. Other studios likewise have many films ready or in work that aim at providing a type of entertainment that may not even be successfully approximated on television.

The second class of pictures which might be considered typical of Hollywood thinking at present are those made on careful budgets—for under a million dollars (sometimes considerably under)—yet packed with human entertainment or special atractions to make mass appeal. Characteristic of this class are a number of films coming from Universal International and from the Stanley Kramer company at Columbia. While the approach of the two differs considerably in picture content, the budget ideas are somewhat similar.

> ***"It is almost fantastic to think that Hollywood holds delusions that a soap or breakfast food or any other manufacturer can sell enough goods to warrant the purchase of a feature film costing upwards of a million and a half dollars. . . ."***

Ready Market Available For Low Budget Films

The success of the "Ma and Pa Kettle" and the "Francis" talking mule subjects have demonstrated once again that down-to-earth entertainment is still very much wanted by the American public. The reaction by the critics and audiences in large metropolitan centers is no criterion of box office performance across the country. This well known fact has never been better shown than in films of the Kettle or Francis type. Universal International attempts to carry over the same type of general economical thinking into other pictures in its line. That studio has been making a special effort to develop young producers.

Twentieth Century-Fox and Paramount seem to aim generally at hitting a mid-path between these and the big attraction approach of Metro (although that studio too has a low budget group intended to develop young producers, writers, directors and players). Both 20th-Fox and Paramount have on their forthcoming release schedules films which are big and lavishly made and others that have been made with a sharper eye on the budget which, it is hoped, will in their own way be as financially rewarding as the big pictures. In common with all the bigger studios 20th-Fox and Paramount have looming very large the annual over-head which must somehow be met by apportionment among films produced.

Emphasis at Warners Is on Value of Color

Warners are putting a good deal of reliance on their new color process, WarnerColor, and color in general to be a **plus** value. They also, in keeping with a number of other studios, believe in having one or more strong stars—sometimes in unaccustomed roles, to help draw patrons.

The production activities and release schedule of RKO depend very much on decisions of Howard Hughes. That studio is reported to have about ready several promising attractions for which release plans have not been completed because editing is still going on.

Most Hollywood creative leaders and executives know very well that the public has long since stopped going to see just any film. They also know that attendance for the hit attractions has remained good, but that the average type of picture does very little business. For this reason the largest number of films being made by the principal studios, despite their budget class, are all of a character that studio heads hope will have the extra-something needed to lift them out of the routine picture grouping.

Hollywood also is making a significant number of other films—films expressly for television. Now such films are being shot in at least one major studio as well as in a number of the rental studios and independent lots. The making of films for TV on a constantly mounting scale is seen by many in Hollywood as a factor that will take up any slack in production for theatres. Some feel that volume production of TV shorts would over-balance the comparatively small number of higher budgeted films for theatres.

TV Film Production Means High Employment Level

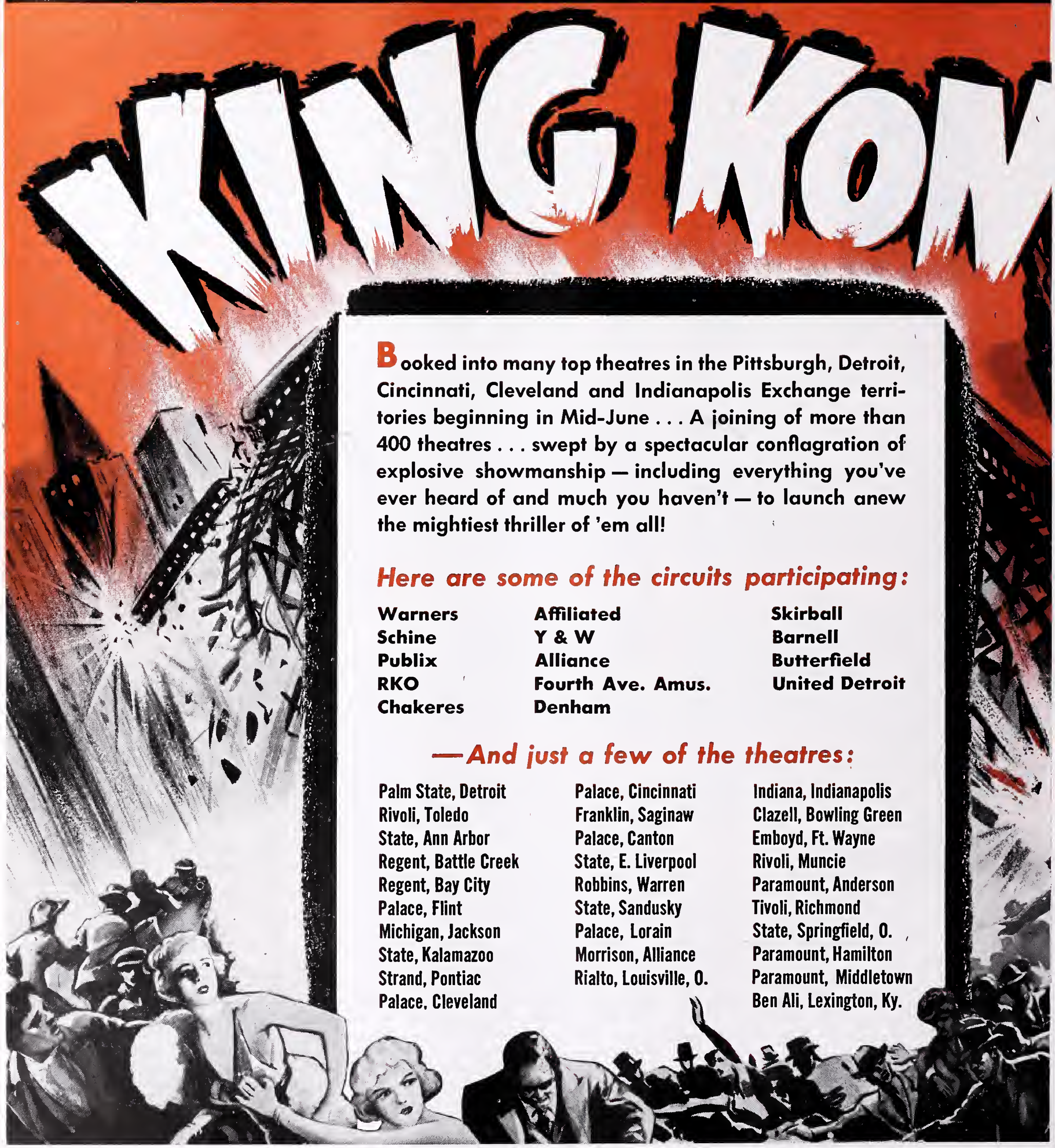
The average feature budget of a major studio film is some thirty times the budget of a 26-minute TV film. Yet the average shooting schedule is not always thirty times longer. The considerable activity in TV work means a good deal of employment possibilities, though at sharply reduced scales, for virtually every type of production worker.

TV's appetite for programs is almost insatiable and if most of the programs in the future are to be on film—as many be-

(Continued on page 26)

THE GREATEST THRILLER OF

AREA PREMIERE IN SHOW H



Booked into many top theatres in the Pittsburgh, Detroit, Cincinnati, Cleveland and Indianapolis Exchange territories beginning in Mid-June . . . A joining of more than 400 theatres . . . swept by a spectacular conflagration of explosive showmanship — including everything you've ever heard of and much you haven't — to launch anew the mightiest thriller of 'em all!

Here are some of the circuits participating:

Warners
Schine
Publix
RKO
Chakeres
Affiliated
Y & W
Alliance
Fourth Ave. Amus.
Denham
Skirball
Barnell
Butterfield
United Detroit

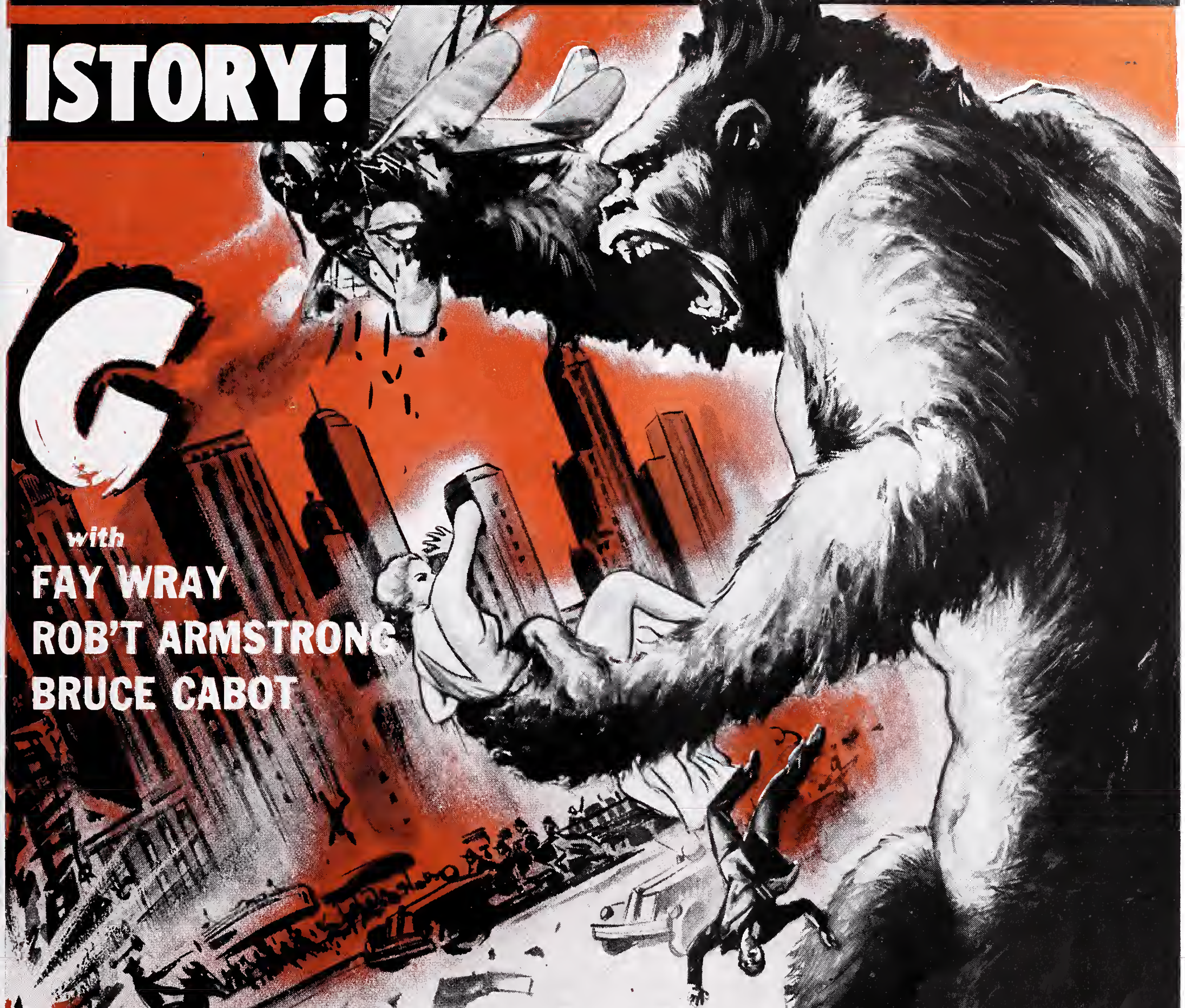
—And just a few of the theatres:

Palm State, Detroit
Rivoli, Toledo
State, Ann Arbor
Regent, Battle Creek
Regent, Bay City
Palace, Flint
Michigan, Jackson
State, Kalamazoo
Strand, Pontiac
Palace, Cleveland
Palace, Cincinnati
Franklin, Saginaw
Palace, Canton
State, E. Liverpool
Robbins, Warren
State, Sandusky
Palace, Lorain
Morrison, Alliance
Rialto, Louisville, O.
Indiana, Indianapolis
Clazell, Bowling Green
Emboyd, Ft. Wayne
Rivoli, Muncie
Paramount, Anderson
Tivoli, Richmond
State, Springfield, O.
Paramount, Hamilton
Paramount, Middletown
Ben Ali, Lexington, Ky.

A personally directed **MERIAN C. COOPER** *and* **ERNEST B. SCHOEDSACK** Production • *From the Story by* **MERIAN**

ALL TIME...IN THE BIGGEST

ISTORY!



with

FAY WRAY
ROB'T ARMSTRONG
BRUCE CABOT

Re-released by
RKO
RADIO
PICTURES

C. COOPER and EDGAR WALLACE • *Chief Technician* WILLIS J. O'BRIEN • DAVID O. SELZNICK *Executive Producer*

HOLLYWOOD

(*Continued from page 23*)

lieve—Hollywood, as the film headquarters of the world, certainly is going to play a significant role. As key Hollywood figures see it, the long range struggle will be between the theatres and the TV stations to see which group can pay for the best of Hollywood's entertainment—creating brains and technical skills.

Talent Now Complacent On Prospect of TV

One might almost say that Hollywood is reaching a point of complacency on this point. No longer present is the deadly fear of sometime ago that TV spelled the end of film making on a large scale. While many in Hollywood still overrate TV as an outlet for film production, there is little worry about the fate of the theatres. The individual writer, director, producer or performer who can or thinks he can be well taken care of in an expanding films-for-TV era, does not worry much about the welfare of the theatres nor of the tremendous investments in the studios. That is something they leave for executives to be concerned with.

One of the reasons why TV is frequently over assessed at present in Hollywood is due to a lack of understanding of the problems involved in the so-called subscriber-vision type of home television. Too many in Hollywood consider that its coming is inevitable and that it will make it possible for TV to overcome all its present and foreseeable financial limitations in the way of paying enough for Hollywood product. Little regarded in Hollywood are the uncertainties of Government approval of subscriber fee television, and the technical and economical as well as social difficulties involved.

Theatres Only Support Of Expensive Product

The sooner Hollywood in general and all significant factors there in particular realize that its future as a film making center is essentially linked with theatrical exhibition the better. That does not mean that there is not now and will not be a great amount of work and perhaps revenue in making films for TV. But it does mean that Hollywood as it is known—Hollywood with single studios employing up to 5,000 in peak periods and with astronomical overheads and the best technical and creative brains of the world—can not be supported except by the motion picture theatres.

It is almost fantastic to think that Hollywood holds delusions that a soap or breakfast food or any other manufacturer can sell enough goods to warrant the purchase of a feature film costing upwards of a million and a half dollars. It is also unrealistic to think that several million Americans will be happy to pay—in their own homes—on a single evening or on many evenings—to see a single film. Sometimes it is forgotten that subscriber television, if ever authorized by the FCC, would have to compete with free home television. Most likely just as exhibitors have found they can not sell to their patrons films available on TV on the principle that no one will purchase something available free, new features for a fee on TV would have extremely stiff competiition from free TV attractions. So far as entertainment in the home is concerned, it is likely that the American public generally would tolerate a fair free show rather than pay for something better and still stay home.

[The concluding article of Mr. Quigley's survey of Hollywood will appear in the HERALD next week.]

THE BOX OFFICE CHAMPIONS FOR MAY

The Box Office Champions for the month of May, 1952, compiled on the basis of grosses at key city first run theatres across the country, appear in this issue of the *Herald*, in that section devoted to exhibitor service material relating to the performance record of product, and will be found on page 48.

See College Football to Theatre TV

With the vast majority of the theatre-TV equipped circuits now having indicated their intention of carrying the June 23 bout between Sugar Ray Robinson and Joey Maxim, it looks now as if college football games will be made available to the theatres in ample quantity this winter.

In making public the new controlled TV plan of the National Collegiate Athletic Association, Robert A. Hall of Yale, chairman of the television committee, said it offered "a real possibility" for theatre-TV to obtain area games of wide appeal, games which would not be seen on home television. Unlike last year's experimental program, there will be no "blackouts" this year in certain areas each Saturday.

There will be at least one game televised on 12 Saturday dates of the season, running from September 20 to November 29. The series will be offered to a sponsor or sponsors under the condition that there be national coverage each Saturday.

A college team may appear on TV only once during the season, either at home or away. The sponsor may select to telecast a local game in a given area, or a number of such games, in addition to the national telecast. However, in any given community, only one game will be permitted on home TV each Saturday.

Mr. Hall said that, with only one game on home TV in any given area each week, TV-equipped theatres could step into the breach and telecast "red-hot" local games.

COMPO Unit Of Texas in New Drive

DALLAS: The meeting of the Texas unit of the Council of Motion Picture Organizations, to be held here June 9-11, will feature the study of a plan to combat the traditional slump in theatre attendance in the southwest, according to a statement this week by the Texas COMPO officials.

The plan, worked out by Paul Short of National Screen Service, will be presented by him at the meeting. He has expressed confidence that the project "will be met with enthusiastic approval of the conference." Mr. Short said he recently completed a survey of this particular situation, and learned that theatre business in the area dropped off from 12 to 27 per cent during the six weeks before school closing.

Mr. Short said that not enough effort has been put forth in preparing for this particular situation which crops up annually before the school vacation begins.

One of the speakers of the gathering will be Ned E. Depinet, RKO Pictures president, who will also address the banquet honoring Robert J. O'Donnell and Col. H. A. Cole, and the Rotary luncheon meeting in honor of Texas COMPO. Other scheduled speakers are Mitchell Wolfson, Theatre Owners of America president; Samuel Pinanski and Truman T. Rembusch, members of the national COMPO governing committee; and Robert Coyne, COMPO special counsel. Also planning to attend is Ralph D. Hetzel, Jr., vice-president of the Motion Picture Association of America.

Utah Exhibitors Change Name of Association

The Independent Theatre Owners of Utah has changed its name to Five State Theatre Owners Association, feeling that this better describes the membership which is made up of owners from Utah, southern Idaho, Montana,, western Wyoming and eastern Nevada. All are served from the Salt Lake exchange area. The association has opened an office in Salt Lake under the direction of Martel Pedersen, former theatre manager, booker and buyer, who announced that Montana, which has its own exhibitor organization, will join the association for certain services.

Loew's Votes Dividend

Directors of Loew's, Inc., last week declared a dividend of 20 cents per share on the common stock, payable June 30, 1952, to stockholders of record June 11.

Republic Declares Dividend

Republic Pictures Corp. board of directors Tuesday announced a dividend of 25 cents per share on preferred stock, payable July 1, 1952, to stockholders of record June 10.

TV PICKING AT LOCK ON FILM PRODUCT VAULT

With Doldrums of Summer Ahead Networks Seek Replacement for Shows

by FRED HIFT

The big scramble to obtain good films for television is on in earnest, but the sources of supply are still severely limited and the broadcasters have not been able to gain access to the vast treasure of past and present hits now resting in the vaults of the distributors.

With summer just around the corner, networks, local stations and sponsors are doing their anxious best to dig up representative pictures for use as replacements on some of the major shows going off the air during the hot season.

Market Is Glutted With Mediocre Productions

They are finding the market glutted with old product of mediocre or poor quality, some of it not good enough even for filler material or for showing to the TV audience which seems to suspend its critical faculties when a picture is flashed into the living rooms.

One good former source of feature films for TV—the British studios—by now also seems to have been exhausted even though a trickle of good British pictures available for television continues to come in. In a number of instances, British films get a booking in one of the New York art houses and shortly after conclusion of the run turn up on television.

Increasingly, sponsors and distributors of TV product are seeking foreign tieups where films made especially for television can be produced cheaply with the double purpose of showing them on the local circuits and on TV in the United States.

Activity along that line is particularly pronounced in Britain, where the TV plans of Sir Alexander Korda reportedly have caused a serious rift between the producer and the British Film Producers Association. British producers are flooded with propositions from American interests, but in most cases are unwilling to undertake the risk and ask that the American party underwrite the whole of the production cost.

Some Stations Showing Subtitled Foreign Films

A number of stations now have taken to running Italian and French films with subtitles, and at least one company is engaged in dubbing such product into English.

On the coast, independents and major studios are casting an eye on the expanding TV market for films. The accent definitely is on the production of special half-hour features which meet the time and economic requirements of the medium. Although a number of the important producers have set up units specifically for the purpose of making films for television, none of the majors and only one or two of the smaller studios are releasing feature pictures to the broadcasters.

Monogram and Republic have been most active in selling old theatrical product for use on the air. Steve Broidy, Monogram president, recently said his company was discontinuing the practice. Other companies, like United Artists and Columbia, have active TV departments but like to emphasize to their exhibitor customers that they are not handling theatrical product.

The quality of films currently showing on the air continues as a source of considerable complaint. A Herald survey of New York stations showed that, during one recent average week, a total of 142 feature pictures was offered the metropolitan audience over television.

Product Used Ranged Back as Far as 1931

Of these 142, carried by six stations, the largest number was produced in 1936 and the second-largest number in 1942. The age of the films ranged from a real oldie dating back to 1931 to two pictures, vintage 1946. Only very few of the pictures shown were classics in any sense of the word, but a good number had names of star value in their casts.

It is not unusual for one of these films made in the middle-thirties to have performers who now are outstanding marquee names. Others have undoubted attraction for old-timers by offering such names as Mary Astor, Jack Buchanan, Neil Hamilton, and the like. In one or two instances television may reach way back and present silent films. During the week covered by the Herald survey, ABC telecast 35 feature films; WPIX, 34; WOR-TV, 28; CBS, 25; NBC, 12, and DuMont's WABD, 8.

A good many of the films were supplied by Republic and Monogram, while others were old PRC product. Several of the more up-to-date pictures bore the Edward Small label.

Deals Vary for Showing Of Pictures on TV

The basis on which these deals with the stations are made varies. In some rare cases, a picture is licensed to a station for a certain period and it then has the right to screen it as often as it wants. Most of the time, the number of showings is predetermined and the price is set accordingly. After the film has been televised several times, it reverts to the distributor.

To indicate the quality and age of films currently featured on television, following is a listing of some of those seen during the Herald's survey week:

ABC: "Lady from Chungking," PRC, 1942; "Gangster Boy," Monogram, Jackie Cooper, 1928; "And So They Were Married," Columbia, Melvyn Douglas, Mary Astor, 1936; "Phantom Speaks," Republic, 1945; "The Hairy Ape," Jules Levey producer, William Bendix, Susan Hayward, 1944.

CBS: "Going to Town," Paramount, Mae West, 1935; "Twin Beds," Edward Small producer, George Brent, Joan Bennett, 1942; "Brewster's Millions," Small, Dennis O'Keefe, June Havoc, 1945; "Love from a Stranger," UA, Ann Harding, Basil Rathbone, 1937; "Duke of West Point," Small, Louis Hayward, Joan Fontaine, 1938.

NBC: "I Accuse My Parents," PRC, Mary Beth Hughes, 1944; "High School Hero," Monogram, June Preisser, Freddie Stewart, 1946; "Honeymoon, Ltd.", Republic, Neil Hamilton, 1935; "Adventures of Martin Eden," Columbia, Glenn Ford, Claire Trevor, 1942; "Mutiny in the Bighouse," Monogram, Charles Bickford, 1949; "Skybound," Eddie Nugent, 1935.

WOR-TV: "Crime of Dr. Crespi," Republic, Eric Von Stroheim, 1936; "Dude Bandit," Hoot Gibson, 1933; "Drum Taps," Fox Films, Ken Maynard, 1933; "Face in the Fog," June Collier, 1936; "$1,000 a Minute," Roger Pryor.

WPIX: "Made for Each Other," UA, Carole Lombard, James Stewart, 1939; "Hill Number One," Ruth Hussey, Joan Leslie.

Televised Films Often Bought From Original Producer

Exhibitors on numerous occasions have asked distributors not to let their films go to television and a great many convention resolutions to this effect have been passed. It is common for a film to be shown on the air with the original distributor title still on the print. Inquiries usually establish that the feature was once distributed by the company involved, but that the rights have reverted to the original producer.

TV OFFERS "STARVATION" PRICES, SAYS BALABAN

With television offering "starvation" prices for old films, he would be "derelict" in his duty were he to release such pictures to TV, Barney Balaban, Paramount president, told stockholders at the annual meeting in New York this week. He repeated that the company would consider such a step when it was profitable to do so but that in judging possible film sales to TV the remake or reissue values had to be kept in mind.

CHARGE TRADE MALPRACTICE

Southern California Unit, in Report, Hits Decree as Cause of Trouble

The Southern California Theatre Owners Association, continuing its drive to eliminate what it alleges are ruinous selling policies by the distributing companies, last week issued a comprehensive report on the current state of exhibition, and traced the events and conditions leading up to the Government's anti-trust litigation. The organization charged that the various rulings handed down by the court—ostensibly intended to encourage competition and curb restraint of trade—have instead resulted in trade malpractices that are worse than ever.

Cite Distribution Action

"The past uncooperative action on the part of producer-distributors," the association said, "as well as their obvious attempts to throttle independent exhibitors, forces the association to present its plan directly to the Small Business Committees of the Senate and House of Representatives, respectively, as well as the Federal Trade Commission, Department of Commerce and the Attorney General of the State of California."

The report, which included recommendations for the future, was prepared by a special committee named by the SCTOA's board of directors. The committee included: Cecil Vinnicof, chairman; O. N. Srere, Al Hanson, Jack Goldman and Wayne Hanson.

The brief, which was to be submitted to the Government agencies, the association said last week in a special statement to the press, resulted from the situation in which, "we find that the (anti-trust) decrees which represented the culmination of 14 years of extensive litigation, have destroyed the orderly system of zoning and clearance, which we maintain is vital to the successful and profitable exhibition of motion pictures, as well as being most important to their production and distribution.

See Restraints Removed

"The decrees instead have removed all restraints from distribution and have uprooted all previous existing business arrangements and established relationships. Distribution and production, now, with the court's sanction are permitted to distribute pictures in any manner which best suits their evil purpose, regardless of its detrimental effect on the best interests of exhibition."

The way the distributors did this, the SCTOA charged, was by limiting the release of "quality" films in sufficient quantity to satisfy the market, and "unreasonably" enlarging the area of alleged competition to force "unconscionable" film rentals on the exhibitors.

The 22-page report, which is also being sent to other exhibitor organizations, went into specific detail, citing facts and figures as to the two charges and said that by stipulating a fixed percentage for each picture, which must be paid all the way down the line from first run to reissue, the distributors have eliminated exhibitor incentive for continuing on subsequent run.

Makes Other Charges

The report charged further that the individual companies, by establishing their own zoning plans, had created countless conflicts in subsequent run situations; the bidding system has forced the exhibitors into price changes, up and down, destructive to the picture-going habit, and bidding and availability practices have reduced to a minimum the theatre operator's period in which to promote an attraction.

For these and many more reasons, the SCTOA claimed, 134 theatres in the Los Angeles area closed by May, 1951, when the organization appealed in vain to the Justice Department; the number of houses closed is now 200, and 50 more are expected to close by July.

The SCTOA said it hoped the Federal Trade Commission would probe the trade relations "created by the Paramount decision and instruct the Department of Justice to reopen the Paramount case and revise the various consent decrees."

As to how they should be revised, the report carries eight specific suggestions at the end. The suggestions are framed in the idea of a "code" which the SCTOA claims must be established without delay. The report presents eight questions, and in providing the answers, implies what it considers to be a fair and equitable relationship between the companies and the exhibitors.

The report concludes: "In the event such agencies before whom this report is presented find they are unable to grant the relief requested because of any existing restrictive legislation, it is recommended that the appropriate legislative bodies be requested to alter or amend such laws to exclude therefrom the business of motion picture distribution and exhibition, or that new laws be passed by such legislative bodies which will permit the operation of the regulations herein set forth."

WIN THE FIRST TRUST SUIT, WOLFBERGS FILE SECOND

The Cinema Amusement Corp., of Denver, Colo., owned by Harris and John Wolfberg, father and son, has filed a second anti-trust suit asking $3,750,000 in treble damages from Loew's, RKO Pictures and Twentieth Century-Fox. The new case, in behalf of the Broadway theatre, parallels another suit for the Broadway in which Cinema was awarded $300,000 in damages earlier this year. The first suit had to do with alleged damages sustained, until June, 1946, and the new suit is for damages from June, 1946, to date. Inability to obtain first run product at reasonable prices is the basis of the action.

Majors Win Trust Case

The eight major distributors were the victors last week in a treble damage anti-trust suit filed by Theatre Enterprises in behalf of the Crest theatre in Baltimore, Md.

Named in the $771,000 damage suit were Paramount, RKO Pictures, Twentieth Century-Fox, Universal, United Artists, Warner Bros. and Columbia. The decision favoring the companies was handed down in the District Court by a jury which deliberated for approximately one hour. Judge William C. Coleman was in charge.

Theatre Enterprises, in its complaint, charged that the distributors were guilty of conspiracy in refusing first run films to the Crest in suburban Baltimore, and that the theatre was discriminated against in the matter of rentals and clearances in first neighborhood runs.

At the trial, which started May 8, counsel for the companies claimed that each distributor, acting independently, had the right to select the theatres of his own choice for the exhibition of his pictures.

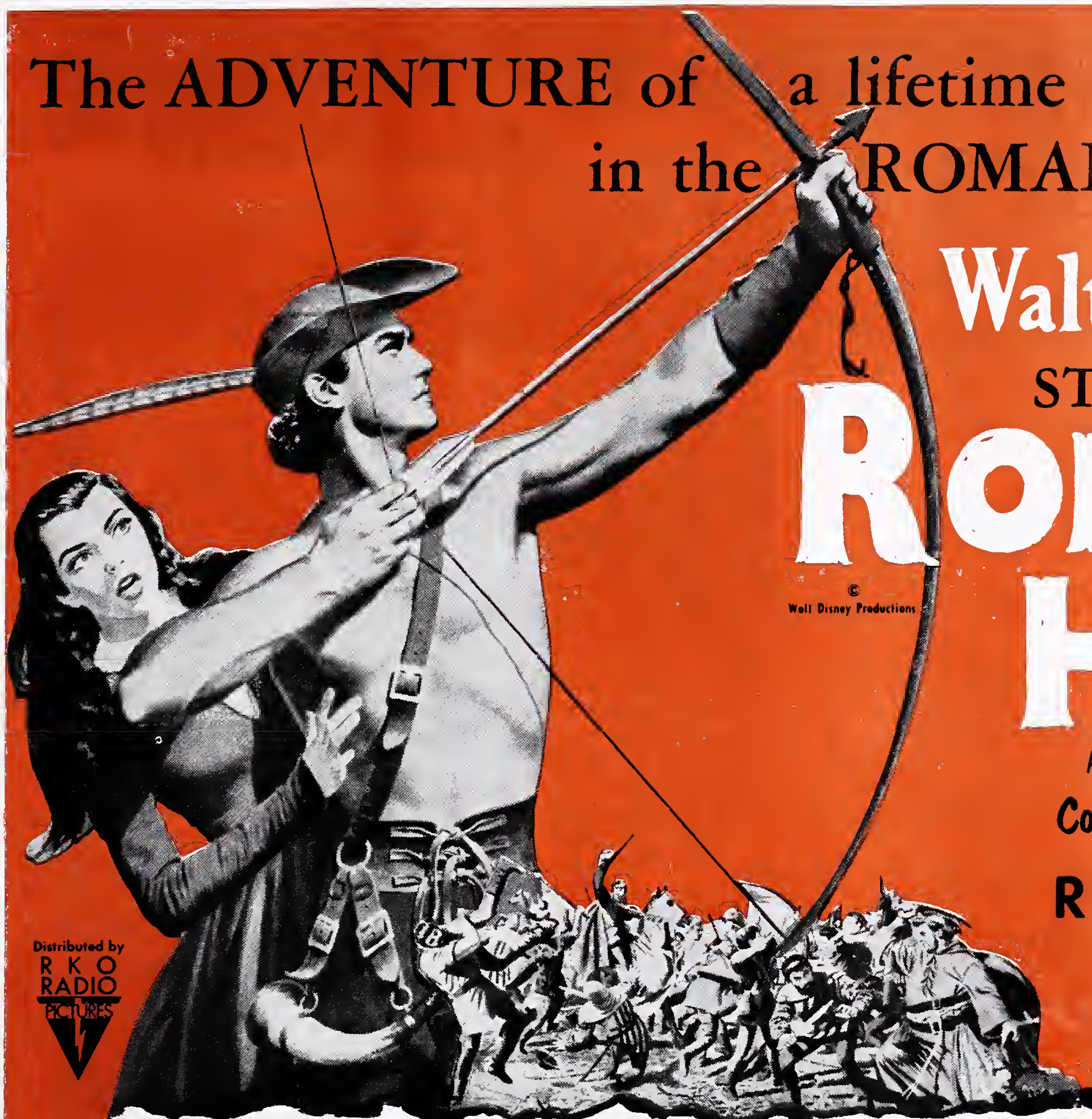
FCC Sets Jan. 15, 1953 For Theatre TV Hearing

WASHINGTON: The Federal Communications Commission has set January 15, 1953, as the new date for the start of the frequently-postponed theatre television hearings. FCC officials said they hoped the new date was far enough off to be "realistic" and they expressed the hope that no further delays would be necessary. Persons not already on the list to testify, and who want to testify, are given until November 14 to file notices of appearances. All parties must file lists of witnesses and subjects to be covered by December 1.

Fox Appeals Lardner Case

Twentieth Century-Fox last week in Hollywood filed an appeal from a recent Federal District Court decision awarding Ring Lardner, Jr., $20,000 plus interest sought by Mr. Lardner as the amount he would have received under a contract terminated by the studio. The studio cancelled the contract when Mr. Lardner refused to answer questions put by the House Committee on Un-American Affairs.

The ADVENTURE of a lifetime
in the ROMANCE of the year!



Walt Disney's
STORY OF ROBIN HOOD

© Walt Disney Productions

AN ALL-LIVE-ACTION PICTURE
Color by TECHNICOLOR

STARRING
RICHARD TODD
WITH **JOAN RICE**

Produced by PERCE PEARCE
Directed by KENNETH ANNAKIN
Screenplay by LAWRENCE E. WATKIN

Distributed by RKO RADIO PICTURES

TRADE SHOWINGS

ALBANY, Fox Screening Room, 1052 Broadway, Tues., June 24, 2:00 P.M.

ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Tues., June 24, 2:30 P.M.

BOSTON, RKO Screening Room, 122-28 Arlington St., Tues., June 24, 10:30 A.M.

BUFFALO, Mo. Pic. Oper. Screening Room, 498 Pearl St., Tues., June 24, 2:30 P.M.

CHARLOTTE, Fox Screening Room, 308 S. Church St., Tues., June 24, 2:00 P.M.

CHICAGO, RKO Screening Room, 1300 S. Wobosh Ave., Tues., June 24, 2:00 P.M.

CINCINNATI, RKO Screening Room, 12 East 6th St., Tues., June 24, 8:00 P.M.

CLEVELAND, Fox Screening Room, 2219 Poyne Ave., Tues., June 24, 2:30 P.M.

DALLAS, Republic Screening Room, 412 S. Horwood St., Tues., June 24, 2:30 P.M.

DENVER, Paramount Screening Room, 2100 Stout St., Tues., June 24, 2:00 P.M.

DES MOINES, Fox Screening Room, 1300 High St., Tues., June 24, 2:00 P.M.

DETROIT, Blumenthal's Screening Room, 2310 Cass Ave., Tues., June 24, 2:30 P.M.

INDIANAPOLIS, Universal Screening Room, 517 N. Illinois St., Tues., June 24, 1:00 P.M.

KANSAS CITY, Paramount Screening Room, 1800 Wyandotte St., Wed., June 25, 2:30 P.M.

LOS ANGELES, RKO Screening Room, 1980 S. Vermont Ave., Tues., June 24, 2:00 P.M.

MEMPHIS, Fox Screening Room, 151 Vonce Ave., Tues., June 24, 12:15 Noon.

MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Tues, June 24, 2:00 P.M.

MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Tues., June 24, 1:30 P.M.

NEW HAVEN, Fox Screening Room, 40 Whiting St., Tues., June 24, 2:00 P.M.

NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Tues., June 24, 10:30 A.M.

NEW YORK, RKO Screening Room, 630 Ninth Ave., Tues., June 24, 2:30 P.M.

OKLAHOMA, Fox Screening Room, 10 North Lee St., Tues. June 24, 10:30 A.M.

OMAHA, Fox Screening Room, 1502 Dovenport St., Tues., June 24, 1:00 P.M.

PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Tues., June 24, 2:30 P.M.

PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Tues., June 24, 1:30 P.M.

PORTLAND, Star Screening Room, 925 N.W. 19th Ave., Tues., June 24, 2:30 P.M.

ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues, June 24, 1:30 P.M.

SALT LAKE CITY, Fox Screening Room, 216 East 1st St. South, Tues., June 24, 1:30 P.M.

SAN FRANCISCO, Fox Screening Room, 245 Hyde St., Tues., June 24, 2:00 P.M.

SEATTLE, Jewel Box Screening Room, 2318 2nd Ave., Tues., June 24, 1:30 P.M.

SIOUX FALLS, Hollywood Theatre, 212 N. Philips Ave., Tues., June 24, 10:00 A.M.

WASHINGTON, Film Center Screening Room, 932 New Jersey Ave., Tues., June 24, 2:00 P.M.

also showing: **WALT DISNEY'S** TRUE-LIFE ADVENTURE
"WATER BIRDS" Print by TECHNICOLOR

BRITISH BOOM FOR REPUBLIC

"The Quiet Man" Success Gives Yates a Strong Spot With Exhibitors

by PETER BURNUP

LONDON: Republic's "The Quiet Man" was to have had a dual world premiere Friday, June 6, in London at Paramount's 1,902-seat Plaza, in Dublin at the Adelphi 2,304-seater in classic Middle Abbey Street. Both premieres, it was promised, were to be gala, lavish openings. A glittering roster of notabilities at both shows was announced.

The picture had rave reviews in the trade press here following its trade-screening back in April; comments ranging from "box office certainty" to "in every foot there's box office." More, significantly, the confidential film reports circulating among independents were equally ecstatic.

Wayne Appeal Strong

John Wayne—top in *Fame's* British poll for Westerns, third in the International field—has an appeal this side comparable with his standing in the U. S. There's been a rare scramble for the film among first run bookers. ABC's D. J. Goodlatte secured it in the face of considerable opposition from other major circuits. Mr. Goodlatte has ambitious plans for it, with special treatment on a pre-release run round every beach-resort in the holiday season.

Wisdom of Herbert J. Yates' break away from British Lion 18 months ago was questioned in several quarters. Republic's president certainly injected some refreshing showmanship into the business then, in the course of a hurricane non-stop tour of the country. "There's not an exhibitor in this land who desn't know me now," was Mr. Yates' justifiable boast after his excursion round the shires. But the doubts whether his company would stand up in competition with major American distributors persisted. Those doubts have all been dissipated now.

Exhibitors know full well that one picture doesn't make an Indian summer. But the dramatic announcement that Britain's most successful production team—the Herbert Wilcox—Anna Neagle combination—had also broken away from British Lion and joined forces with Republic added the ultimate cachet to the Yates concern.

Join Select Company

Showmen already rub their hands in anticipation of the hay they'll make with the playing of America's Wayne opposite Britain's Neagle. At one bound Republic, they say, has joined the select company of the majors with circuits wooing the Yates favours.

Australia's Bruce Newbery, managing director of Republic here, has set a new pace in the art and craft of selling the picture. He has made Republic one of those resurgent renters which gladden exhibitors' hearts. Mr. Newbery somewhat scandalized the orthodox by setting his premiere of "Thunder Across the Pacific" for Manchester instead of the patrician West End of London. Nevertheless, the experiment reportedly was an immense success.

▽

Exhibitor supplicants for tax remission are still not out of the woods. The Treasury's Financial Secretary, John Boyd-Carpenter—protesting that the Exchequer's door remains open for last minute proposals within the previously postulated limit of £500,000—has thrown out the Cinematograph Exhibitors' Association's latest suggestions for a revised incidence of the tax. The Treasury insists that whatever remission is granted will not cost the Exchequer more than that half-million pounds.

Determined that some brand—however trifling—be dragged from the burning, CEA's overworked tax committee has produced yet another scheme. It relates to lower-priced seats only and it is hoped will commend itself to the tough bargainers in Whitehall.

▽

John Davis, Rank Organization chief, uttered a solemn warning here last week that unless arrangements are made not later than the spring of next year to extend the Eady Scheme, production of British films will inevitably start to slump. Mr. Davis remarked that although the scheme is due to continue until 1954, producers will know that films they intend to make will not benefit unless they are released late in 1953 or early 1954. Mr. Davis also thought the quota had been set at a realistic figure and that a high quota was of no use to producers.

Universal, UA Hearing In Trust Motion Delayed

The hearing into the motion by Universal and United Artists to dismiss a Government action to revise the "Little Three" anti-trust decree, has been indefinitely postponed. The hearing was scheduled to take place last week in the New York District Court. The Justice Department has charged that there is an interlocking directorship in the two companies, and seeks to force the sale of all Eagle Lion Classics assets acquired by United Artists.

New Disney Short Booked

Walt Disney's latest True-Life Adventure, "Water Birds," has been booked with his latest live action feature, "The Story of Robin Hood," to open at the Criterion on Broadway, New York, June 26, it was announced this week by RKO Radio, distributor of the films.

U.S.Drive-ins Up 25-Fold

There are approximately 25 times as many drive-ins in the U. S. today as there were at VJ Day, according to an analysis of the overall picture of the outdoor situations prepared by Jack H. Levin Associates in New York.

The study—which is in booklet form and titled "A Study of Influences on Drive-in Theatres in 1952"—is broken down into three main categories: post-war growth, effects of weather, and traffic potentials. The report states that the figures used in the study ". . . include itinerant operations as well as locations designated for construction this year."

This means that the figure of 3,835 drive-ins for the country includes those which are earmarked for construction. Other sources reveal that about 500 drive-ins are in the stage where their construction is definite but incomplete.

Other facts in the report indicated that more than 25 per cent of the states did not have a single drive-in in 1946, the same states now accounting for 9.7 of all the outdoor theatres in the country; the average drive-in is in operation 8.05 months of the year, the longest season, over 10 months, being in the east, south central and west south central states, and the shortest of a little more than six months in New England and the west north central states.

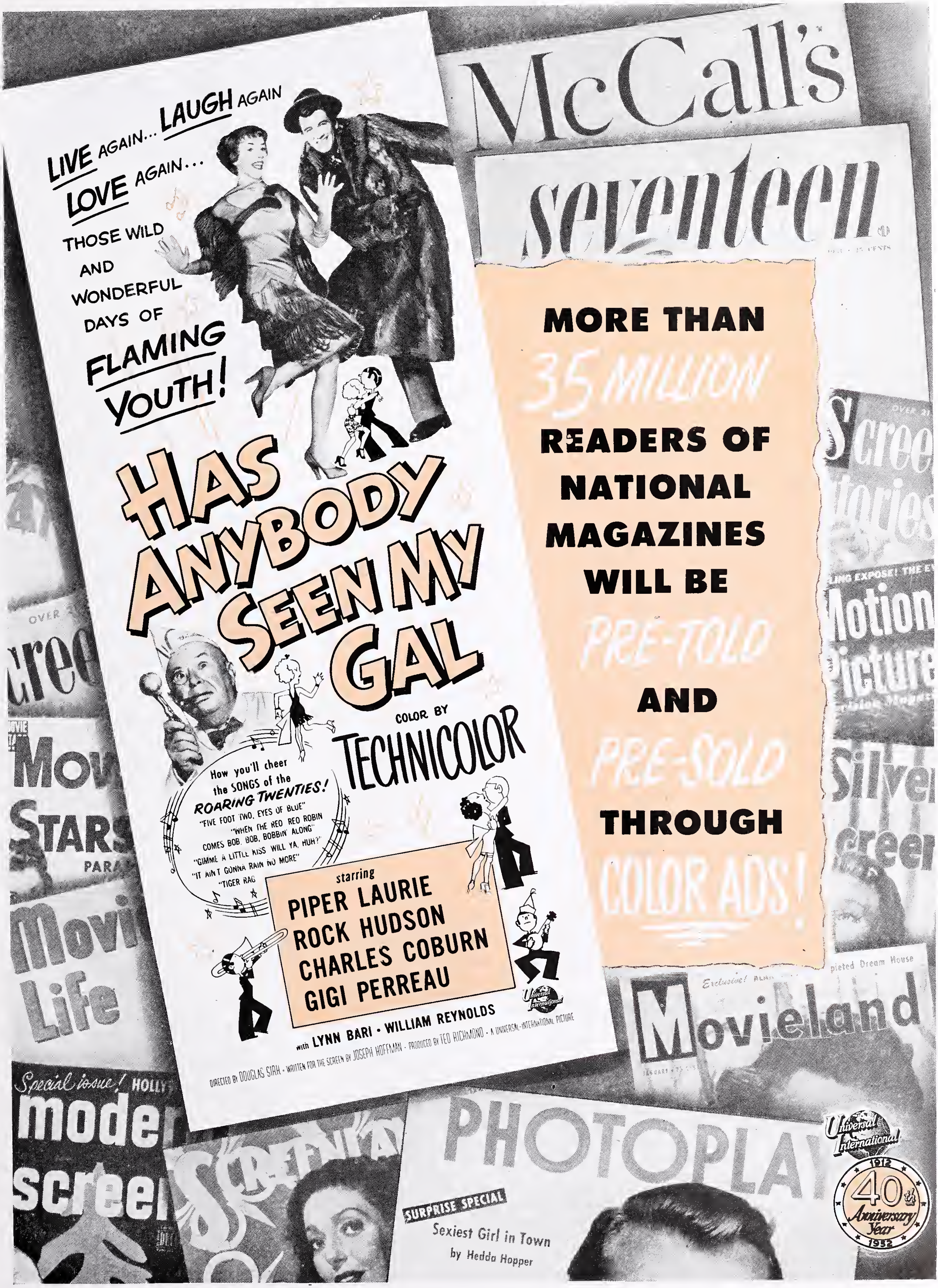
Three-quarters of the nation's drive-ins operate seven days per week, according to the report, and there is an average of 39,086 persons for every drive-in theatre in the United States.

British Documentary Makers Irked by Council View

LONDON: Concern grows among producers of "supporting programme" subjects—second features, documentaries and the like—over the Films Council's suggestion that quota relief be given in appropriate cases to exhibitors having difficulty in booking reasonable "supporting programmes."

Most favoured treatment has been accorded short-film producers for a number of years. In calculating, for example, payments from the Eady Pool for shorts, the distributors' gross is multiplied by 2½ in comparison with grosses from first features. In the first year's working of the pool, payments for shorts were made on the basis of 50 per cent of a gross against the 20 per cent allotted to features.

Documentary makers and shorts producers generally are catered to by the Association of Specialized Film Producers. Makers of second-features feel they are in danger of falling between the two policy-making stools, the Specialized Producers and the British Film Producers Association. The two associations had a formal get-together and agreed on a joint committee to watch and sustain "supporting promamme" interests.


LIVE AGAIN... LAUGH AGAIN
LOVE AGAIN...
THOSE WILD AND WONDERFUL DAYS OF FLAMING YOUTH!
HAS ANYBODY SEEN MY GAL
COLOR BY TECHNICOLOR
How you'll cheer the SONGS of the ROARING TWENTIES!
"FIVE FOOT TWO, EYES OF BLUE"
"WHEN THE RED RED ROBIN COMES BOB, BOB, BOBBIN' ALONG"
"GIMME A LITTLE KISS WILL YA, HUH?"
"IT AIN'T GONNA RAIN NO MORE"
"TIGER RAG"
starring
PIPER LAURIE
ROCK HUDSON
CHARLES COBURN
GIGI PERREAU
with LYNN BARI • WILLIAM REYNOLDS
DIRECTED BY DOUGLAS SIRK • WRITTEN FOR THE SCREEN BY JOSEPH HOFFMAN • PRODUCED BY TED RICHMOND • A UNIVERSAL-INTERNATIONAL PICTURE
Universal International
McCall's
seventeen
Screen Stories
Motion Picture
Silver Screen
Movieland
Exclusive!
PHOTOPLAY
SURPRISE SPECIAL
Sexiest Girl in Town
by Hedda Hopper
Special issue! HOLLY
modern screen
SCREENLAND
Movie Life
Movie STARS PARADE
Screen
OVER

MORE THAN 35 MILLION READERS OF NATIONAL MAGAZINES WILL BE PRE-TOLD AND PRE-SOLD THROUGH COLOR ADS!

Universal International
1912 40th Anniversary Year 1952

MANAGER CAN END ROWDY KID MATINEES, SAYS ROGERS

Rowdyism and vandalism at children's matinees are to be overcome by managerial rather than parental discipline, according to Roy Rogers, whose more than 2,000 Riders' Club serve to keep him in contact with motion picture theatres throughout the country. The cowboy star specifically takes exception to the statement made recently by a San Francisco theatre man that the discipline of children in the motion picture theatres is "to a great extent the responsibility of the parents."

"The individual manager," said Mr. Rogers, "who will make the effort to do more than just collect tickets, can rid his kiddies' matinees of rowdyism and make them a source of increased revenue in general for his theatre."

In support of his contention Mr. Rogers cited the files of letters he had received from theatre managers who serve as Ranch Foremen for his Riders' Clubs. These groups, now having a total of some 2,000,000 members, were organized in 1949 to increase incentive for attendance at special matinees for children and to serve as a framework for channeling their energies away from destructive tendencies.

The meetings open with the singing of the "Star Spangle Banner" and the repeating of the oath of allegiance to the flag, after which Mr. Rogers, in a special trailer, leads the children in "The Cowboy's Prayer." A typical manager's reaction is that of Jack H. Boyd, Crane theatre, Schenectady, who said, "The kids are wild about it . . . has stopped the cutting of seats and the racket in general expected from a house full of kids."

Arnold Skelly, of Ohio Theatres in Xenia, wrote, "We found that by using all the things that Roy stands for, we could win them over, control them and build attendance."

"Just like grown-ups," said Mr. Rogers, "kids need an incentive to be good . . . if the manager has the initiative to provide that incentive, he can win for his house the continuing friendship of both children and parents."

Harvey Warns Distributors Of Senate Investigation

Distributors themselves must correct certain trade practices or face serious troubles, according to an article by Rotus Harvey, president of Western Theatre Owners, in the May issue of *Exhibitors Digest.* "Heaven forbid!" wrote Mr. Harvey, that Government control should be the answer to the small exhibitor's problems. Nevertheless, he said, more and more are turning to the Government in a last desperate effort to survive, and as a result the Senate Small Business Committee has announced that it will look into distribution for discrimination. "One can only guess where such action will end," said Mr. Harvey. He added that if the film companies "had used sound business judgment and ethical practices in the past, the now infamous anti-trust suit would never have happened."

Industry Council Would Aid Wrongly Accused

The 12 constituent organizations of the Motion Picture Industry Council will report back to that body at a meeting in Hollywood June 18 on whether they approve the setting up of the Patriotic Services Committee. This body, composed of one member from each constituent group, would facilitate industry people wrongly charged with Communist membership or affiliations by clarifying their positions. The committee also would extend to free lance workers the opportunity now being given contract studio employees to present their side of the story when their names appear in lists supplied by the American Legion or other organizations fighting subversion. It would supply the listed individuals with available information relative to their listing, and would receive relevant facts from them for transmission the sources making the listing.

Correct Kalmus Statement

Technicolor has made prints from photography of both WarnerColor and AnscoColor and the results "were as good as prints made directly by the WarnerColor and the AnscoColor processes." This corrected statement was issued last week by the Technicolor office, which last week had erroneously quoted Dr. Herbert T. Kalmus, president, as saying that the prints were not as good.

SKOURAS SPIKES RUMOR ZANUCK QUITTING POST

Spyros P. Skouras, president of Twentieth Century-Fox, called "ridiculous" this week rumors that Darryl F. Zanuck was about to sever his connection with the company. "I must emphatically deny that these reports have any basis in fact," Mr. Skouras said. "Mr. Zanuck and his family hold the largest individual block of stock in Twentieth Century-Fox. In addition, he has a long term contract which still has 17 years to run. Mr. Zanuck has an exacting and exhaustive program ahead of him and it is preposterous for rumors of the kind mentioned above to be given any credence."

Crockett Is Dead at 56

William Franklin (Bill) Crockett, president of the Virginia Motion Picture Theatre Association and a board member of the Theatre Owners of America, died at his home at Virginia Beach June 1. He was 56 years old and had been suffering from cancer for a long time.

W. F. Crockett

Services for Mr. Crockett were held at Cox's Funeral Home in Norfolk Monday.

A prominent figure in the exhibition world, Mr. Crockett, a veteran of World War I, entered the lumber business in 1915 and became an exhibitor in 1925, when he built the Roland theatre at Virginia Beach.

He built the Bayne theatre in the same place in 1930 and then formed a partnership with D. Fender. During World War II he was a member of the War Production Board Committee on Motion Pictures.

He was also chairman of the USO Advisory Board during the second World War, was national vice-chairman of the War Activities Committee's Sixth War Loan and participated in many state war committee activities. He had been president of the Virginia MPTA since 1937.

Harold Rodner, Warner Executive Many Years

Funeral services for Harold Rodner, 62, vice-president of Warner Bros. Service Corporation, who died at his home in New York June 3, were held at Riverside Memorial Chapel Friday. He is survived by his widow, Betty, brother Nathan and two sisters, Sadie Fessler and Esther Halpern.

Mr. Rodner entered the film business in 1910. In 1912 he joined Boxoffice Attractions as Philadelphia manager and in 1915 he went to the Alco Film Exchange. After filling other sales posts, he went into business for himself in 1922, organizing the Harold Rodner Film Exchange. He gave this up to go to Europe for Warners in 1928.

Mr. Rodner was known for charitable work. He was vice-president of the Will Rogers Memorial Fund, a trustee of the Jewish Child Care and was working on a rehabilitation program for Blinded War Veterans.

Israel Film to Neighborhoods

"Faithful City," produced in Israel and released by RKO Radio, will open first run in 22 New York neighborhood houses early in June. These are the first New York theatres to play the film since it had its world premiere at the Park Avenue in April.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ALTHOUGH it'll be a while before the total score can be footed up, the Universal - International formula for splitting risks and profits with participating stars looks mighty attractive to this troubled town in this June of 1952. The formula, which the studio never has formally confirmed or denied, is refreshingly simple, providing simply that the star with whom the deal is made shall render his service without spot remuneration but will receive an agreed percentage of the profits (usually 50, by report) when, as and if profits accrue. If profits do accrue, the star's share comes to him over a period of two or more years, instead of in one, which makes the deal desirable tax-wise. If there are no profits, of course, the star gets no money at all, but does this possibility stop him? It didn't stop James Stewart, Gregory Peck, Alan Ladd, Tyrone Power, Errol Flynn, Irene Dunne or Frank Sinatra, a collection of talent U-I wouldn't have ventured to bid for against other major studios in the cash market.

A number of circumstances which are in themselves unfavorable with respect to both trade and talent combine, contradictorily, to focus favor upon the U-I deal. The cutting down of studio contract lists has made what used to be called steady employment a thing of the past. The rocketing of tax rates and the outlawing of collapsible corporations has made the setting aside of rainy-day money more difficult than ever for big earners. At the same time the decrease in the number of pictures produced per year has made even the top jobs numerically scarcer, and the rising clamor for putting the story before the star isn't bettering a player's bargaining position.

The U-I player participation deals are not, of course, the first profit-splitting arrangements ever entered into between producer and player, or other talent. Earlier models have ranged from actor-owned production enterprises all the way down to wholly cooperative undertakings in which everybody connected with the picture owned a piece of it. But the U-I setup is the first frankly sporting proposition offered by a major studio to a large number of stars on a strictly win-all, lose-all basis. A product of the conditions of the pressing present, it could be the formula of a fairer future.

◆

THE Interstate Television Corporation announces, "Ethel Barrymore will present Walter Brennan, three-time Academy Award winner, in the first of her television shows for the Ethel Barrymore Theatre of the Air." And among the estimable gentlemen of production who confidently expect the theatre business to continue to support them in the manner to which they are accustomed are the two who let Miss Barrymore's and Mr. Brennan's major studio contracts lapse.

◆

STUDIO crafts workers averaged weekly earnings of $110.40 during April, according to the regular monthly report of the California Department of Industrial Relations, which keeps track of these matters for some 95 labor classifications. The April figure, for a 40.8-hour week, compares with a March figure of $113.40 for a 41.2-hour week, which was the all-time high. The next tallest figures among the 95 listed in the DIR report is $100.95, the average weekly earnings of electrical construction workers, who averaged a 36.8-hour week. Still this industry's, then, is the right to boast of being the most highly-paid, a type of boast the public has never failed to respond to in all the long history of show business.

◆

LAST weekend the board of governors of the Academy of Motion Picture Arts and Sciences reelected Charles Brackett to the presidency of that organization for what will be his fourth term. His predecessor in office, Jean Hersholt, also served four terms. This is a demanding presidency, perhaps the most demanding other than the nation's, for the Academy, child-in-common of the 11 principal branches of production and answerable to all of these plus the plaintive press, attracts trouble like Truman. Ex-president Hersholt could handle the job because he was independent of the film industry, deriving his income from radio. President Bracket was independent of both media before entering this one in 1937 and still is. Nice casting.

◆

ONCE upon a time, when *The New Yorker* was a smart little local magazine seeking a class circulation of 50,000 ready spenders for costly merchandise, it was deemed smart management to install a picture-review policy based on the slick theory that readers of the sought qualification would look up to a magazine that looked down on motion pictures. That was 1925, and never for a moment since then has the film industry been allowed to forget that all Hollywood pictures stink and all imports are wonderful, in the pages of *The New Yorker*. Notwithstanding which bluntly-stated anti-Hollywood policy, the great-hearted Leo the Lion spread wide the rug of welcome a while back to *The New Yorker's* gifted Lillian Ross, who is now slashing Leo and his people to ribbons in a series of articles entitled "1512." Could be Leo still thinks of *The New Yorker* as a glib little local magazine edited for about 50,000 glib people. Its circulation today is 349,826. Maybe the *New Yorker* management hasn't got around, either, to realizing the thing's a big book now.

THIS WEEK IN PRODUCTION:

STARTED (2)

INDEPENDENT
The Glass Wall (Shane-Tors Prods.-U.A. release)

REPUBLIC
Tropical Heat Wave

FINISHED (6)

COLUMBIA
Blue Canadian Rockies (Autry Prod.)

MGM
Time Bomb (England)

MONOGRAM
Flat Top (Cinecolor)

20TH CENTURY-FOX
Bloodhounds of Broadway (Technicolor)
Pony Soldier (Technicolor)

UNIVERSAL-INT'L
Magic Lady

SHOOTING (28)

INDEPENDENT
In the Money (Intercontinental Films Prods.-Lippert release)
Bela Lugosi Meets the Gorilla Man (Jack Broder Prods.)
The Black Pawn (Eros Films Ltd.-Lippert release)
The Thief (Fran Prods.-United Artists release)
Decameron Nights Film Locations, Ltd. Prods.-Eros Films release)
Panic Stricken (Thor Prod.-20th Fox release)

MGM
Naked Spur (Technicolor)
I Love Melvin (Technicolor)
Tribute to a Bad Man
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

PARAMOUNT
Road to Bali (Technicolor)

REPUBLIC
The Wac from Walla Walla
Thunderbirds

RKO RADIO
Beautiful But Dangerous
Hans Christian Andersen (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX
Big Man
Something for the Birds
Tonight We Sing (Technicolor)

UNIVERSAL-INT'L
The Great Companions (Technicolor)
Cattle Kate (Technicolor)
Willie and Joe Back at the Front

WARNER BROS.
The Desert Song (Technicolor)
Big Jim McLain (Honolulu)
Springfield Rifle (Warner Color)
The Iron Mistress (Technicolor)
April in Paris (Technicolor)

◆

ONLY two new pictures got started during the holiday-shortened week, while six others were being finished, bringing the shooting level to 30.

Shane-Tors Productions, which releases through United Artists, started "The Glass Wall," with Vittorio Gassman, Gloria Grahame, Robin Raymond and Douglas Spencer in the cast. Ivan Tors is down as producer, Maxwell Shane as director.

Producer Widney Picker started "Tropical Heat Wave" for Republic, with Estelita and Robert Hutton, directed by R. G. Springsteen.

HIT FRENCH RED BLOW AT U.S.

by HENRY KAHN

in Paris

An assertion that Franco-U. S. co-production is being sabotaged by Communist-dominated trade unions is contained in the National Assembly sub-committee report on the status of the French film industry. J. P. Lanet, who drew up the report, also said the National Cinema Centre was unhelpful in this direction.

M. Lanet mentions an important chapter in the 1948 film agreement which has never been carried out. It states that receipts from U. S. films shown in France should be used for the production of Franco-American films. Now, says M. Lanet, the funds were blocked and then transferred to the U. S. and this has resulted in a serious loss for France. He called the practice "extremely dangerous."

Plan New Measure

The shape of things to come, as far as Franco-U. S. relations are concerned, may be recognized in the report and also in a bill which is to be placed before the National Assembly after the current recess.

This bill provides for a new Aid Law which lays down that aid will only be given to producers when the majority of the capital is French and when the chief organizers concerned are French. This suggests that films, partly made with American capital but organized by French producers, will be elegible for aid.

The distinction is important. In 1951, only one Franco-U. S. film was made. This film was photographed in two versions, French and English, but the French producers were refused aid on the ground that it was not an all-French production. It now appears that under the new bill such a film would come within the meaning of the law.

It is felt here that the French may only be prepared to meet some American claims on condition that more Franco-U. S. productions are arranged. This might open up the U. S. market for French films, particularly if an American star is used, authorities feel. There is also the possibility that legislation may be passed which will make it easier for foreign films to be produced in France. The fact that the unions were attacked in the report suggests that Parliament will be asked to consider the whole matter.

Would Limit Aid Offered

On the other hand, the new bill would limit the aid offered to any producer. To start, the commercial success of previous films by the same producer would condition the aid granted. After the first year—and the measure if passed will be effective for three years—the commercial success of films will decide what aid will be granted to producers for the second year.

The aid funds will be severely limited. Producers will have to produce detailed estimates. Salaries paid will be at minimum level although producers may pay higher rates if they wish. In any case, increased costs will not produce increased aid.

The fund will draw reserves from a 10 per cent tax on gross theatre takings and from the "issue tax" imposed by the Government on all films released. This comes to 1,800 francs per metre for features in the French language, including dubbed films, and 300 francs per metre for original version films.

▽

The Cinema d'Essai, which was started three years ago by French film critics, is moving to a larger theatre. The theatre is unique inasmuch as all the films shown there are the choice of a panel of critics. They are chosen for one or two particular qualities and are often very old films. Many are picked up by other theatres and advertised as having been the choice of the Cinema d'Essai.

▽

The *Film Francais* and *Cinemonde*—the former a trade paper and the latter a general film magazine—have announced their awards for 1951. Both voted the French film "Un Grand Patron" as the best French picture of the year. However, they differed on imports. *Film Francais* picked "Samson and Delilah," probably because of box office returns, and *Cinemonde* picked the Italian "Tomorrow Is Too Late." The trade chose Bette Davis and Gary Cooper as the stars of the year. The public chose Miss Davis and Gregory Peck.

MEXICO

by LUIS BECERRA CELIS

in Mexio City

Mexican pictures are more than holding their own in Latin America and their position is very favorable, it was announced recently by Armando Vega, assistant director in charge of foreign distribution of Peliculas Mexicanas, which specializes in the distribution of selected Mexican productions abroad. Censorship varies from country to country, Mr. Vega said.

▽

Jesus Castillo Lopez, director of the National Cinematographic Board which functions under the Ministry of the Interior, says the trade's fundamental problem is increasing production cost and lessening returns on investments. He added that the Government was attempting to solve this problem with the appointment of two committees, one to examine film production costs and the other to find means for increasing profits from pictures. Both groups will report back to Secretary Uruchurtu. These reports will be the basis of round table meetings which the Ministry is conducting with all branches of the picture industry in an effort to render the most effective government aid to the business.

Mario de la Cueva, manager of the trade's own bank, the semi-official Banco Nacional Cinematografico, S. A., took a more optimistic view of the situation. Lauding Government efforts to aid the industry, he asserted the present situation of the trade was not alarming and that these were merely problems that are normal for any business and must be surmounted. "I do not think the trade at present is confronted with any grave crisis," he commented.

▽

A TV station each is expected to be in operation in November in two leading provincial cities, Guadalajara, capital of far western Jalisco State and this country's second largest city, and Monterrey, the Nuevo Leon State, important northeastern industrial center. The stations will be owned and operated by Emilio Azcarraga, a leading exhibitor and radio station operator who recently purchased the equipment in the U. S.

▽

Because the public is not accustomed to them, educational pictures are poor box office in Mexico. In fact, 39 producers who tried that type of film have failed during the past two decades, according to Juan Orol, producer here.

▽

Plans to build theatres in towns that now lack them to insure wider exhibition of Mexican pictures in Mexico are under consideration by the Banco Nacional Cinematografico, S. A. The bank intends to seek private capital for this enterprise.

ISRAEL

by ALBERT DE MATALON

in Tel-Aviv

Three films with Biblical themes have recently been photographed here, utilizing authentic settings.

The first, directed by William Dieterle, is the Columbia picture "Salome" which is to star Rita Hayworth. Parts of it were filmed on the banks of the Jordan and in the adjacent hills near Menahamieh. Hundreds of trained riders on horse-and-camel-back, along with some 200 men and children from Jordan Valley settlements took part in the scene as "extras."

The second picture, "Barabbas," is being done by a Swedish group for Sanderb-Film Co. It is based on a story by the distinguished Swedish author, Par Lagerkvist. Barabbas was arrested together with Christ and His disciples and sentenced to death by crucifixion. He was later released, only to be hanged in Rome afterward, being accused of taking part in the burning of the city.

Shot here recently was the Biblical story of Rebecca and Isaac. Ben Oyserman was the director. The performers are all Israelis and were picked from various local theatre groups. The picture is in English and in color by Technicolor and runs about 35 minutes. The first story deals with Rebecca and Isaac and the second with Ishmael and Hagar.

Distribution Realignment Under Study

How to "streamline" distribution so that film gets from company exchange to theatre more rapidly and more easily, is being studied in exhaustive detail by the Motion Picture Association. The studies were set in motion by a recommendation recently for such streamlining from the organization's president, Eric A. Johnston.

The results will be considered and possibly used by the distributing companies, depending upon cost analyses. It is possible, observers have pointed out, that fewer exchanges may well be more efficient, but that the ability of the carriers to cooperate is the vital point.

Mr. Johnston's recommenation was in his annual report, and he said "the traditional machinery of the industry for distribution should be streamlined because changing patterns of demand, transportation and population have dislocated the accustomed patterns."

New England Group Holds Series of Local Meets

Officers of Independent Exhibitors of New England, led by Norman C. Glassman, president, last week conducted a series of four regional meetings with theatre men in Concord, N. H.; Augusta, Me.; Montpelier, Vt., and Springfield, Mass., to inaugurate a program of "grass roots" meetings with local members. Television was the major subject at the Concord meeting, with exhibitors expressing definite opposition to any Hollywood aid to the new medium. Maine theatre men urged national Allied to insist on the inclusion of film rentals in any arbitration plan. Wilbur Snaper, national Allied president, addressed the final meeting in Springfield. Officers of Independent Exhibitors making the four-day trip included, besides Mr. Glassman, Irving Isaacs, vice-president, and Ray Feeley, executive secretary.

Acquit Rochester Theatre Manager in Bingo Case

A jury in Rochester, N. Y., has acquitted James J. Hayes, manager of the Strand theatre, of a lottery charge based on Bingo games played in his theatre. Attorneys based the defense on what they asserted was lack of evidence to prove that Strand patrons were paying for Bingo when they went to the Strand, which sandwiched Bingo between components of double feature program.

Only defense witness was Mrs. Regina King, who testified she played Bingo but paid no admission, arriving just in time for the game and leaving immediately after the Bingo portion of program was completed for the evening.

Assistant District Attorney John Mastrella introduced police witnesses, one of whom, a policewoman, testified that she paid an admission and played Bingo. She said the admission charge that evening was higher than that charged by the theatre on nights when movies were the only fare. It was on the contention that the extra admission charge existed that police arrested Mr. Hayes. The Strand meanwhile has continued regular Bingo programs, with the price of admission the same on Bingo nights as on other evenings when only films are offered.

File Percentage Suits

Louis A. Linder has been named defendant in eight percentage actions filed in Federal Court, Columbia, S. C. Paramount, Loew's, 20th-Fox, Warners, RKO, United Artists, Universal and Columbia each filed a separate action for damages in connection with reporting of receipts at the Pelzer theatre, Pelzer, S. C.; Piedmont theatre, Piedmont, S. C.; Williamston theatre, Williamston, S. C., and Pendleton theatre, Pendleton, S. C.

People in The News

Charles Brackett has been reelected to his fourth term as president of the Academy of Motion Picture Arts and Sciences. Other officers are George Murphy and Samuel G. Engel, vice-presidents; Fred L. Metzler, treasurer; William Hornbeck, assistant treasurer; Johnny Green, secretary; Anne Baxter, assistant secretary.

Robert Lury, managing director of United Artists in Japan, has arrived in New York for conferences with Arnold Picker, foreign distribution vice-president.

Ed X. Callahan, New England division manager for Twentieth Century-Fox, has resigned from the company effective May 31.

Sidney A. Myers, assistant managing director of British Lion, arrived in New York by plane this week and was to leave for Hollywood Thursday. While here, he will view independent product for distribution by his company in the British Isles.

Munio Podhorzer has sold his interest in the 86th Street Casino theatre in New York, and has acquired the entire outstanding stock of the Casino Film Exchange which specializes in the distribution of German-made films.

Herc C. McIntyre, Universal's managing director in Australia, has arrived in New York for conferences with home office executives.

Al Lowe has been appointed Universal's office representative for Latin America, while Marion Jordan has been transferred to the company's Paris office as district sales representative in Europe, according to Americo Aboaf, vice-president and general sales manager of Universal International Films, Inc.

Richard Altschuler, president of Republic International, has left for London.

Robert W. Selig, of Denver, Colo., executive assistant to Frank H. Ricketson, Jr., Fox Inter-mountain Theatres president, was awarded a citation May 31 naming him the year's outstanding man in Colorado. The award was made at a banquet sponsored by the Pre-Law Club of East High School.

James McGuinn, public relations executive, has been appointed public relations director for USO-Camp Shows, Inc.

Madeleine Tremblay, Betty Stokes, Elmer Hecht and Burton Clark, all Wometco circuit employees, received watches during a banquet in Miami, Fla., when they became members of the 20-year division of the Wometco Old Guard Club. Mitchell Wolfson and Sidney Meyer, co-owners of the circuit, made the awards.

Louis de Rochemont, producer, will lead the Film and Forum Symposium at the Festival of the Creative Arts sponsored by Brandeis University at Waltham, Mass., June 12-15.

Fox Family Club Names T. A. Shaw President

The 20th Century-Fox Family Club has elected the following new officers: Theodore A. Shaw, president; Robert Warsk, vice-president; Marion Murphy, secretary, and Roy Stevenson, treasurer. Elected to the board of governors were: Fred Bullock, Walter Bishop, Harry Reinhardt, Eugene McEvoy, James Cronin, Bernie Bozzone, John Galese, Fay Eichler, Fanny Kenningson, John Kulkin, Herbert Jaffe, Claude Lewis, Jr., Julia Wolpin, Dorothy Waltzer, Gerard L'Esperance and Leo H. Israel. Mr. Israel also was named publicity manager of the club.

RKO Reports Quarter Loss

The operations of RKO Pictures Corporation and subsidiary companies for the three months ended March 29, 1952, resulted in a net loss, unaudited, after all charges, of $1,956,652, which compares with a loss of $1,086,365 for the first quarter of 1951, according to a company report.

The National Spotlight

ALBANY

Sadie Hawkins Night is being featured by the Di Resta Brothers at the Whitehall drive-in, where women drivers are admitted free that evening. . . . W. H. Aust celebrated his fifth anniversary at Aust's open-air, So. Glens Falls, with giveaways and drawings. . . . S. H. Fabian, Bernie Brooks and Lou Goldings were here from New York. . . . Martin Moscowitz, 20th Century-Fox district manager, met with Nat Rosen, branch manager. . . . Warner Theatres have used the pruning knife on time allotted for cleaners, ushers and assistant managers. Retrenchment has been the order since last July, when the zone accounting and bookkeeping departments were transferred to New Haven.

ATLANTA

Buford Styles, Universal sales representative, appointed as branch manager of the new Jacksonville branch. . . . O. C. Lam, president Lam Amusement Co., Rome, Ga., has closed the Gordon in that city. . . . Ray Horn has started work on his new 250-car drive-in at Graysville, Ga. . . . Curtis White and Roma Webb, the latter owner of the Center theatre, Knoxville, Tenn., were married. The couple will go north to manage a theatre for the Schine circuit. . . . Visiting were Mr. and Mrs. Ted Harris, Stardust drive-in, Tallapoosa, Ga.; L. C. Worthington, Bessemer, Ala.; Pete Brice, Pal Amusement Co., Vidalia, Ga., and Walter Morris, Knoxville, Tenn. . . . W. R. Stewart has been appointed manager of the Florida theatre, Clearwater, Fla. . . . John A. Gillooly's Capital in St. Petersburg, Fla., has reopened. . . . The Palm drive-in, Savannah, Ga., has opened with room for 250 cars. . . . The new owner of the Starlite drive-in, Bennettsville, S. C., is W. C. Evens.

BALTIMORE

Barry Goldman, chief barker of Variety Club, has resigned as salesman for Monogram in this territory. . . . Sam Isaacson, Louis Seiber and Charles Grauling, all officers of the AFL Operator's local, attended the AFL convention in Ocean City. . . . Milton Lipsner, Monogram branch manager, visiting. . . . Friends of Hymen Bress, veteran Norfolk exhibitor, were shocked to hear of his sudden death. . . . Richard Dizon, Century assistant, is on vacation in Wisconsin. . . . Bob Burns, formerly of the Valencia theatre and now a warrant officer in the Army, is home on leave before reporting to Japan and the Far East.

BOSTON

"Tomorrow Is Too Late" at the Beacon Hill has broken all existing house records in the 680-seater, where it looks set for a record-breaking length of run engagement. . . . The Robinson-Maxim championship fight on June 23 will be telecast on two Boston theatre screens, ATC's Pilgrim theatre and Loew's State theatre. One is in the downtown sector and the latter is uptown. This fight marks the public debut of the newly installed RCA television equipment at the State. . . . The Capitol, Lowell, is on a weekend policy, as is the Warren, Whitman, with Walter Mitchell, owner of the Morse Franklin considering the policy. The Loring Hall in Hingham, however, is returning from a weekend policy to full time, due to the expected influx of summer visitors. . . . John Dervin, former Boston film man now with Stratford Pictures in New York was a three-day visitor. . . . Ralph Snider, exhibitor and hotel man, is out of the hospital after six weeks treatment and is preparing to visit his summer home in Gloucester. . . . Sam Richmond, Lux Films, has taken new office space . . . Martin J. Mullin, president of the Children's Cancer Research Foundation, called the annual directors meeting at the new Jimmy Building.

BUFFALO

Morris Lefko, eastern district sales manager for RKO Pictures, in town for conference with Jack Chinell, local exchange manager, and Max Yellen and Robert T. Murphy, Century theatre executives. . . . Franchot Tone, Constance Bennett, Veronica Lake, Melvyn Douglas and Kim Hunter among the screen players booked at Famous Artists Country Playhouse, East Rochester, for season which opens July 1. . . . Jane Keeler of local Studio Theatre fame, celebrated her Silver Anniversary the other evening when associates presented her with a 47-day theatre-going European trip and a wrist watch. . . . More opposition grief for downtown first-runs: they're telecasting the ball games at night from Offerman Stadium. . . . The Cameo theatre in Rochester, a Schine house, has been closed. The Temple, another Schine theatre in the same city, will be open only Friday, Saturday, Sunday and Monday for the Summer months. . . . One of Ira E. Epstein's first official acts as city manager for UPT in Rochester was to stage a sneak preview at the Paramount. . . . Collections for the Cerebral Palsy Fund drive are underway in the theatres of the Buffalo area. . . . With much-improved product on local first-run screens business was up for the three-day holiday period.

WHEN AND WHERE

June 9-11: Texas COMPO, public relations conference, Hotel Adolphus, Dallas, Texas.

June 16-18: Annual summer convention, Virginia Motion Picture Theatres Association, Hotel John Marshall, Richmond, Va.

June 17, 18: Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.

June 22-24: Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

September 1-5: Annual convention, Western Theatre Owners, Feather River Inn, Blairsden, Calif.

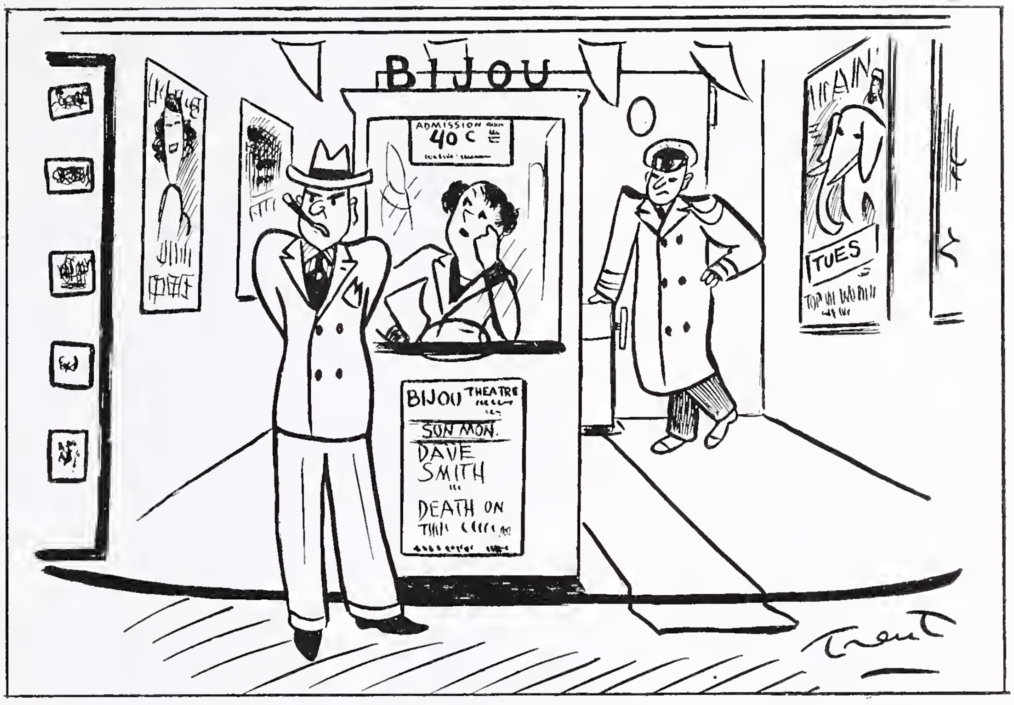
October 6-10: 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

CHICAGO

Sunny, clear weather hurt Loop business on Decoration Day, but evening business the previous day helped to offset the sag in attendance. . . . The Wesmont theatre, Westmont, Ill., has closed. . . . Max Mazur of National Screen is visiting several cities in the Midwest as well as New York City on his vacation. . . Eitel's Palace has set aside several sections of the Mezzanine for reserved-seat admissions in a move to enable conventioneers, etc., to reserve blocks of seats for special parties. . . . The Monroe theatre held "Pin-Down Girl," wrestling picture, for a third week. Word on Film Row was that the house had grossed $13,000 with the picture in the first two weeks. . . . The Park theatre, recently reopened by ex-B & K booker and assistant manager Harry Sears, has joined Allied Theatres of Illinois and the Allied Booking Circuit. The straight art policy has been dropped for a multiple change setup. . . . Florence Latch, who resigned after 17 years as switchboard operator at the Warner Theatres office, was feted with a party by her co-workers. . . . Mr. and Mrs. Otto K. Eitel are vacationing in Santa Barbara, California. He is the owner of Eitel's Palace. . . . Eight theatres in Chicago now have RCA Syncro Screens. They are the Alex, Apollo, Clark, Colony, Eitel's Palace, Kedzie, Monroe, and Ramova. . . . Basil Charuhas' Elm in Elmwood Park is going back to a full-time operation. . . . Mike Stern, of the Joseph Stern circuit, and his wife Gloria became parents for a third time with the arrival of a daughter. . . . "Anything Can Happen," went into the Ziegfeld. "Outcast of the Islands" is booked for its Chicago premiere at the J. & E. Balaban Esquire. . . . Jack Kirsch, president of Allied of Illinois, and Mrs. Kirsch have announced the forthcoming marriage of their daughter, Eileen Gloria, to Dean Stuart Wolfson June 22.

(Continued on opposite page)



"This is one of those days I could do with a world premiere!"

MOTION PICTURE HERALD

CINCINNATI

An additional source of theatre competition will be encountered with the opening of the six-week summer opera season at the Cincinnati Zoological Gardens, scheduled to get under way July 1. . . . Nat Levy, RKO division manager and Terry Turner, exploitation head, were here recently to explain to exhibitors the details of promoting the forthcoming re-release of "King Kong." . . . Another recent visitor was Colonel Joseph F. Goetz, USAF, head of the Armed Forces Professional Entertainment Bureau. . . . The 3,300-seat RKO Albee is conducting a "Star Search," the second in a series sponsored by local radio station, WLW. . . . George Turlukis, operating the Ramona Auto theatre, within the city limits of Hamilton, Ohio, recently awarded tickets with a total value of $500 for the best suggestions from patrons on how the operation of the drive-in could be improved.

CLEVELAND

Urban (Andy) Anderson, recently resigned as general manager of the Northwest TV Theatre cricuit of Minneapolis, has rejoined Associated circuit of Cleveland as manager of the SkyWay drive-in, Madison, and the Skyway drive-in, Ashtabula. . . . Steve Vernarsky, owner of the Palace theatre, Hubbard, has endeared himself to the parents of the town teen-agers with his free show for the juniors and seniors attending the local High School prom. Object is to keep the children near home after the dance. . . . Abe Kramer of Associated Circuit is back from a West Coast visit. . . . Fred Heuter has closed his Dixie theatre, Toledo, for the summer. . . . The Warner theatre department personnel, now reduced to Dick Wright, district manager; Joe Weinstein, buyer-booker; D. Leonard Halper, maintenance, and Robert Giles, engineer, moved out of the long established offices in the Warner Bldg. and into space in the Allen theatre. . . J. Knox Strachan, former Warner publicity director, has been appointed district manager of Warner's southern Ohio houses with headquarters in Lima. . . Mrs. Marjorie Lawrence was reelected president of the 35-year-old Cleveland Cinema Club. . . . John Gorsuch and Ralph Wood, owners of the Community Theatre, Cadiz, Ohio, are holding periodic wrestling matches, drawing attendance from the surrounding area, with admission from $1.50 to $3.00.

COLUMBUS

Columnist Ben Hayes of the *Citizen* printed the rumor that the Statler hotel interests are contemplating acquiring the RKO Grand building and the Hartman theatre building. . . . Arthur Manson, RKO exploitation representative, in town for the showing of "The Faithful City" at the World. . . . Sally Ardrey, of Marion, Ohio, was named "Miss National Boat Race of 1952" in finals of a bathing beauty contest held at Loew's Ohio. . . . Cadet Richard Secord of West Point, former assistant manager of Loew's Broad, is in town for a month's leave following completion of his first year at the U. S. Military Academy. . . . Ed J. Fisher, former United Artists representative in this area and later Loew's publicist in Cleveland, writes that he is now national newspaper contact man for Columbia studios in Hollywood. . . . C. F. Pfister, newly-elected president of the Independent Theatre Owners of Ohio, was in town conferring with Bob Wile, ITOO executive secretary, before the two left for New York for conferences with COMPO leaders on industry matters.

DENVER

Atoz Amusements, Inc., is closing the Jewel for two weeks to give it a $75,000 remodel job, and will reopen it as the Ritz, with a single-bill second run policy, with a week's run. Seating capacity will be cut from 630 to 500, with new push-back Kroehler loge seats throughout. . . . Opening day of fishing season usually cuts business about in half at theatres close to good fishing spots in the Denver territory. . . . Mitchell Kelloff is remodeling the Chief, La Veta, Colo. . . . Don Davis, district manager for RCA, was in for business calls, and visited Western Service & Supply, their Denver branch. Mr. Davis headquarters at Kansas City, and was on his way to Santa Fe., N. M., to attend the convention of the state TOA. . . . F. T. Murray, Universal head of exchange operations, was in for a few days conferring with Mayer Monsky, branch manager, and others of the local staff at the branch office.

DES MOINES

Bert Thomas, Warner salesman, was on the sick list. . . . Mrs. A. H. Blank was returned to her home after a stay at the Mayo Clinic in Rochester, Minn. . . . Harry Warren, formerly of Central States, and now a resident of Tucson, Ariz., was a recent guest here. . . Two cowboy film stars will appear in Des Moines at the Greater Iowa Rodeo June 11 to 15. They are Duncan Renaldo (the "Cisco Kid") and Leo Carillo ("Pancho"). . . . Pioneer Theatre Co., of Minneapolis has converted its Dallas theatre in Perry into a business building and has offered it for rent. Harold Field, Pioneer president, said that his company feels the addition of the Drive-in theatre together with the modernization of the Perry theatre gives movie patrons of the area more entertainment facilities than most. . . . Sol Yaeger, RKO salesman, is a father for the third time. This one's a daughter. . . . Barney Brotman has closed two of his theatres after 30 years of operation. The Ritz in Rock Island and the Highland in Moline. . . Tri-State held a grand reopening of two remodeled theatres, one in Davenport, the other in Rock Island. Special sections of papers in both cities devoted space to congratulations from distributors and merchants for A. H. Blank and Tri-States for their long service to the Quad-Cities. Special stage shows and personal appearances of stars were included in the festivities at the Capitol in Davenport and the Fort in Rock Island. . . . The Vern Theatre in Lu Verne has raised the admission price for children under 12 who are not accompanied by a parent. Hereafter such unaccompanied children will pay 25 cents; accompanied by a parent, the ticket will remain at 10 cents. . . . Don C. de Leon, for many years a projector operator in Des Moines, died in Oelwein of a heart attack.

DETROIT

Dillon Krepps, manager of the United Artists tied in with the local navy recruiting station to publicize "Skirts Ahoy!" . . . Dave Idzal has Louis Armstrong and Fran Warren on the Fox stage for a one-week stand. . . . Dave Wilson, executive manager for Community Theatres reported landscaping at the Bel-Air drive-in will be completed in a few weeks. . . . Boxoffice receipts at first-runs were over average for the holiday weekend with "Skirts Ahoy" at the United Artists setting the pace. . . . Earl J. Hudson, president of United Detroit Theatres was in New York to assist in raising funds for the Cerebral Palsy campaign. . . . Jack Wagner, manager of the Ford-Wyoming drive-in for Clark Theatre Enterprises is ready to start construction of a new drive-in to be located on the outskirts of Cheybogan, Mich. . . . Sam Baker, who closed his

(*Continued on following page*)

(Continued from preceding page)

Cinema recently, because of competition suffered when three other art houses opened around town, said he plans to reopen this fall after remodeling. Neil Talling will stay as manager.

HARTFORD

Milton Pollock has been named manager of E. M. Loew's Milford drive-in theatre, Milford, Conn. . . . B. E. Hoffman of Connecticut Theatres, New Haven, is serving as co-chairman, special gifts committee, of the New Haven Jewish Welfare Fund Campaign. . . . Harry F. Shaw, division manager in New Haven for Loew's Poli-New England Theatres, and Mrs. Shaw are back from a southern vacation cruise. . . . Walter Kane has been named manager, Music Box theatre, New Britain, Conn. . . . Donald Pollock has been appointed assistant manager, Capital theatre, Lynn, Mass. Clayton Pantages has been named student salesman at the 20th-Fox exchange in New Haven. . . . Cpl. William Landers, formerly assistant manager of the Victory theatre, New London, Conn., is back in that city after a two-year stay of Occupation duty in Japan. . . . John Silverwatch, formerly manager of the Mohawk theatre, North Adams, Mass., has been named manager of the Hartford drive-in, Newington, Conn. Both situations are part of the E. M. Loew Circuit.

INDIANAPOLIS

The Allied Theatre Owners of Indiana are considering a series of regional meetings in all parts of the state. . . . Trueman Rembusch, president of ATOI and national Allied, will attend the COMPO meeting at Dallas June 9-11. . . . George Landis has closed the Strand, East side neighborhood house, for the summer. The Tamler circuit is operating the South side Garfield weekends only. . . . Annette Kuebler has installed new booth equipment at the Astra, Jasper. . . . Sam Ochry, Universal branch manager, and his salesmen attended a district meeting in Atlanta, Ga. . . . Forrest Tucker continued his round of personal appearances at drive-in and small town theatres in the Indianapolis area. . . . First run theatres, limited by race interest and ideal outdoor weather, prospered moderately over the long holiday weekend.

KANSAS CITY

Memorial Day was big for some firstruns. . . . Playing were: Warwick, "Encore", Kimo; "RashoMon", third week; Vogue, "Man in the White Suit", eighth week. . . . The Midland had a far-above-average week, estimated, on "Skirts Ahoy" and "Shadow in the Sky." . . . Lee Miller, booker at Commonwealth Theatres for 11 years, formerly manager of the neighborhood Ashland theatrte, died of a heart attack, at home. He is survived by wife, mother and sister. . . . Buford Cranch, relief manager, from Loew's, New Orleans, was in Kansas City, preparatory to taking over as relief for Howard Burkhardt, manager of Loew's Midland, Kansas City, when the latter starts on his vacation June 7. . . . The board of directors of the Kansas Missouri Theatre Association will meet June 18, at Kansas City, to plan for the fall meeting. . . . The Riverside drive-in put on a midnight show, with "The Bride of Frankenstein" the added attraction; the Boulevard showed "The Invisible Man" as the midnight extra. At both theatres patrons stayed for the late show without additional charge.

LOUISVILLE

The Arista theatre, Lebanon, co-owned and managed by O. D. Hopper, is in process of being remodeled and redecorated. Included in the many improvements are new draperies and new lighting fixtures. The world premiere of "I Dream of Jeannie" was to be offered at the Rialto Theatre here, on June 6. The Rialto is managed by Johnson Musselman. Ray Middleton and other stars of the film are scheduled to appear in person. . . . Robert Enoch, owner and manager of the State indoor theatre, and the Star-Lite drive-in theatre, offered congratulations to the Elizabethtown High School Class of 1952 and sent guest tickets to the State and Starlite for one week. . . . J. M. (Monk) Arnold, formerly manager of Lou Arru's Twin drive-in theatre here, and now manager of a drive-in in Miami, Florida, returned for a visit. . . . Out of town exhibitors seen on the row recently included: Robert L. Harned, Theatair drive-in, Jeffersonville, Ind.; Bob Enoch, State and Grand theatres, Elizabethtown, Ky.; E. L. Ornstein, Ornstein theatres, Marengo, Ind., and Mrs. R. L. Harned, Empire Theatre, Sellersburg, Ind.

MEMPHIS

Two new drive-ins are making their debut in the Memphis trade territory. One is the 600-car Starlite owned by Robert Lowrey and associates, at Jonesboro, Ark., opening early this month. The second is a new drive-in at Winona, Miss., which expects to open around July 1. . . . Doak Roberts, district manager, Warner Bros., Dallas, was in Memphis on business. . . . First run Memphis theatres suffered severe losses due to a general street car strike in Memphis. Neighborhood houses and drive-ins reported business about normal. . . . Mid-South exhibitors booking and shopping on Film Row included H. W. Pickens, Steele; W. F. Ruffin, Jr., Covington; M. E. Rice, Brownsville; R. B. Cox, Batesville; Jimmie Singleton, Marked Tree; Paul Shaffer, Marked Tree; Walter Lee, Little Rock; J. H. Moore, Crenshaw; and Ornie Ellis, Mason.

MIAMI

Claughton Theatres has completed negotiations with Ed Singer on a long term lease of the Roosevelt theatre on Miami Beach. The house will be a first run. . . . In the Wometco "Big League" contest, the spectacular rise of the Mayfair Art to the number two spot, is still amazing to manager Walter Klements. Placing 19th in the first week's results, Mayfair moved up steadily to squeeze into 8th place in the 7th week. With the 13th and final week ahead, all managers are winding up for the slide for "home". Standings for the 12th week were: Carib; Mayfair Art; Hiracle; Gateway; Lincoln; Miami; Surf; Grand and Parkway. . . . With Don Jacocks, manager of the Regent on a leave of absence due to illness, Jack Miller has now taken over the managerial reins. . . . James Martin assumed the post of assistant at the Olympia.

MILWAUKEE

E. W. VanNorman is the new manager of the Times theatre here since Charles Schwarz took it over as of May 29. . . . Nick Johnson is taking over the Wisconsin theatre in Sheboygan and is bidding for first run. He also took over the Majestic in Sheboygan which is a second run house. Mr. Johnson operates the Strand in Manitowoc. . . . Fox-Wisconsin is giving up their theatre in Port Washington. . . . John Steinfled, formerly with Fox-Wisconsin, will become associated with the Sherman circuit, owned by Barney Sherman. He now has the Fern and Hollywood besides the Peerless. . . . The Shorewood theatre closed.

MINNEAPOLIS

Ralph Pielow, Jr., former Twentieth Century-Fox branch manager in Minneapolis, is the owner and manager of the Quad-States Theatre Service, a newly organized booking and buying service, serving theatres in four states. . . . Don Hicks, Paramount branch manager in Des Moines, Iowa, was a recent visitor in Minneapolis. . . . The Mohawk theatre had a fire just before the regular opening time with a loss or damage estimated at approximately $40,000. One fireman was hospitalized as the result of being overcome by smoke. . . . Visiting were Leo Molitor of the Superior theatre, Superior; Clint Norine of the Frederic theatre, Frederic; Robert Bergquist of the Chisholm, Chisholm, Minn.; Don Peterson of the College, Brookings, South Dakota; and Fred Schnee of the Unique and Hollywood theatres, Litchfield, Minnesota.

NEW ORLEANS

C. H. Pond assumed operations of the Gulf in Pensacola, Fla. . . . Out of town exhibitors seen on the row were Harold Jenkins, Sundown drive-in, McKenzie, Ala.; E. V. Landaiche, Pass Christian, Miss.; Mr. and Mrs. Al Randall, Woodville, Miss.; Herb Hargroder, Beverly drive-in, Hattiesburg, Miss.; Alex Rosenthal, Silver City, Alexandri, La.; Sid Fuhrman, Madisonville, La.; Larry Lampo, Jeanerette, La.; Mrs. Bertha Foster, Violet, La.; Charles Waterall, Prichard, Ala.; G. E. Padgett and C. H. Pond, Gulf, Pensacola, Fla.; Adeline Savoie, Liz, Paincourtville, La.; and Albert Tate, Jan, Ville Platte, La. . . . Visitors at Joy Theatres to confer with president Joy N. Houck who planed in from his home in Shreveport, La., were Aleck Rosenthal, Alexandria, La.; Jack Pope, Rayville, La., and Asa Willis, Joy drive-in, Shreveport, La. . . . Joe Kiefer now operating the Crescent drive-in. He replaced Joe Aspley who managers E. V. Landaiche's Theatres in Biloxi, Miss. . . . James King, formerly with Southern Amusement Company attending Paramount Gulf's managerial training school.

OKLAHOMA CITY

The new Bomber drive-in theatre in the Barton chain of theatres, was formally opened May 24. Mrs. H. C. Johnson is manager. . . . Mrs. Ethel Dinkins, manager of the Sky Train theatre, was the guest speaker at the Professional Women's Club at Tulsa, Okla. . . . Mrs. L. H. Thomas, manager of the 66th drive-in theatre, was

(Continued on opposite page)

The National Spotlight

(*Continued from opposite page*)

honored with a celebration of her birthday, May 27, at the offices of the Barton Theatres. . . . "The Wild North" has been held over for the second week at the Harber theatre. "The Outcasts of Poker Flat" has been held over for the second week at both the Tower and Capitol theatres. . . . The Skyview drive-in theatre, at Ardmore, Okla., had a special for Thursday May 29. Admission price was only 50 cents per car load. Showing on the screen was "Iron Man." . . . W. L. Weir, of Victoria, B. C., has purchased the Senator drive-in theatre at Prescott, Ariz., from W. L. Barton.

OMAHA

The initial theatre TV offering in Omaha will be the Sugar Ray Robinson-Joey Maxim championship fight June 23 at the Orpheum, where RCA equipment has been installed. . . . Omaha theatres generally reported a slump at the box office since the start of the races May 20. . . . Eight speakers were stolen from the Crest Drive-in at Beatrice, police reported, in spite of a periodic check of the grounds each night by gendarmes. . . . Donna Reed and children were in Denison, Ia., to visit the star's parents, Mr. and Mrs. Bill Mullenger. . . . On the exhibitor sick list and hospitalized in Omaha are Mrs. Walter Hagedone, Cozad, Neb., and C. W. Coryell, Bassett, Neb. . . . New RKO office manager is Robert Bertrand, back after an absence from film row. . . . Variety Chief Barker A. A. Renfro announced the tent is helping in the theatre collections for the cerebral palsy fund. . . . Don Johnson, Lynch, Neb. exhibitor, has married Ardith Moffett. . . . The Paramount has booked another stage production, "Call Me Madam," scheduled September 15, 16, 17.

PHILADELPHIA

Fire Commissioner Frank L. McNamee, who is also an industry leader, reported that the Fire Marshall's office has licensed 166 theatres, both motion picture and legitimate, this year. This is a decrease of only 21 theatres from last year when 187 licenses were issued. There are five legitimate theatres in the city. . . . Henrietta Weinberg, who held the post for many years, resigned as business agent of Local F-7, IATSE, taking in the film exchange employees. She is being succeeded by Janet H. Lewis, booker at United Artists. . . . Warners' Wayne went into a three-day a week operation and the circuit's Ogontz is scheduled to close down later in the month for the summer. Tom Lazarick, operating the New Ritz, closed down the house for the summer season. . . . Richard Guccini has opened his new 100-car White Beauty drive-in near Greentown, Pa. . . . Warners' Ritz, Wilmington, Del., dropped its Saturday matinees. . . . William J. Trambukis, manager of Loew's Regent, Harrisburg, Pa., has been appointed reginal chairman for the East-South-Central area on the motion picture committee for the observance of Pennsylvania Week, October 13 to 19. . . . The Laurel, Laureldale, Pa., curtails its operations in closing down for the summer for Tuesdays, Wednesdays and Thursdays. . . . Tax reports in Reading, Pa., showed *an upward* trend in collections of amusement tax for the first time in months with the total collected of $12,661 in April being an increase over the $12,409 realized from the same source for the same month last year. April receipts in amusement taxes in suburban Muhlenberg Township School District also held up well with a total of $2,453 reported. . . . New orchestra seats were installed at the State, Harrisburg, Pa. . . . Ritz, Mays Landing, N. J., was closed down by Norval E. Packwood. . . . A. J. Lasek is back as assistant manager of the Senate, Harrisburg, Pa. . . . Refurbishings at Loew's Aldine, Wilmington, Del., included the interior redecorations and painting as well as revarnishing the entire front of the house. . . . The Variety Women of Philadelphia, ladies auxiliary of the Variety Club, with Mrs. Mae Felt as president, presented the allocation of its welfare funds to local charities and to the Variety Club Camp for Handicapped Children at the annual donor luncheon addressed by Jack Beresin, newly-elected International Chief Barker; Victor H. Blanc, Chief Barker of the local tent, and veteran exhibitor Leo Posel.

PITTSBURGH

Harry Kodinsky, chairman of the committee handling the Varity Club family nights married Carol Copperman and is Europe bound on his honeymoon. . . . The Wally Allens, he's general manager of the Allied Motion Picture Theatre Owners of Western Pennsylvania organization, recently celebrated their 17th wedding anniversary. . . . Ted Grance is building another outdoor theatre, his seventh near Huntingdon. . . . Big things are in developing in connection with the Variety Club's Silver Anniversary banquet this Fall. . . . Local theatres are going for the "sneak preview" idea. The Stanley put on "Clash by Night" and that packed the house for one night.

PORTLAND

Walter Hoffman, Paramount field man, was in town for a few days to work over some promotion ideas with Paramount theater manager, Oscar Nyberg. . . . Max Bercuuts, Warner field man, also in town for a few days. . . . Keith Petzold, Broadway Theater Manager, has advertised for an elephant, lion, tiger, giraffe, or rhino for the opening of "Ivory Hunters." He will pay to have the animals on exhibit. . . . Marty Foster, manager of the Century News and Guild theatres is off to New York for two weeks. . . . Evergreen's Orpheum theatre has an entire new front and marquee. . . . Virgil Faulkner has written and copyrighted a new gimmick for theatre goers called "Flicko."

PROVIDENCE

Threatening skies and intermittent showers imposed a quietus on outdoor activities over Memorial Day. While amusement parks and other forms of outside entertainment played in the hard luck role which has plagued them for the past four weeks, in-town theatres enjoyed fairly good patronage. . . . "My Son John" slated for the Strand received good advance press notices in *The Providence Visitor,* official newspaper of the Catholic Diocese of Providence. . . . The RKO Albee is running considerable advance promotion on the forthcoming special midnight "Asylum of Horrors" show, slated for late in June. . . . By a strange coincidence, E. M. Loew's drive-in, Rustic and the Pike drive-in, played "My Six Convicts" simultaneously. These three openairers operate within less than 10 miles of each other. . . . The Carlton briefly entered the ranks of the "first-run houses," presenting "The San Francisco Story" for the first time in this city. . . . Open air theatres seem to be running slightly ahead of last year, to all appearances. . . . Holiday film-fare was "Skirts Ahoy" at Loew's State; "Red Mountain" at the Strand; "The Half-Breed" at the Albee; and "About Face" at the Majectic. . . .The Midway theatre at Oakland Beach has opened for the season.

SAN FRANCISCO

Richard Lemmon, former manager, State, has been promoted to the post of assistant to Earl Long, United Paramount San Francisco district manager. He was replaced at the State by Gilbert Small who stepped up from assistant at the St. Francis. Eddie Davis, former assistant, State, replaced Small at the St. Francis. . . . Nasser Bros.' 882-seat Tower was to reopen June 7. . . . The Town at San Jose, owned by Westland Theatres, closed for an indefinite period June 2. . . . Richard Mann, son of George Mann, will work as relief manager during the summer at Mann's Theatres. He will first vacation in India and Hong Kong. . . . Murray Lafayette, United Artists field man, will be here in mid-June to publicize "High Noon," for Graham Kislingbury's United Artists Theatre. Among highlights of the campaign will be personal appearances of Gary Cooper. Lafayette has already had several radio commitments for the star. . . . Max Bercutt, Warner's field man, is taking a swing around Sacramento, Salt Lake and Denver, prior to presenting Mrs. Grover Cleveland Alexander who will make appearances at all the Coast League home games (San Francisco, June 15; to be followed by Sacramento, San Diego, Los Angeles, Hollywood, Portland and Seattle) on behalf of "The Winning Team" opening at the Fox here June 15.

SEATTLE

Samuel Abrahms is filling in for Columbia exploiteer Sam Siegel who is in Montana on tour with the stars of "Montana Territory." . . . Jack J. Engerman, office manager for Lippert in Seattle and Portland, is back to work after undergoing a minor surgical

(*Continued on following page*)

(Continued from preceding page)

operation. . . . Bob Cleveland, RKO salesman, has returned to work after recovering from a back injury. . . . Two Paramount productions, "Son of Paleface," starring Hope, Russell, Rogers and Trigger, and "Jumping Jacks," with Martin and Lewis, will open in Seattle at Evergreen theatres soon. . . . Paul McElhinney, Republic's branch manager, returned from eastern Washington where he consulted with Junior Mercy at Yakima. . . . Ted Galanter, West Coast head of MGM advertising and exploitation, was in town conferring with Hamrick theatre officers. . . . Art Metzger, Auto drive-in at Pulman, Washington, was preparing for the opening of his new theatre, the Orchard Auto theatre, at Lewiston, Idaho. . . . Out-of-town visitors to Film Row included Will Griene, Wenatchee; W. B. MacDonald, Olympia, who has just returned from a Florida vacation; Ron Gamble, Chehalis, and Junior Mercy from Yakima.

ST. LOUIS

Frank L. Root, pioneer motion picture theatre owner in this city died last week. Having operated theatres in St. Louis, Mr. Root was responsible for the forming of the old St. Louis Motion Picture Exhibitors League which was the forerunner for the present MPTO. . . . Out of town exhibitors were Kenneth Hirth of Pacific Mo., Caesar Berutt of Rolla, Mo., and Forrest Birtle of Jerseyville, Illinois. . . . Myra Stroud, managing Secretary of MPTO and Catherine Fox of Kahan Film Delivery off to New York to attend the convention of the Advertising Federation of America. . . . F. J. Lee, local manager for UA, to Memphis on business.

TORONTO

Payment of a dividend of 25 cents will be made June 16 by United Amusement Corp. Ltd., Montreal, on each of three groups of stock. . . . Foto-Nite was introduced in Hamilton in three situations, including two drive-ins. The situations, the downtown Granada, the Skyway and Mohawk Drive-Ins. all belong to Famous Players. . . . Hampers of household goods were prizes of a "Household Quiz" conducted by the K-W Drive-In, Kitchener. . . . Swift Current's first drive-in will open July 1 and will have a capacity of 150 cars. . . . The Starlite Drive-In at Estevan, Sask., has built a new entrance way, as well as installing a high metal fence. . . . A Sunday night jazz concert in the Grand theatre, Regina, cost two musicians fines in magistrate's court for breaking the Lord's Day Act. . . . Charles Chaplin of United Artists was in New York for conferences. . . . A five-day newspaper campaign preceded the opening of Tomorrow Is Too Late at the Towne Cinema, Toronto. . . . Mrs. Eva Bossin, mother of Hye Bossin, editor of the *Canadian Film Weekly* and Art Arthur executive secretary of the Motion Picture Industry Council, Hollywood, died after a short illness.

VANCOUVER

Ken Mayo, assistant-manager at the downtown Plaza, has replaced Helen Beetles who recently resigned as manager of the Odeon theatre at Sapperton B. C. John McKim of the Odeon, West Vancouver, succeeds Mr. Mayo at the Plaza. . . .Two local women collected a total of $4,000 in Foto Nite awards at Famous Player theatres on the same night recently. . . .The one-man-in-a-booth law recently passed in the B. C. legislature, has taken the burden off many small theatres in the province who were formerly compelled to use two projectionists. Famous Players and Odeon circuit to date have made no move to change their houses over to the one-man operation. . . . Les Toffee and Owen Bird, local drive-in owners, are in Butte, Montana at the Pacific Shriners convention. . . . Drive-in operators in the B. C. district report that concession booths are up 50-per cent over last season and all outdoor theatres report improved business this year to date. . . . Odeon B. C. division are setting a new premiere record for Canada with the day-and-date openings at seven theatres of "The African Queen," starring Humphrey Bogart in his Academy Award winning role.

WASHINGTON

The Ontario theatre, K-B house, put in a second feature with "My Son John," for its fourth week run, the reissue "Suez," with Tyrone Power. . . . Aldo Ray was in town to publicize "The Marrying Kind." . . . The Variety Club Welfare Committee met on May 27. . . . "Deadline U. S. A." went into a fifth week at the Playhouse theatre. . . . Victor J. Orsinger, first assistant chief barker of Variety Club Tent No. 11, has been appointed by chief barker Jerry Adams to head the annual dinner dance in November. . . . TOA's national convention September 14-18 at the Shoreham Hotel will have A. Julian Brylawski as chairman; Sidney Lust and Morton Thalhimer, as co-chairmen; and Frank Boucher and Frank La Falce as coordinators. . . . Sympathy is extended to Joseph Kronman, Metro-Goldwyn-Mayer office manager, on the death of his father.

Eastman Reports Sales Strong; But Drop in Net

A drop in earnings to $8,697,477 for the first quarter of 1952 from a $10,597,099 net during the corresponding period in 1951, was reported last week by the Eastman Kodak Company, Rochester, N. Y. The earnings equal 52 cents a share on 16,527,083 common shares outstanding as of March 23, 1952. This compares with 69 cents a share in the first quarter of 1951 when 15,033,852 shares were outstanding. Directors declared the regular quarterly dividend of $1.50 on the preferred stock and a dividend of 40 cents a share on the common. Both are payable July 1 to stockholders of record June 5. Consolidated company sales were $120,345,690 for the quarter, which compares with sales of $120,520,866 for the same quarter in 1951, according to the company's report.

AFL Group to Oppose Any Unemployment Act Changes

The American Federation of Labor Film Council last week in Hollywood charged studio employers and their counsel with contriving to bring about changes in the California State Unemployment Insurance Act which would deprive thousands of studio workers of benefits of the act. Calling on all AFL unions throughout the state to "marshal forces for a fight to the finish," the council branded legislation to be recommended by a committee appointed by the governor as "in the main an artifice contrived by legal counsel for motion picture studio employers" to shift unemployed workers from unemployment insurance rolls to public relief rolls. According to the council, changes in eligibility would have this effect in many instances, thus working a hardship on many studio employees.

THEATRES FOR SALE

IN COMPLIANCE WITH THE ORDER OF THE U. S. DISTRICT COURT, WE OFFER THE FOLLOWING PROPERTIES FOR SALE

LEASED PROPERTIES

Auburn, N. Y.; Geneva, N. Y.; Herkimer, N. Y.; Salamanca, N. Y.; Ashland, Ohio; Bucyrus, Ohio; Kent, Ohio; Piqua, Ohio; Corbin, Ky.; Lexington, Ky. (2); Maysville, Ky.; Paris, Ky.

OWNED PROPERTIES

Corning, N. Y.; Cortland, N. Y.; Lockport, N. Y.; Oneonta, N. Y.; Rochester, N. Y. (2); Perry, N. Y. (vacant lot); Ravenna, Ohio; Van Wert, Ohio (non-theatrical building); Cambridge, Md.; Easton, Md.; Cumberland, Md.

BROKERS MUST DISCLOSE PRINCIPALS
NO REASONABLE OFFER WILL BE REFUSED

ADDRESS INQUIRIES TO HOWARD M. ANTEVIL, ATTORNEY, SCHINE CIRCUIT, INC., 40 MAIN ST., GLOVERSVILLE, N. Y.

Reciprocal Reel Decree In Argentina

WASHINGTON: Commerce Department film chief Nathan D. Golden said a new Argentine Government decree "adds to the difficulties that U. S. companies are finding in Argentina."

The decree, he says, provides that the Government will not permit the showing in Argentina of newsreels originating in countries that do not show newsreels made in Argentina. Mr. Golden said U. S. firms have pointed out that while no Argentine newsreels are shown in the U. S., this is not because of any Government restriction but just because the theatres do not choose to play them.

The Commerce official said the censorship slowdown continued during the first three months of this year, but that each U. S. distributor is getting some films approved, and these, together with some approvals obtained before the slowdown started, "assure bookings for the immediate future."

Argentine production is in serious difficulties, according to the report. Mr. Golden said only 12 Argentine productions were released during the first four months of this year, compared to 20 in the like 1951 period. He said several producers were having financial difficulties and that only two of the leading Argentine studios were active at the beginning of May. The decline in production is attributed to raw stock shortages, higher production costs and loss of foreign markets.

Newsreel Clip to Aid in Recruiting Women

Details for the distribution of a newsreel clip and a short subject, produced under the sponsorship of the Council of Motion Picture Organizations to assist in the recruiting of women for the armed forces, were worked out in New York this week at a meeting of COMPO officials, representatives of the Department of Defense and the sales managers committee. The 190-foot newsreel clip will be included in all newsreels released June 10. The short, called "The Real Miss America," will be offered for free to exhibitors and is expected to be released July 1. It features Henry Fonda as narrator.

Mid-Central Fights for Amusement Tax Action

Mid-Central Allied this week reported receiving favorable replies from Senators Hickenlooper and Gillette in the group's drive to obtain commitments from Congressional candidates in Iowa and Nebraska on their views concerning repeal or modification of the Federal amusement tax. A luncheon meeting of the organization was held this week at the Hotel Fort Des Moines in Des Moines to discuss the issue.

IN NEWSREELS

MOVIETONE NEWS, No. 45—Eisenhower's job done; SHAPE's mighty defense force. Ike and Ridgway meet in Paris. German treaty signed. Atom bomb destroys steel and brick.

MOVIETONE NEWS, No. 46—Eisenhower returns, sees Truman. Supreme Court rules steel seizure illegal. Koje prisoners still defiant. Reds reinforce Iron Curtain. Aga Khan horse wins English Derby. Indianapolis auto race classic.

NEWS OF THE DAY, No. 279—German treaty signed. Gen. Ridgway in Paris to succeed Gen. Eisenhower. Fashions from Italy. WAVES honor Esther Williams. Films of secret atom blast.

NEWS OF THE DAY, No. 280—Eisenhower home, Taft relaxes. UN reinforcements at Koje. Dionne quints. English Derby. Indianapolis classic.

PARAMOUNT NEWS, No. 82—Army boxing championships. Joe Walcott meets Truman. Italian fashions. What atom bomb does to buildings. Europe's days of ferment and challenge.

PARAMOUNT NEWS, No. 83—Steel strike. Eisenhower vs. Taft. Dionne quints graduate. New Koje incidents. Indianapolis. Derby.

TELENEWS DIGEST, No. 22B—Koje crisis continues, West Coast dock strike. Convention nears in Chicago. Tribal life in Assam. Largest helicopter. David Sarnoff cited. Italian fashions. Pigeons carry mail.

TELENEWS DIGEST, No. 23A—Red agitation around the globe. Blockade in Germany. Koje. Red rally in Tokyo. Riots in France over Gen. Ridgway. Eisenhower returns.

UNIVERSAL NEWS, No. 565—NATO defense treaty. Korean truce talks. Buildings destroyed by atom bomb. Italian fashions.

UNIVERSAL NEWS, No. 566—Eisenhower back. Koje. NATO air power. Broken dam in France. Dionne quints. Tiniest plane. Indianapolis.

WARNER PATHE NEWS, No. 84—Atom test films. Ridgway reaches Paris. Treaty for European army signed. UN truce team in Korea. McGranery sworn in. Office fashions. Boxing.

WARNER PATHE NEWS, No. 85—Eisenhower back. Koje. Reds step up war of nerves in Berlin. Taft meeting. Fathers of the year. Tiniest plane. Navy unveils jet helicopter. Indianapolis race.

Variety Clubs Plan New Public Relations Drive

Plans for a nationwide public relations campaign to make the public aware of the Variety Clubs International and its activities, were discussed at a meeting in Philadelphia last week by Jack Beresin, International Chief Barker, and other executives. One phase of the drive will be the production of a special film concerning the work done by Variety tents. The committee in charge of producing the picture includes Jack Chisholm of Associated Screen News of Canada, chairman; Charles P. Skouras, Fox West Coast Theatres president, and William J. German. Present at the meeting were George Hoover and John Rowley, assistant chief barkers; George Eby, international dough guy; Murray Weiss, international property master, and Mr. Chisholm, international press guy. Variety Clubs will celebrate their 25th anniversary at a midyear conference in Pittsburgh, the organization's birthplace, with John H. Harris, the first chief barker and one of the founders, chairman.

Healthy Business Marks Reopening in Los Angeles

A weekend gross in excess of $17,000 marked the reopening of the Downtown Paramount theatre in Los Angeles last week. The three-day total, termed unusually high for the area, followed renovation of the house at a cost of $250,000. The opening film was Paramount's "Red River." Piloting the theatre through the weekend were Edward L. Hyman, vice-president of United Paramount Theatres, and Jerry Zigmond, the circuit's San Francisco city manager.

Warners Set Big Shorts Schedule

HOLLYWOOD: Warner Brothers has embarked on the most extensive short subjects program in its history, with more than 95 one and two-reel films scheduled for 1952-53, Jack L. Warner, vice-president and executive producer, announced this week.

Included in the program are musicals, sports, comedies, novelty films and dramas.

A number of topical and patriotic shorts also are penciled in for production, with subject matter to be selected as national and world events dictate.

On the production slate now are eight two-reel specials in color by Technicolor covering a wide variety of subjects; 10 one-reel Technicolor Sports Parades; seven one-reel novelties; six two-reel classics of the screen; six one-reel Melody Masters, and six one-reel Joe McDoakes comedies, starring George O'Hanlon.

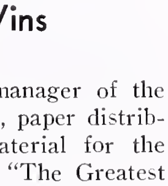
Thirty films are scheduled in the cartoon field, including eight of "Bugs Bunny"; four "Tweetie and Sylvester"; four "Foghorn Leghorn," and a variety of "Pepe Lepew," "Porky Pig" and "Daffy Duck" cartoons. It also was announced that several new cartoon characters will be introduced later in the year. Already in the cutting rooms are 13 shorts of the scheduled program.

"Show" Pressbook Wins Cerebral Palsy Prize

Harry Kolber, assistant manager of the Schlosser Paper Corporation, paper distributor which supplied the material for the press book for Paramount's "The Greatest Show on Earth," has turned over to the United Cerebral Palsy's Campaign Fund a $25 prize which the pressbook had won. The prize was awarded by the Mead Corporation in its monthly competition stressing the use of their coated papers.

Praises "My Son, John"

More praise for Paramount's "My Son, John" came last week from Patrick J. Hillings, who is a Representative from California, who said for the *Congressional Record* the film "dramatically points up the great danger facing our country during these critical days" and that producer Leo McCarey "has rendered an outstanding service to our country."



HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913.
Negotiations in Any Language.
CABLE:
HENARIAS, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

YOUNG MAN WITH SOME THEATRE KNOWLedge to train for management of circuit owned indoor and drive-in theatres. This is a great opportunity for the right young man interested in future in show business. State background, references, salary expected, and enclose photograph if convenient in first letter. COLUMBIA AMUSEMENT COMPANY, INC., Paducah, Ky.

WANTED A GOOD ASSISTANT MANAGER with experience to act as manager in night theatre in a small town in New York State. Good hours, good salary. APPLY BOX 2659, MOTION PICTURE HERALD.

THEATRES

FOR SUBLEASE: IN ST. LOUIS COUNTY, newly constructed, modern advance design theatre. Fully equipped. 632 seats. Immediately available. WRITE BOX 2658, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

FOR SALE OR LEASE. DRIVE-IN LOCATION in year-round climate. Already zoned for drive-in, in city of 100,000 population. Write: S. EDWARD KUIKEN, 3951 31st St., So. Petersburg, Fla.

DRIVE-IN EQUIPMENT

DRIVE-IN EXHIBITORS EVERYWHERE MAKE S. O. S. their headquarters. Here's why: Underground cable $70M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

USED EQUIPMENT

SHOP! COMPARE! SUPER-SIMPLEX MECHANisms, rebuilt, $850, 1 unit hand operated ticket machine, excellent, $44.50; wire and aluminum reels, excellent, $1.00; Powers mechanisms, rebuilt, $114.50; pair Gardner 1-KW lamphouses and rectifiers, rebuilt, $495. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

WANTED — STAGE DRAPES AND PAINTED backdrops. BOX 2657, MOTION PICTURE HERALD.

FOR SALE—1 ASHCRAFT SUPER-HIGH PROjection arc 100 amps., 58 volts, model S 100. Perfect condition, used experimentally few hours only. Cost $975. Sacrifice $600. Address CROCKER COMPANY, 720 Mission St., San Francisco, Calif.

WALL CAMERA, WESTREX SOUND COMplete seven lenses with cables and extra magazines. Eyemo 71Q with 3 lenses including motor tripod magazines. BOX 2660, MOTION PICTURE HERALD.

HIGH-INTENSITY GENERATORS AT LOW prices: 50/100A $595; 70/140A $750 rebuilt with panel, rheostats; Forest 70A 3ph. rectifiers, good condition at $125. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD your name to S. O. S. satisfied customer list. Prices start at $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

FIRST QUALITY RECTIFIER BULBS, $4.75; white sound screen, top quality, 35c ft.; Exciter lamps, 39c; parts for Simplex and Powers, 30% discount; Universal splicers, $5.69; photocells from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

IT COSTS LITTLE TO PLAY UP YOUR ATtractions with tempered Masonite marquee letters: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—IMPROVE it! Flameproofed, fungusproofed screens 39½c sq. ft., beaded 49½c. Coated lenses $100 pr.; reflectors 20% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES: Ball-bearing bucket-blade exhaust fans, 12″—$25.50; 16″—$37.50; 18″—$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MAKE MONEY-MAKING MOVIES — TV COMmercials—industrials—documentaries. 16MM Newsreel sound cameras from $555; Arriflex with lenses, magazines, $695; Cineflex complete outfit $2,000 value. $1,295; Solarspots, $69.50; Sunspots, 5,000W, $77.50; Art Reeve 35mm recorder, $1,995: animation stands, $1,495 up; 16mm sound readers, $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for latest Sturelab catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

FORTY SAMPLES COMICAL GIVEAWAYS, $1.00. MANUALS, Box 111, Universal City, Calif.

SPACE WINGS — COMIC BOOKS — NOVELties. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

Legion Approves Five of Week's Six Productions

The National Legion of Decency this week reviewed six films, putting one in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I is "Ivory Hunter." In Section II are "Lovely to Look at," "Old Mother Riley," "Pat and Mike" and "Under the Paris Sky." In Class B is "Models, Inc.," because it "tends to condone immoral actions; reflects the acceptibility of divorce; suggestive sequences."

"Sun" Wins Foreign Award

Paramount's "A Place in the Sun" has won the International Challenge Award of France and Belgium as the best film of the last year. Producer-director George Stevens accepted the ward given by the Hollywood Foreign Correspondents Association.

Janitors Win Pay Increase

The pay of motion picture theatre janitors in Chicago has been increased 10 cents to a scale of $1.43½ per hour, retroactive to April 1. The new contract, which has been submitted to the National Labor Relations Board for approval, also provides for an increase of three cents per hour to be paid into a pension fund which will be devoted primarily to the building of a hospital to provide sick benefits for union members, it has been announced.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

A Fair Proposition for Film Industry

BOB WILE, secretary of Independent Theatre Owners of Ohio, is in town with Chris Pfister, independent theatre owner of Troy, Ohio, who succeeds Martin G. Smith as president of Ohio Allied after 27 years in office. Which makes a sort of old-home-week, as far as we are concerned, for we've known Chris, on tour, along with Martin, as a convivial traveling companion attending the conventions. And Bob is introducing Chris to top-bracket executives in New York, with an idea in mind that is worth our best consideration. He will have it in the news columns when this Round Table meeting convenes.

Out in Columbus, Walter Kessler, manager of Loew's Ohio theatre, and one of the most aggressive of Ernie Emerling's eager beavers, has proposed a Hollywood exhibit for the Ohio State Fair, an attraction that draws a half a million people into Columbus every year. And right after Columbus, there is another equally important State Fair in Indianapolis, which can follow in line to receive the same benefits. What the boys from Ohio suggest is that the industry, and that means the major companies through their high executives, provide some reasonable and substantial exhibit of motion pictures for the Fair crowds, as local publicity for movies.

The time is short, the occasion good, the urgency great, and we wish them well in their projected meetings with officials of Paramount, Fox, MGM, and all the others, through the current week. But more, we wish that all this could be really organized and made into something permanent and practical to boost motion pictures at all the Fairs, in all the States, at any time in the future, when such exhibit material may be needed or wanted. Hollywood can get it up, in fast time, if necessary, but it would pay to plan it as a program, using this beginning as a springboard to launch a wider application of a good idea. Fred J. Schwartz has been asking for industry cooperation in providing an exhibit on a larger scale, for Grand Central Palace in New York.

We recall that Metro always had costumes and exhibit material available in exploitation, and we know that Henderson Richey will agree to all that is proposed here for the Fairs, for Allied conventions, for exhibitor meetings and exhibitors' forums, because it has been company policy for many years. But why not organize it now, conduct it through the machinery that produced the tours of Hollywood stars, and do the job right, from a new beginning? We salute our good friends, Bob Coyne and Charlie McCarthy, at COMPO, and ask them to embrace and enhance this good idea, from a standing start, to make it important and vital to more of the country at large, for a greater share of film industry.

UN-SELLING APPROACH

With regret, we again note the closing of the Rivoli theatre on Broadway, one of the better theatres that suffers for lack of sufficient good product, while grind houses, eight to the block on 42nd Street, grind along. It's a black eye for Broadway—and for motion picture business, when the Rivoli is forced to close.

And Walter Winchell takes the opportunity, in his newspaper column, to point out that the Rivoli's outside sign proclaims the house as "Where the Best Films Play Their Longest Engagements"—with the marquee reading, "Will Re-open Soon." That's pretty funny column stuff, but sad when you consider what many people will believe: "I guess the movies are in bad shape now." It's logical, supported by evidence that is really visible.

Of course, we think that "Lydia Bailey" should have gone into the Rivoli—a class picture with specialized audience appeal. And the Rivoli could have presented the Haitian dancers as we saw them in Port au Prince, for an atmospheric prologue. The theatre has had to pay six stand-by stage hands for years, without having such an opportunity to use their stage.

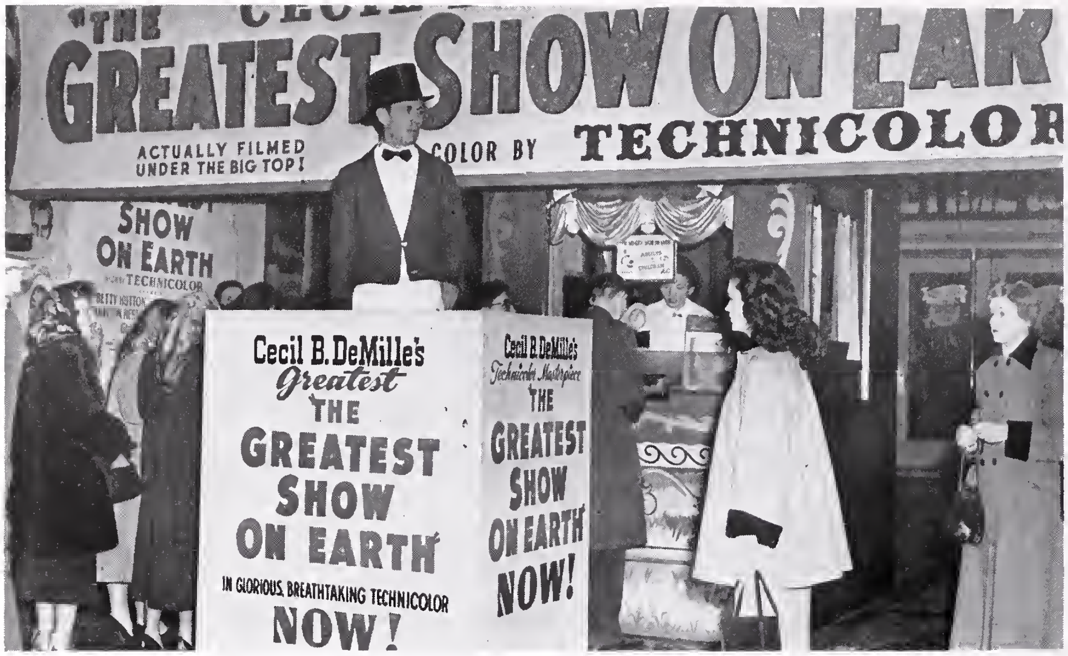
¶ Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, announces that $500 in prize money will be distributed to managers of Skouras theatres in New York for the best exploitation campaigns on "The River" combined with "The Green Glove" as a double bill. The idea is good, and it is news to offer a contest covering two pictures in a combination of this sort. We believe the example will be followed elsewhere. "The River" has just completed a long run at the little Paris theatre in New York, and is now available for national release. "The Green Glove" is an adventure picture, with plenty of action, that will exactly compliment the color and beauty of "The River."

* * *

Walter Winchell describes the expiring season in the so-called legitimate theatre with these succinct words: "One click for every five clucks"—which is the customary arithmetic on Broadway. The only things new are a couple of alibis for Why Business Is Terrible. The critics are complaining that this is the poorest theatrical season in forty-five years, and that just twelve out of 71 new offerings survived. We should appreciate how fortunate we are in our own field, compared with fatalities in the publishing trades and the production of stage plays.

* * *

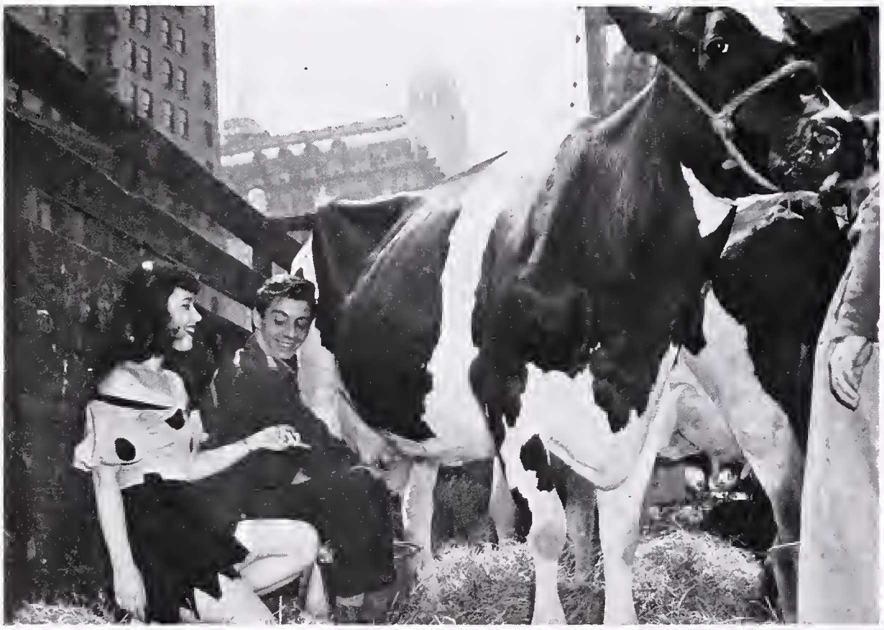
¶ The Schine Circuit now advertises some twenty theatre properties, in New York, Ohio, Kentucky and Maryland, that must be sold under the Government decree, and again we wish that managers of experience, with good records and some ability to find financing, may avail themselves of the opportunity to step out for themselves, as buyers in this market. We know there are many, of retirement age, who could command the "earnest money" that would be necessary, with local capital, to underwrite some of these deals. They vary, in quality and price, but all the more reason why an independent owner should now purchase. —*Walter Brooks*


"THE GREATEST SHOW ON EAR
ACTUALLY FILMED UNDER THE BIG TOP!
COLOR BY TECHNICOLOR
SHOW ON EARTH
TECHNICOLOR
Cecil B. DeMille's Greatest THE GREATEST SHOW ON EARTH
IN GLORIOUS, BREATHTAKING TECHNICOLOR
NOW!
Cecil B. DeMille's Technicolor Masterpiece THE GREATEST SHOW ON EARTH NOW!

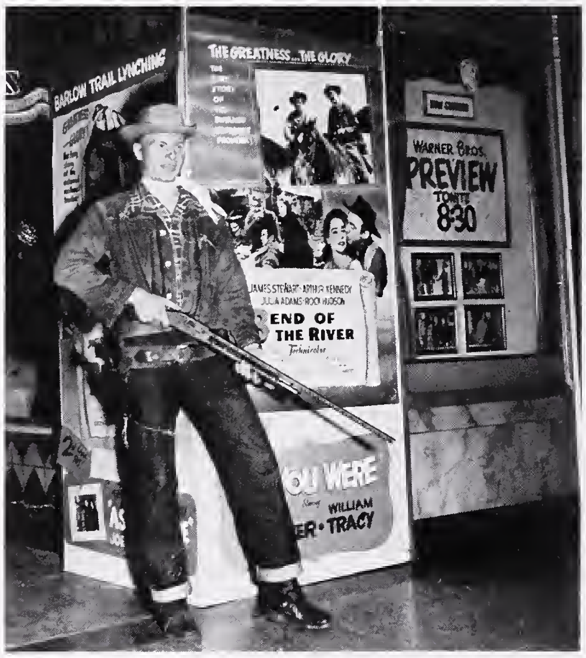
Ted Barker, publicist for Loew's Theatres in Cleveland, sends this picture to prove how easy it was to turn the front man at the Stillman into a real circus barker.

Adam Goelz, manager of the Town theatre, Baltimore, grins as he poses with representatives of both Army and Navy, while they examine a trailer, in hand, for "Skirts, Ahoy!"

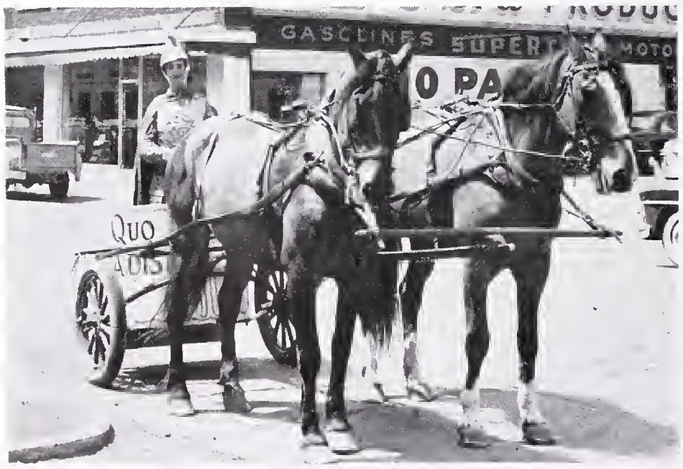
Ballyhoo Is Where You Find It



Cow milking contests are great for "Aaron Slick of Punkin' Creek"—this one took place in the very heart of Times Square, Broadway, New York.


BARLOW TRAIL LYNCHING
THE GREATNESS... THE GLORY
WARNER BROS. PREVIEW TONITE 8:30
JAMES STEWART · ARTHUR KENNEDY
JULIA ADAMS · ROCK HUDSON
END OF THE RIVER
Technicolor
WILLIAM
TRACY

Jim Barnes shows his ballyhoo for "Bend of the River" at Warner theatre, Huntington Park, Calif.


GASOLINES SUPER
QUO
ADIS

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, devised a Roman chariot for "Quo Vadis."

And at right, John Murphy, vice-president and general manager of Loew's Theatres, with Esther Williams and Jay Carmody at Washington premiere of "Skirts, Ahoy!"

H. Borland Knows How To Find It

Hugh S. Borland, manager of the Louis theatre, on the south side of Chicago, certainly can show all of us where he manages to find such give-aways as he produces as a regular feature in his showmanship, in this "last run" house, in the heart of the Negro district. He astonishes us, and again this issue, he is named the "Manager of the Month" in the Better Theatres section of the HERALD.

What excites us at the moment is an eight-page folder, an attractive two-color job, that Hugh gave out to his patrons during "Clean-Up Week"—April 25th to May 2nd. Entitled "A Clean, Clean House," this pamphlet originates with the Cleanliness Bureau Association of the American Soap and Glycerine Company of New York, and how it ever came to be a give-away in the Louis theatre in Chicago, only Hugh Borland can explain. He digs for 'em, and he gets 'em, for free, to give away in 2,000 lots, to housewives in his audience. Hugh credits the *Chicago Herald-American* with the original ad that attracted his attention and he just asked for what he wanted.

And, as if that were not enough, you should see what he offered in Red Cross Week! A tiny pocket folder in "First Steps in First Aid" which he wangled from Johnson & Johnson, and a complete first-aid chart, measuring 10x15 inches, that came from the same pharmaceutical concern in New Brunswick, N. J. This chart is for permanent use, hanging on the kitchen wall, and it tells what to do in ordinary and unusual emergencies. Naturally, it is a standing ad for the friendly Louis theatre, where a live-wire manager thinks often of his patrons and they reciprocate by thinking of him.

Gentle Hint Department

Charlie Jones, editor of the Allied Caravan of Iowa, Nebraska and Mid-Central, says that Jeff Jefferis has compiled "the damnest dope sheet you ever saw for a survey of likes and dislikes of movie patrons" and that's what we want to see one of.

National Pre-Selling

McCall's for June gives top billing in its front-of-the-book movie guide. "McCall's Goes to the Movies," to M-G-M's "Scaramouche," with "My Son John," from Paramount; "Has Anybody Seen My Gal," Universal, and "Paula," from Columbia, as runners-up. Teenage boys and girls from Armerica and abroad have written and illustrated the five entertainment features and reviews in *Seventeen* for June, sixth annual "It's All Yours" issue of the magazine, an attractive idea, attractively presented. *Cosmopolitan* for June, released on Friday, has M-G-M's "Scaramouche" leading Louella O. Parson's "Movie Citations" for the month. Twentieth Century-Fox's "Kangaroo" has been tabbed "Movie of the Month" in *American* magazine for June.

SHOWMEN IN ACTION

Walter Murphy, manager of the Capitol theatre, New London, ran a teaser ad on a sneak preview, "We Thought We Had Seen Everything—" and without disclosing the picture title, packed 'em in.

▼

Jack R. Harvey, manager of the Warner Palace theatre, Danbury, Conn., running a series of talent search programs on his stage, with contestants auditioning for Ted Mack's original Amateur Hour.

▼

Frank Ferguson devising some catchy ads in Connecticut papers for the Meriden theatre, Meriden, and the Newington theatre, at Newington, all in small space.

▼

Lou Cohen shows an eight-column art layout in the *Sunday Herald* for the opening of "Scaramouche" at Loew's Poli theatre, Hartford, which was planted by Norm Levinson.

▼

Bob Howell, manager of the Regal theatre, Hartford, screened "Captive City" for local dignitaries, sent out personal letters, and capitalized on a local actor in the cast.

▼

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, entertained "Miss Steel Town," selected in a local contest conducted by leading industrial concerns, as promotion for Universal's retitled "Girl From Steel Town."

▼

The Niantic News, published by Sam Cornish, partner in the Niantic theatre, Niantic, Conn., runs a front page story in praise of the new neighborhood Beekman theatre, in New York City.

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, back again with more of his smart samples of advertising, printed in bright blue, and with plenty of selling approach.

▼

George E. Sawyer, manager of the Victory theatre, New London, Conn., mounted an 800-pound anchor on a truck and used it as street ballyhoo for "Mutiny"—with plenty of Navy cooperation.

▼

Ray McNamara, manager of the Allyn theatre, Hartford, among those publicly praised for their cooperation in the local Cerebral Palsy campaign.

▲

Jack Hamilton, now at the Ambridge theatre, Ambridge, Pa., comes up with details on his exploitation of "Brave Warrior" and "Belles On Their Toes" with due credit to his assistant.

▼

Dale Smiley, manager of the Del Paso theatre, North Sacramento, Cal., promoted a free trip to Hawaii in his contest sponsored by "Trader Dan"—a used car dealer. Lucky winners have to answer the telephone with name of tunes in the picture playing.

▼

Jim Darby, manager of the Paramount theatre, New Haven, sends tear sheets to prove the publicity garnered by Johnny Ray during his stage appearance.

▼

And John Hassett, manager of the Empress theatre, Norwalk, Conn., shows front-page tear sheets with his cooking school, also of interest to the distaff side of the audience.

Here is Willis Shaffer, city manager for Fox Midwest theatres in Hutchinson, Kansas, and the only manager who ever won two Quigley Grand Awards for showmanship. Willis is practically surrounded by evidence of his skills, with two bronze plaques on the wall and two of our smaller quarterly plaques beside him. He is a fine responsive, reciprocal member of the Round Table, and a frequent contender for showmanship honors. Now turn the page and see what happened in Hutchinson, for the world premiere of 20th Century-Fox's "Wait 'Til the Sun Shines, Nellie," where Willis is a showman the year around.

Campaign Catalog

"NELLIE" ROLLS THEM BACK TO THE GOOD OLD DAYS

20th CENTURY FOX MAY 14th
WORLD PREMIERE
'WAIT 'TIL THE SUN SHINES, NELLIE'
MIDLAND-STRAND MAY 14th

NOW
THEN
MAY 14

Something like 100,000 customers came to Hutchinson, Kansas, for the world premiere of 20th Century-Fox's "Wait 'Til the Sun Shines, Nellie" and according to the local Chamber of Commerce, they spent close to a million dollars in their enjoyment of the three-day celebration. Hutchinson is a good town, a very active and lively town, and local business men were in full harmony with the occasion.

When the premiere was decided upon, a "Booster Tour" was organized by the local Lions Club, and they covered the general trading area, until folks in towns as far away as Liberal, Kansas, 200 miles distant, prepared to attend the ceremonies. There was a complete merger of interests between 20th Century-Fox headquarters in New York, the Lynn Farnol special agency, handling national tieups, Hutchinson's distinguished citizens, and Willis E. Shaffer, multiple Quigley Award winner, manager for Fox theatres in Hutchinson.

Newspaper Cooperation

Hutchinson is lucky, too, in having a progressive newspaper, the *News-Herald*. In a town of 35,000 population, it has a daily circulation of 55,000 copies, and covers a great part of the state. The *News-Herald* made a crusade of the premiere, and so did two local radio stations. The barber shop ballads, heard through the film, helped to set the mood. On Monday morning preceeding the premiere, practically every shop window in town raised its curtains to reveal displays that turned time back to the early 1900's. "Then and Now" created a theme for "Old Fashioned Bargains" and during limited shopping hours, every store had articles on sale at 1902 prices!

"Nellie" really rolled prices and the program for a statewide celebration, back to fifty years ago, for everybody's excitement and pleasure. Everything was a "Nellie" special. Even ice cream sodas were 5c and only the advertising manager of the *News-Herald* found himself in a unique predicament, when merchants in a kidding mood, asked him for the 1902 rate card.

The Lions Club did more than boost the local event, they made it subject matter for their national magazine, just one of many newspaper, syndicate, magazine, radio and television tieups which publicized the picture over five states in a saturation premiere.

But Walter Fraese, president of the Chamber of Commerce, says Hutchinson is grateful to Hollywood, for bringing the movie to town, and the stars to shine with it. He thinks there is nothing like a good movie to get everybody together. And it's promotion, exploitation, advertising and publicity to be proud of.

GeorgePeters Campaigns In Richmond

George Peters, manager of Loew's theatre, Richmond, Va., attracts attention in Round Table meetings with his planned campaigns on current attractions, notably "The River" and "Singin' in the Rain," with "African Queen" coming up. For "The River" he had Mrs. Kenneth McEldowney, wife of the producer of the picture, for personal appearances and interviews, but that is not included in his "planned campaign" which he itemizes as an entry for the Quigley Awards. And it is a complete campaign.

George used a teaser campaign of his own invention, spelling out "The River" one letter at a time, in small newspaper ads, and he followed with generous displays and very good publicity breaks, proving that the newspapers went along with him. He also used the MPAA "Study Guide" for schools, and an elaborate souvenir book, which is the by-product of the Theatre Guild handling of this picture in pre-release runs. However, his engagement was at popular prices, and so he caught a ride with this brochure.

For "Singin' in the Rain" he had even better display ads than usual, spreading those compelling pressbook mats over large space, and capitalizing publicity stories with mats to illustrate them. A give-away autographed process picture of Debbie Reynolds and Gene Kelly was used in schools, and the MGM "Fact Booklet" on the picture was distributed to a selected list of opinion makers. "African Queen" is outlined, but not complete in this exhibit.

Conducts Local Survey To Boost Business

Lou S. Hart, manager of Schine's Avon theatre, Watertown, N. Y., benefitted "Ma & Pa Kettle" with eight other coming attractions, as well as pleasing local merchants, with a survey conducted over several weeks, to determine what part of regular and potential patronage came from out of town and what brought them to Watertown. 513 theatre customers were asked "Where did you come from?" and only 11% were from the city. Answering the question, "How did you come?" 92% came by car, but only 29% bought gas on the way. 78% did their shopping before they came to the theatre. 95% found free parking and 85% stated frankly their aim was to come to Watertown to see a show.

General Electric's Film

Harry A. Rose, manager of Loew's Majestic theatre, Bridgeport, Conn., got special handling in the "General Electric News"—house organ for a big local plant—for his presentation of "And a Voice Shall Be Heard" produced by G-E Electronics Department for Civilian Defense.

British Round Table

¶ The Grand National landed in our English mail with an impact that makes us appreciate the weight and importance of racing in the British Isles. Dozens of our Round Table members went all out to participate in the public's enthusiasm and we're at a loss to credit all the exploitation based to the individuals involved. E. H. Anthony, manager of the Dominion cinema, Harrow, was one of the most aggressive, featuring the Pathe News coverage of the race, and distributing 3,000 entry blanks in a competition open to his patrons, with three top prizes donated by local merchants. He also had a very comical "pantomine horse" entered for street ballyhoo and our picture page. (The "horse" wears trousers!) Harold Shampan, manager of the Gaumont, Islington, featured a character answering to the name of "Prince Monolulu" who announces "I got a 'orse"—which maens something in Britain, beyond our understanding. S. E. Pascoe Williams, manager of the Ritz, Woking, had a Pathe rooster riding a Mobo horse, in a ballyhoo display—"The Winner." P. Teper, manager of the Odeon, Park Royal, and W. E. P. Lambert, manager of the Odeon, Farncombe, had strong displays of Gaumont British News coverage of the big race. . . . Kenneth Wright, assistant manager of the Casino theatre, Liverpool, is a new member of the Round Table who submits his campaigns on "I Want You" and "The Magic Box." . . . Patrick Reed, manager of the Odeon, Portsmouth, had unusual window display and street ballyhoo for "Viva Zapata!" . . . A. L. Pareezer, manager of the Odeon theatre, Bognor Regis, sends samples of little throwaways he distributes for the advertising of his resort town.

▼

¶ Harold Shampan, manager of the Gaumont theatre, Islington, reminds us that the British Boy Scouts raise money for their own purposes in "Bob a Job" campaigns, whereby the boys are paid a "bob" for any odd jobs they do, and a neat way of providing their funds. It's good community and public relations, tied in with the theatre. As usual Harold Shampan's photos are up to standard, and we especially like his pram parade for "Close to My Heart," which is being double-billed in many theatres with "Force of Arms." . . . Ted Hainge, manager of the Odeon theatre, Birmingham, who says he has one of those hectic theatres that open at 10 a.m. and life is not one's own from that hour, but sends good proof of his showmanship as entries for the Quigley Awards and as a new member of the Round Table. Nice work with "The Greatest Show on Earth," with excellent press. . . . G. J. Pain, manager of the Gaumont theatre, Glasgow, runs a daily double with bets down on "The Story of Robin Hood" and the Grand National. . . . H. E. George, manager of the Savoy theatre, Edinburgh, realized his was a very old theatre, and so found a twice a week attender, a little old lady who had been a regular patron for forty years, who got her name in the national newspapers! . . . D. J. Woodhall, assistant manager of the Ritz cinema, Felixstowe, found the many American service men in his seaside town were interested in "I Want You." . . . Fordham Ellis, manager of the Forum cinema, Ealing, had front-page publicity and good promotion with his 18th Anniversary fashion parade. H. Bedford, manager of the Gaumont theatre, Derby, submits his campaigns on "Steel Town" and other pictures, for the Quigley Awards. . . . D. A. C. Ewin, manager of the Lyric, Wellingborough, submits his campaign on "The Light Touch" and N. Briggs, his assistant, does the same with "Westward the Women." R. W. Parker, manager of the Regal cinema, Torquay, presented a Pathe News clip of a local bricklaying competition at a ceremony in the Mayor's parlour.

¶ J. Alexander, manager of the Odeon theatre, Dudley, sends the story of the amazing interchange between his Children's Cinema Club and the boys and girls of Fort William, Scotland, which we think is worthy of emulation in other parts of the world. On VE day in 1945, a party from the Borough of Dudley were climbing Ben Nevis when they heard the news of war's end, and they built a cairn on the mountain in commemoration. From that beginning, there have been reciprocal gestures between the two towns. Each year, Fort William sends a Christmas tree to Dudley. This year, the Mayor of Dudley invited 25 boys from Fort William to be the guests of the Borough of Dudley for five days. The Children's Cinema Club takes over much of the entertaining and welcome, in a friendship between the Scottish town and the English borough. (It's something that could be done across our own 3000 miles of friendly border, between the United States and Canada.) . . . A. M. Carpenter, manager of the Odeon theatre, Manchester tells how he went to a timber yard, seeking inspiration for the exploitation of "The Big Trees" and there found slabs of elm being cut by a multiple saw, which he burned with letters for lobby display, using the boiler house crowbar to do the trick. He also obtained four stout oak logs for a "chopping" exhibition, to follow the style of the California premiere of the picture, which generated "away from the theatre" publicity, as an outdoor competition. . . . John Longbottom, recovered from a bad bout with blood poisoning, submits good campaigns on "Flame of Araby" and photos of the "Country Bumpkins" who are selling American Square Dancing as a new vogue in Britain.

▼

¶ E. G. Pike, general manager of the Odeon theatre, Southend-on-Sea, sends one of the best campaigns we've seen on "The Greatest Show on Earth" in any meeting of the Round Table. He says the title offered the greatest opportunity for the greatest piece of showmanship his theatre ever had the pleasure of partaking in, and proceeds to prove his point. The lobby of the theatre was converted into "the entrance to the big top" in multi-colored drapes. The staff were in circus costumes, most attractive, and the sales bar was topped by a clown's head. He had what he calls an "articulator van" for street ballyhoo, and that's a circus float, complete with electric signs. Also, on the street, a full-scale replica of a Canadian Pacific train—somewhat similar to the street locomotives our American Legion boys use for parade purposes—wtih the tender containing a mechanical organ, which was borrowed for the occasion. He sums up, "On opening day, 600 disappointed partons were turned away." . . . R. H. Fox, assistant manager of the Ritz cinema, Wigan, held an art exhibit and competition as exploitation for "An American in Paris" with local artists trying for national recognition. . . . P. Stevens, manager of the Crown cinema, Birmingham, is a new member of the Round Table, entering for the Quigley Awards. . . . B. Ian Craig, manager of the Odeon theatre, Cardiff, shows photos of his ballyhoo for "Anne of the Indies."

GET YOUR SPECIAL TRAILERS FROM FILMACK
FOR THE BEST QUALITY & QUICK SERVICE
You can always rely on Filmack to put 'reel' Showmanship appeal in your Special Trailers.
CHICAGO, 1327 S. Wabash - NEW YORK, 630 Ninth Av

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake—The best "Blondie" we have played in a month of Sundays. It was a pleasant surprise to our audience and to us as well. Still wrote the final entry on this one in red ink though. Business about 60% of Saturday night average here. Played Saturday, May 24.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

INDIAN UPRISING: George Montgomery—Better than average Indian picture; plenty of action. Was liked by Adults and kids. Super-Cinecolor, authentic background. Small town, average business. Played Wednesday, Thursday, May 21, 22.—Francis Gill, Paonia Theatre, Paonia, Colorado.

PURPLE HEART DIARY: Frances Langford—OK for a double bill. Has some laughs too. Not my idea of a song "Take Me In Your Arms" to sing to wounded soldiers on a South Sea island when they may never get off. Brings up too many memories of wives and sweethearts. Small town average business. Played Wednesday, Thursday, May 21, 22.—Francis Gill. Paonia Theatre, Paonia, Colorado.

TEN TALL MEN: Burt Lancaster, Jody Lawrence—Here is one laid out on the platter already to serve with some good action, color, acting and photography. Small town, little over average business. Played Sunday, Monday, Tuesday, May 18, 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colorado.

VALLEY OF FIRE: Gene Autry—A good western for the kids with some comedy thrown in. Small town, average business. Played Friday, Saturday, May 16, 17.—Francis Gill, Paonia Theatre, Paonia, Colorado.

Metro-Goldwyn-Mayer

RICH, YOUNG AND PRETTY: Jane Powell—A nice musical in color with different type of music, two love stories, and comedy. Good average draw. Played Sunday, Monday, May 11, 12.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Monogram

ALADDIN AND HIS LAMP: Patricia Medina—This picture has action, romance and beauty. The stars are new so advertise to the limit. We had good average draw on this. Played Sunday, Monday, May 18, 19.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LET'S GO NAVY: Bowery Boys—This is the Bowery Boys at their best. Had a good short Universal musical feature "Tex Williams Varieties" with this. Best draw of this year on Friday and Saturday. Played Friday, Saturday, May 16, 17.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Twentieth Century-Fox

FIREBALL, THE: Mickey Rooney, Pat O'Brien—A good action picture with plenty of thrills. Small town, average business. Played Friday, Saturday, May 16, 17.—Francis Gill, Paonia Theatre, Paonia, Colorado.

Universal International

HARVEY: James Stewart—This picture is OK for one or two days if bought right. The story is a little different and has some good comedy. Played Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

KATIE DID IT: Ann Blyth, Mark Stevens—A much better than average comedy that we will certainly recommend. Business in this area down. We did about 85% of normal on this nice picture. Played Sunday, May 18.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Shorts

Columbia

STUDIO STOOPS: Three Stooges—Story very good, print quality, average, audience reaction, above average.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Metro-Goldwyn-Mayer

BARGAIN MADNESS: Pete Smith Specialty—Story is excellent, the print quality above average, audience reaction very good.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Box Office Champions For May, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE AFRICAN QUEEN

(United Artists-Horizon)

Produced by S. P. Eagle. Directed by John Huston from a novel by C. S. Forester. Technicolor. Cast: Humphrey Bogart, Katharine Hepburn, Robert Morley, Peter Bull, Theodore Bikel, Walter Cotell, Gerald Onn, Peter Swanick, Richard Marner. ***(Champion for the fourth month.)***

BELLES ON THEIR TOES

(Twentieth Century-Fox)

Produced by Samuel G. Engel. Directed by Henry Levin. Written by Phoebe and Henry Ephron from a book by Frank B. Gilbreth, Jr., and Ernestine Gilbreth Carey. Technicolor. Cast: Jeanne Crain, Myrna Loy, Debra Paget, Jeffrey Hunter, Edward Arnold, Hoagy Carmichael, Barbara Bates, Robert Arthur.

MACAO

(RKO)

Produced by Alex Gottlieb. Directed by Josef von Sternberg. Written by Bernard C. Schoenfeld and Stanley Rubin. Cast: Robert Mitchum, Jane Russell, William Bendix, Thomas Gomez, Gloria Grahame, Brad Dexter.

MY SIX CONVICTS

(Columbia-Kramer)

Produced in association by Edna and Edward Anhalt. Directed by Hugo Fregonese. Written by Michael Blankford from a book by Donald Powell Wilson. Cast: Millard Mitchell, Gilbert Roland, John Beal, Marshall Thompson, Alf Kjellin, Henry Morgan, Jay Adler, Regis Toomey.

SINGIN' IN THE RAIN

(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Arthur Freed, Stanley Donen, Gene Kelly. Written by Adolph Green and Betty Comden. Technicolor. Cast: Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell, Cyd Charisse, Rita Moreno, Douglas Fowley, Madge Blake. ***(Champion for the second month.)***

WITH A SONG IN MY HEART

(Twentieth Century-Fox)

Produced and written by Lamar Trotti. Directed by Walter Lang. Technicolor. Cast: Susan Hayward, David Wayne, Rory Calhoun, Thelma Ritter, Robert Wagner, Helen Westcott, Una Merkel, Richard Allan, Max Showalter, Lyle Talbot, Leif Erickson. ***(Champion for the second month.)***

Building Is Most Active In Canada

TORONTO: Report on theatre construction in Canada shows the most active period since last fall when activity was stymied by the reimposed ban on steel for amusement building.

A recapitulation shows four new theatres, one a drive-in, opened recently, and a second drive-in to be completed shortly. Two theatres reopened after renovations, while work is under way on three new houses and plans were announced for another drive-in.

The plans for the drive-in show renewed interest by Americans in the Canadian economy with the Lockwood and Gordon firm of Boston combining to build the drive-in in the Calais-St. Stephen area of New Brunswick with Charles Staples, owner of the Queen in St. Stephen. Both operators had intended to build drive-ins separately, and when surveys indicated the district could not support two, had agreed to build one together.

Theatres were opened in South River, Ont., Val Laflamme, Que., Bois-des-Filion, Que., and Ruskin, B. C.; theatres reopened in Melville, Sask., and Sointula, B. C.; theatres are under construction at Alert Bay, B. C., Fairview, Alta., and North Battleford, Sask. The Delta Drive-In, Barrhead, Alta., will open soon.

RKO Begins Promotion for "King Kong" Re-Release

RKO's promotion campaign for the re-release of "King Kong," covering five exchange areas and some 400 theatres and one of the largest campaigns ever undertaken by the company, got under way last week when four open-body trailer trucks carrying replicas of King Kong left New York for Detroit, Indianapolis, Cincinnati and Cleveland. The trucks, only a single phase of the promotion, feature a 10-foot King Kong with movable head and arms, towering over a row of skyscrapers, and clutching a blonde Fay Wray in his hairy paw. Under the direction of Terry Turner, chief of exploitation, there also will be a saturation radio and television campaign, featuring clips from the film and station breaks.

Report Juveniles Best Patrons of Screen

Juvenile film-goers outnumber the adult audience two to one, says the latest Starch Consumer Magazine report which ranks readers of *Seventeen Magazine* as "the greatest film audience, in rate of attendance." The survey showed that 81.7 per cent of *Seventeen's* teen-age readers attend the movies every week, more than twice the average for the other magazines covered by the report.

Short Product in First Run Houses

NEW YORK—Week of June 2

ASTOR: Story of Time	**S. C. Goetz**
Fantastique	**S. C. Goetz**
Feature: Outcast of the Islands	Lopert
CAPITOL: Little Runaway	**MGM**
Mealtime Magic	**MGM**
Feature: Skirts Ahoy	MGM
CRITERION: Love Moods	***Bell***
Feature: Red Ball Express	Universal
MAYFAIR: Socka-doodle Do	***Warner Bros.***
Murder in A-Flat	***RKO***
Feature: The Fighter	United Artists
PARAMOUNT: Sportscope	***RKO***
Swimmer Take All (Popeye)	***Paramount***
Feature: The Wild Heart	RKO
ROXY: Mechanical Bird	***20th-Fox***
Fighting Cohoes	***20th-Fox***
Feature: Lydia Bailey	20th-Fox
WARNER: Orange Blossoms for Violet	***Warner Bros.***
Gun to Gun	***Warner Bros.***
Hasty Hair	***Warner Bros.***
Feature: About Face	Warner Bros.
CARNEGIE: Olympic Elk	***RKO-Disney***
Feature: The Narrow Margin	RKO

CHICAGO — Week of June 2

CHICAGO: Holiday House Guest	***RKO***
Wanna Bet	***Columbia***
Feature: Deadline—U. S. A.	20th-Fox
SURF: They All Like Boats	***Paramount***
Little Bo Pepe	***Warner Bros.***
Feature: The Man in the White Suit	Universal
ZIEGFELD: The Foolish Duckling	***20th-Fox***
Feature: Under the Paris Sky	Discina

Fox "Courier" Campaign To Reach 133,000,000

A huge national advertising campaign, designed to achieve a readership penetration of 133,000,000, and one which marks a record use of Sunday supplements as a media to merchandise films, has been planned by 20th Century-Fox for "Diplomatic Courier," it has been announced. The drive is being concentrated in major daily newspapers, leading news magazines and local Sunday supplements in 141 specially selected markets. Among the magazines scheduled to run the ads are *Time, Newsweek* and *American Weekly,* with a combined readership of over 34,000,000. The campaign goes into effect in mid-June to coincide with the picture's pre-release engagements.

"Quick" Cites "Atomic City"

Quick Magazine named Paramount's "The Atomic City" its "Movie-of-the-Week" selection in the May 19 issue. The review singled out for praise Jerry Hopper, director of the suspense melodrama.

ANSWER TO YOUR TECHNICAL PROBLEMS...

The Altec Service Man

The Altec Service Man and the organization behind him

ALTEC
SERVICE CORPORATION

161 Sixth Avenue,
New York 13, N. Y.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 113 attractions, 4,770 playdates.

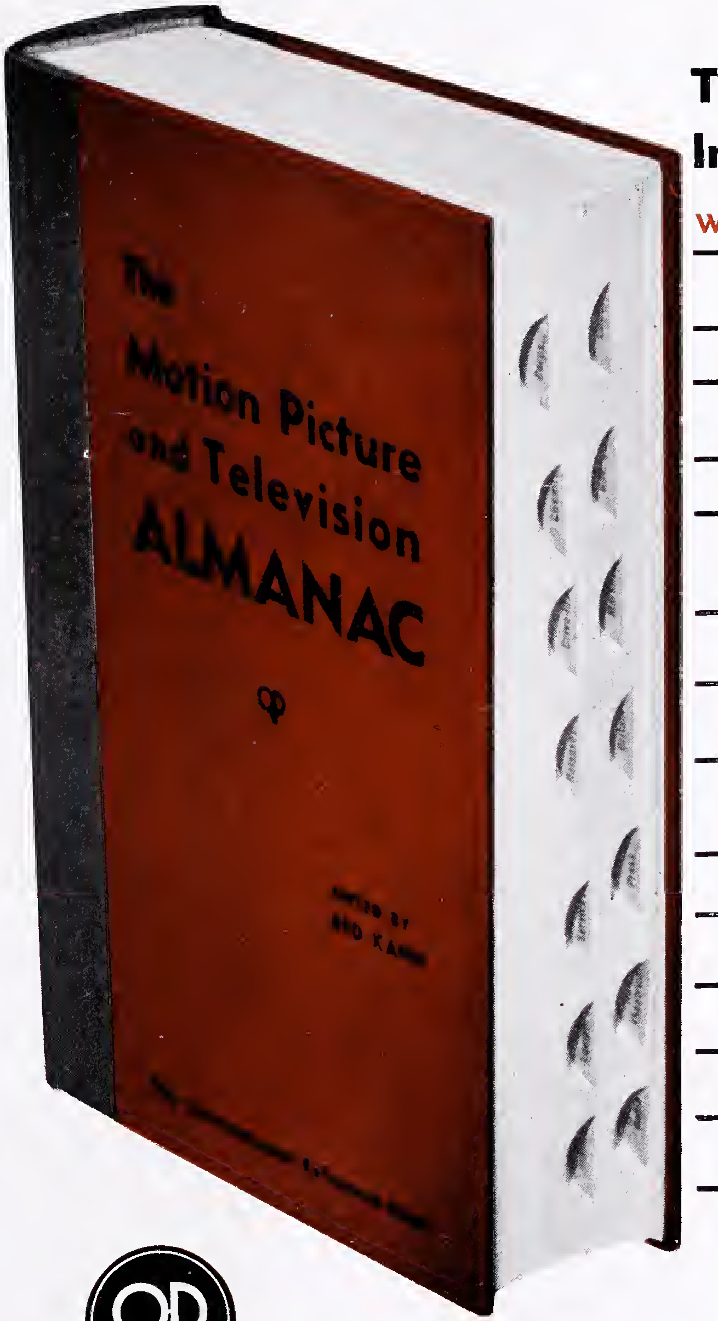
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick from Punkin Crick (Para.)	–	–	2	7	14
African Queen, The (UA)	31	14	4	4	–
Aladdin and His Lamp (Mono.)	–	–	2	2	2
*An American in Paris (MGM)	13	45	26	39	9
Another Man's Poison (UA)	–	5	2	6	27
†Anything Can Happen (Para.)	–	–	2	–	4
At Sword's Point (RKO)	–	8	12	10	8
Battle at Apache Pass (Univ.)	–	10	17	7	3
Belle of New York (MGM)	–	2	11	25	8
Belles on Their Toes (20th-Fox)	–	11	9	2	2
Bend of the River (Univ.)	24	50	30	3	–
Big Trees, The (WB)	–	2	15	11	3
Boots Malone (Col.)	–	–	3	13	14
Bright Victory (Univ.)	–	5	13	24	18
Bugles in the Afternoon (WB)	–	2	22	23	8
Callaway Went Thataway (MGM)	2	9	34	29	11
Calling Bulldog Drummond (MGM)	–	–	–	11	8
†Captive City (UA)	–	–	–	1	3
Carbine Williams (MGM)	5	11	3	–	–
Cimarron Kid The (Univ.)	–	27	29	16	1
Deadline U.S.A. (20th-Fox)	–	1	8	4	4
Death of a Salesman (Col.)	–	–	9	5	11
Decision Before Dawn (20th-Fox)	–	1	30	42	6
Distant Drums (WB)	30	48	35	10	4
Double Dynamite (RKO)	–	–	7	40	12
Elopement (20th-Fox)	–	14	22	32	13
Family Secret, The (Col.)	–	–	–	2	2
Finders Keepers (Univ.)	–	–	2	1	3
First Time, The (Col.)	–	2	7	4	2
Five Fingers (20th-Fox)	–	1	10	3	24
Fixed Bayonets (20th-Fox)	1	7	38	26	19
Flame of Araby (Univ.)	–	13	23	27	6
Flaming Feather (Para.)	–	1	14	8	3
Flesh and Fury (Univ.)	–	–	1	4	–
For Men Only (Lippert)	–	1	3	2	5
Fort Osage (Mono.)	–	5	11	2	–
Girl in Every Port, A (RKO)	–	2	14	14	7
Girl in White, The (MGM)	–	–	1	2	2
Girl on the Bridge (20th-Fox)	–	–	2	6	2
Greatest Show on Earth, The (Para.)	11	–	–	–	1
Green Glove, The (UA)	–	–	4	–	1
*Harlem Globetrotters, The (Col.)	2	16	9	2	–
Here Come the Nelsons (Univ.)	1	7	7	10	4
Hong Kong (Para.)	–	2	29	24	8
Hoodlum Empire (Rep.)	–	–	1	1	7
I'll Never Forget You (20th-Fox)	–	–	15	15	10
I'll See You in My Dreams (WB)	11	27	64	23	3
Indian Uprising (Col.)	–	–	5	11	1
Invitation, The (MGM)	–	3	18	22	8
I Want You (RKO)	–	5	32	20	8
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	4	10	13	7	5
Japanese War Bride (20th-Fox)	1	10	25	11	1
Just This Once (MGM)	–	–	9	16	3
*Lady Pays Off, The (Univ.)	–	3	9	25	5
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	3	10	25	15
Light Touch, The (MGM)	–	–	3	17	10
Lion and the Horse, The (WB)	–	–	2	5	3
Lone Star (MGM)	8	38	51	12	3
Love Is Better Than Ever (MGM)	–	–	5	12	11
Ma and Pa Kettle at the Fair (Univ.)	30	31	4	1	1
Macao (RKO)	–	2	3	2	2
Man in the Saddle (Col.)	4	22	34	10	5
Mara Maru (WB)	–	–	3	5	1
Marrying Kind, The (Col.)	–	6	6	1	1
Meet Danny Wilson (Univ.)	–	–	3	17	13
Model and the Marriage Broker, The (20th-Fox)	–	3	16	33	13
Mutiny (UA)	–	–	6	2	3
My Favorite Spy (Para.)	8	20	49	22	–
My Six Convicts (Col.)	–	4	2	2	1
My Son John (Para.)	–	–	–	4	10
†Okinawa (Col.)	–	–	3	–	2
On Dangerous Ground (RKO)	–	–	5	13	3
Pandora and the Flying Dutchman (MGM)	–	11	24	10	4
Phone Call from a Stranger (20th-Fox)	–	7	19	31	28
Pride of St. Louis (20th-Fox)	6	12	27	2	1
Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	13	13	1	–	–
Rancho Notorious (RKO)	–	–	3	9	4
Red Ball Express (Univ.)	–	2	2	–	–
Red Mountain (Para.)	2	3	3	2	–
Red Skies of Montana (20th-Fox)	–	3	4	48	7
Retreat, Hell! (WB)	2	18	24	9	8
Return of the Texan (20th-Fox)	–	2	10	8	7
River, The (UA)	–	3	2	–	1
Room for One More (WB)	10	38	30	24	2
Sailor Beware (Para.)	57	26	11	–	–
Scandal Sheet (formerly The Dark Page) (Col.)	–	–	–	2	4
Sellout, The (MGM)	–	–	1	8	4
Silver City (Para.)	–	6	51	33	4
Singin' in the Rain (MGM)	13	17	17	3	1
†Sniper, The (Col.)	–	–	1	3	–
Snow White and the Seven Dwarfs (RKO) (reissue)	–	12	13	4	1
Something to Live For (Para.)	–	–	1	7	4
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	–	4	17	7	2
Strange Door, The (Univ.)	–	–	4	6	2
Streetcar Named Desire, A (WB)	17	14	13	9	9
*Tanks Are Coming, The (WB)	1	18	53	21	24
Tembo (RKO)	5	7	14	–	4
Ten Tall Men (Col.)	1	45	36	16	2
This Woman Is Dangerous (WB)	–	1	9	17	16
Treasure of Lost Canyon (Univ.)	–	–	7	–	6
Viva Zapata! (20th-Fox)	1	6	8	21	51
†Wait Till the Sun Shines Nellie (20th-Fox)	–	6	–	4	–
Weekend With Father (Univ.)	–	11	28	25	8
Westward the Women (MGM)	24	79	17	2	1
†When in Rome (MGM)	–	–	–	1	4
*When Worlds Collide (Para.)	2	7	35	24	21
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	–	8	14	15	4
With a Song in My Heart (20th-Fox)	12	44	12	–	–

The Industry's Most-Wanted, Most-Often-Used Reference Book



Thumb Indexed . . .

- Who's Who
- Corps.
- Codes
- Circuits
- Gov. Case
- Drive-Ins
- Television and Radio
- Pictures
- Great Britain
- Services
- Press
- Equipment
- Organizations
- World Market

***Extracts from hundreds of letters to the editor of the* ALMANAC . . . . .**

GUS S. EYSSELL
(Pres. Rockefeller Center, Inc.)
". . . It is certainly one of the most informative books of its kind and I always keep it close at hand."

EDWARD J. CHURCHILL
(Pres. Donahue & Coe, Inc.)
". . . of inestimable value to us . . . referred to constantly by many members of our organization. I sometimes wonder how we would get along without it! . . . the most finger-printed reference book in our library . . ."

NED E. DEPINET
(Pres. RKO Radio Pictures, Inc.)
". . . invaluable for certain information we need instantly . . . The ALMANAC is a beautiful job."

BENJ. KALMENSON
(Vice Pres. Warner Bros. Pictures)
". . . in a class of 'MOST INDISPENSABLE' . . . a 'must' for everybody in the industry."

HERMAN ROBBINS
(Pres. National Screen Service Inc.)
". . . as informative as an encyclopedia, as useful as an atlas, as indispensable as the dictionary . . ."

CHARLES EINFELD
(Vice Pres. 20th Century-Fox Film Corp.)
". . . the most complete volume of its kind . . . referred to over and over again by executives . . ."

JOHN RUST
(United States Steel Corp.)
". . . always of great value to me. I use it almost daily — at least during the 'Theatre Guild On The Air' season."

A. W. SCHWALBERG
(Pres. Paramount Film Distrib. Corp.)
". . . I always keep my copy close by . . . proves very useful to me . . ."

JOYCE O'HARA
(Motion Picture Assn. of America)
". . . indispensable in our every day work . . . a corking, authoritative job . . ."

A QUIGLEY
PUBLICATION

The previous edition was a sell-out!
To make sure of your copy, order NOW.

QUIGLEY PUBLISHING CO.
Rockefeller Center, 1270 Sixth Ave.
New York 20, N. Y.

Please reserve a copy of the 1952-53 Motion Picture and Television **ALMANAC**

Enclosed please find check for $5.00 in full payment, including shipping charges.

Mail to—

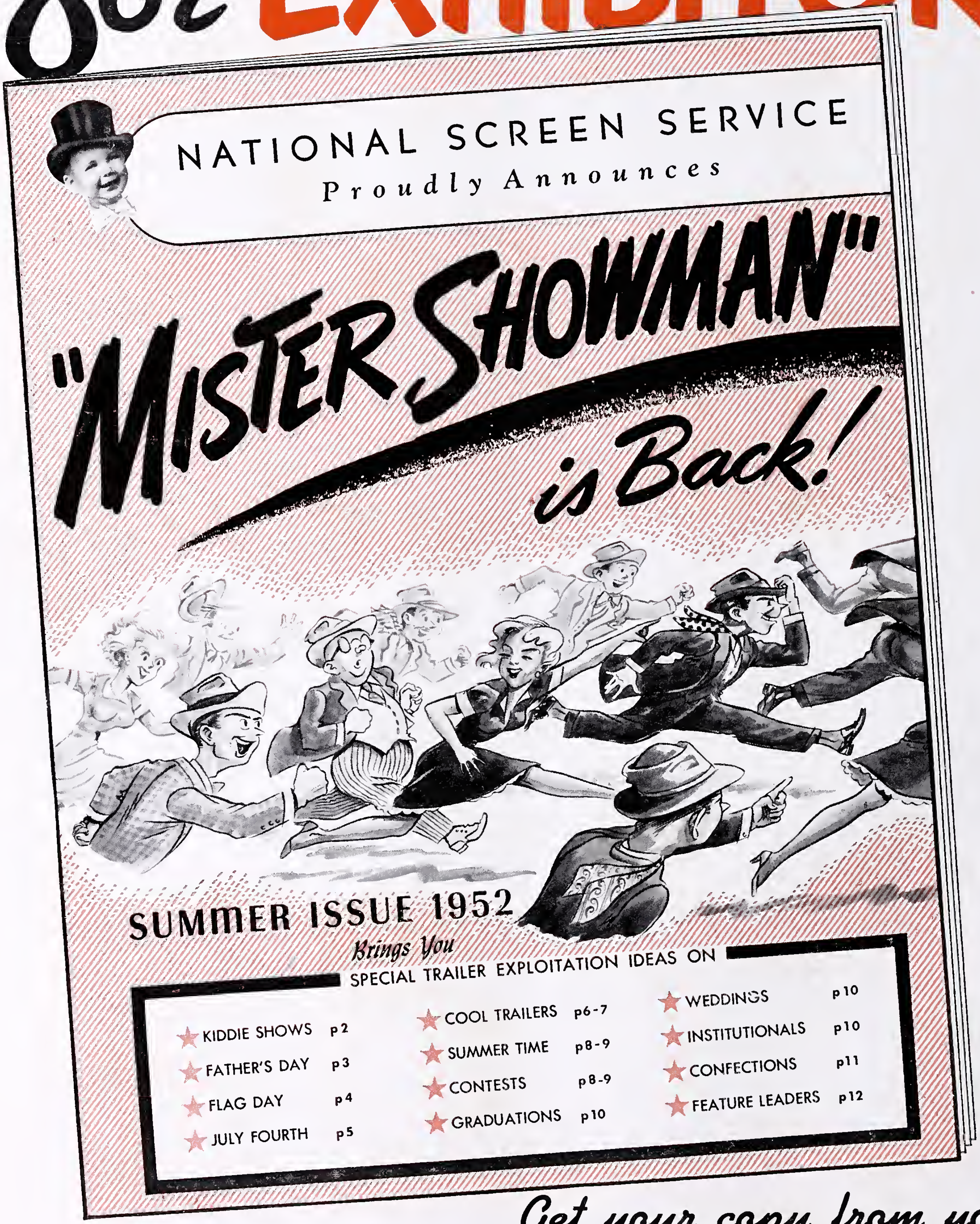
Name . . . .

Address . . . .

City . . . . Zone . . . . . State . . . .

Revised E-x-p-a-n-d-e-d 1952-53 Edition Now in preparation

Here's GOOD News for EXHIBITORS



NATIONAL SCREEN SERVICE
Proudly Announces

"MISTER SHOWMAN" is Back!

SUMMER ISSUE 1952

Brings You
SPECIAL TRAILER EXPLOITATION IDEAS ON

- ★ KIDDIE SHOWS p 2
- ★ FATHER'S DAY p 3
- ★ FLAG DAY p 4
- ★ JULY FOURTH p 5
- ★ COOL TRAILERS p 6-7
- ★ SUMMER TIME p 8-9
- ★ CONTESTS p 8-9
- ★ GRADUATIONS p 10
- ★ WEDDINGS p 10
- ★ INSTITUTIONALS p 10
- ★ CONFECTIONS p 11
- ★ FEATURE LEADERS p 12

Get your copy from your NSS Salesman or your local NSS Exchange

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

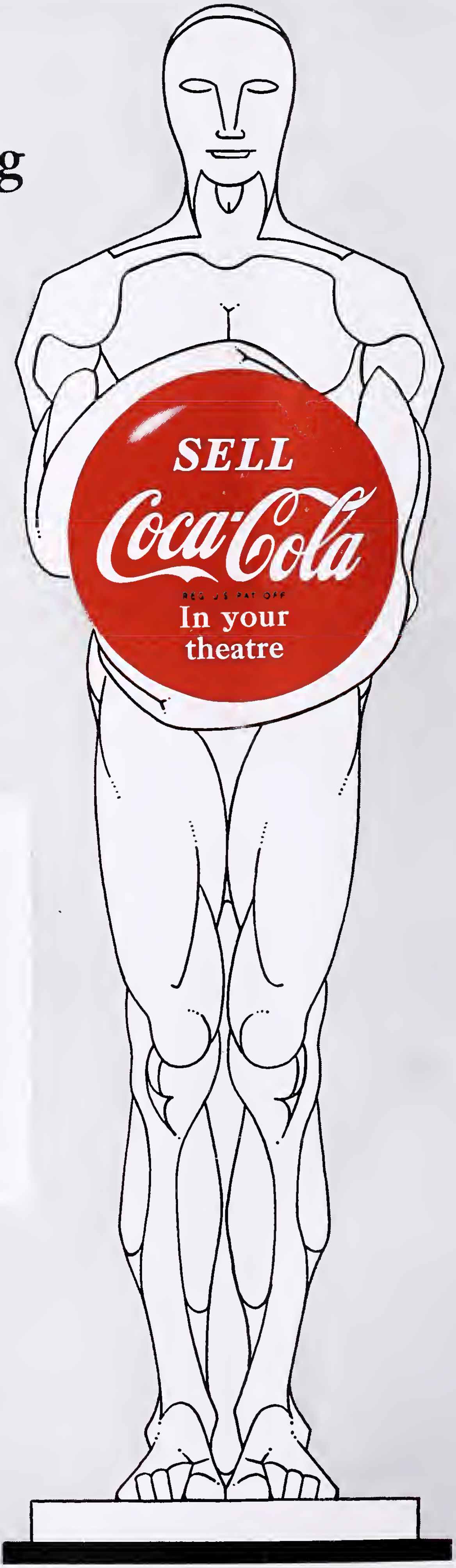
Proven Methods for Giving Patrons High Standards of Seating Comfort

When Is the Refreshment Stand Nearest the Buyer?

- PRESENTING TWO VIEWS ON PAGE 21

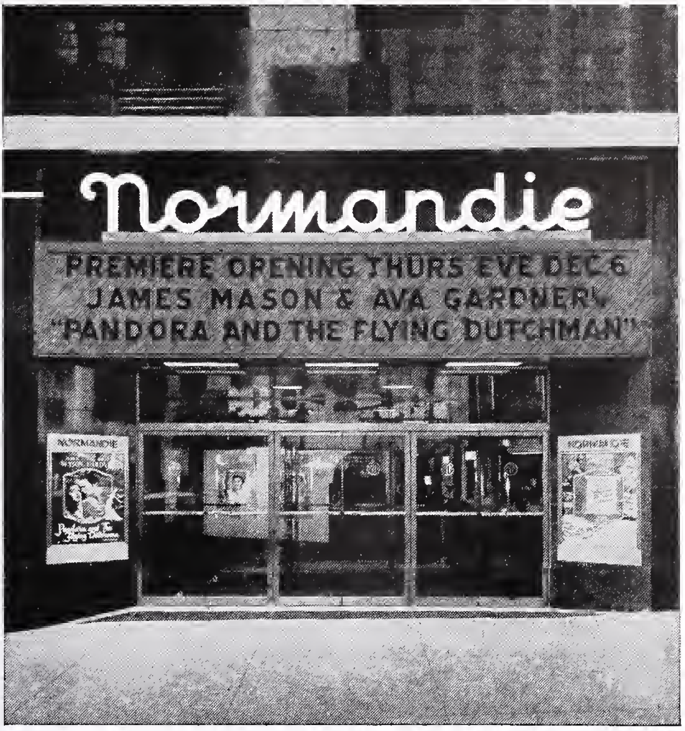
JUNE ISSUE: Section 2 of Motion Picture Herald of June 7, 1952

Best supporting performance of the year



—That's the verdict of exhibitors from coast to coast who have installed vending equipment for selling Coca-Cola in their houses. Coca-Cola supports your profit margin by adding extra revenue at no extra cost. A few square feet of unused floor space . . . plus your choice of vending methods . . . add up to a nice round profit for you. Get the money-making details by addressing: The Coca-Cola Company, P.O. Box 1734, Atlanta, Georgia.

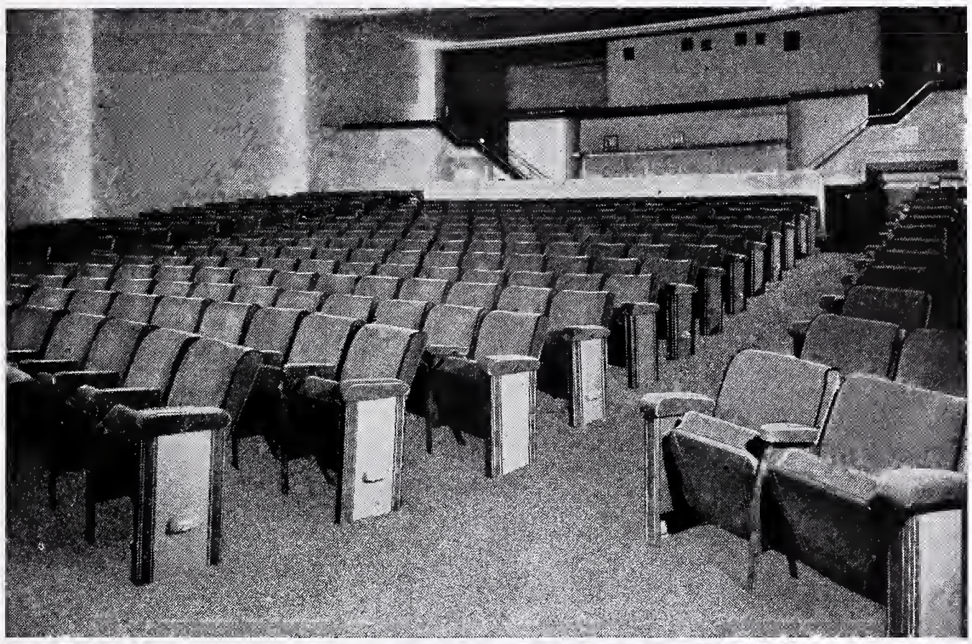
The Accent is on Comfort at the New—

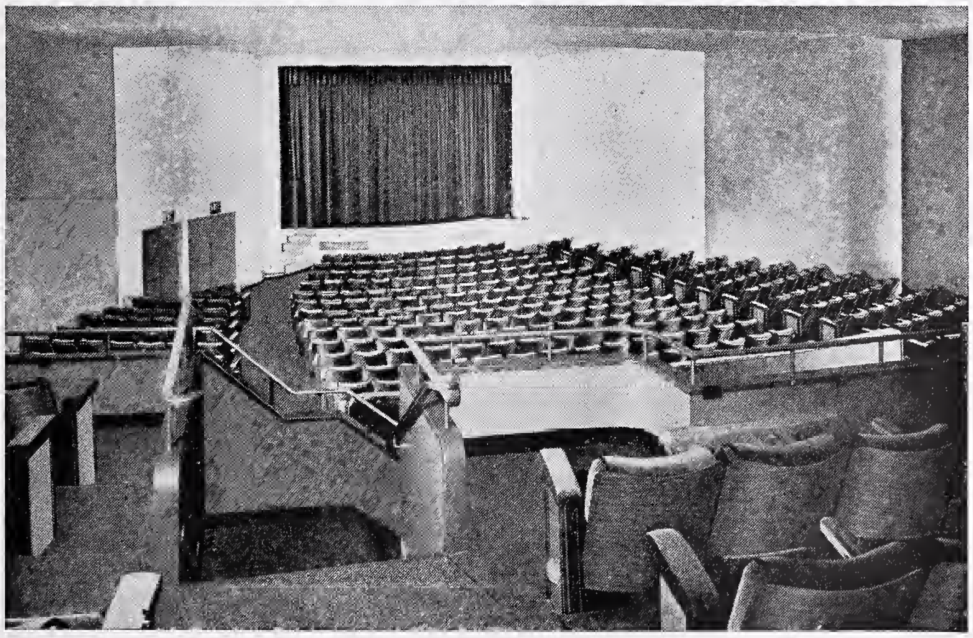

Normandie
PREMIERE OPENING THURS EVE DEC 6
JAMES MASON & AVA GARDNER
"PANDORA AND THE FLYING DUTCHMAN"

"A SHOWMAN'S DREAM"

Mr. David Weinstock is justly proud of his new Normandie Theatre which was designed "to provide its patrons with the utmost in comfort and convenience—a showman's dream come true."

The New NORMANDIE Theatre
Wm. I. Hohauser—Architect





Heywood-Wakefield takes pride in its contribution to the superb accommodations of this deluxe, modern theatre. The 598 spring-back chairs, with coil spring seat cushions, were designed and built with the accent on comfort and elegance. Fine craftsmanship and all-steel construction assure years of trouble-free service with a minimum of maintenance.

**Write today for the fully illustrated catalogue of Heywood-Wakefield Theatre Chairs.*

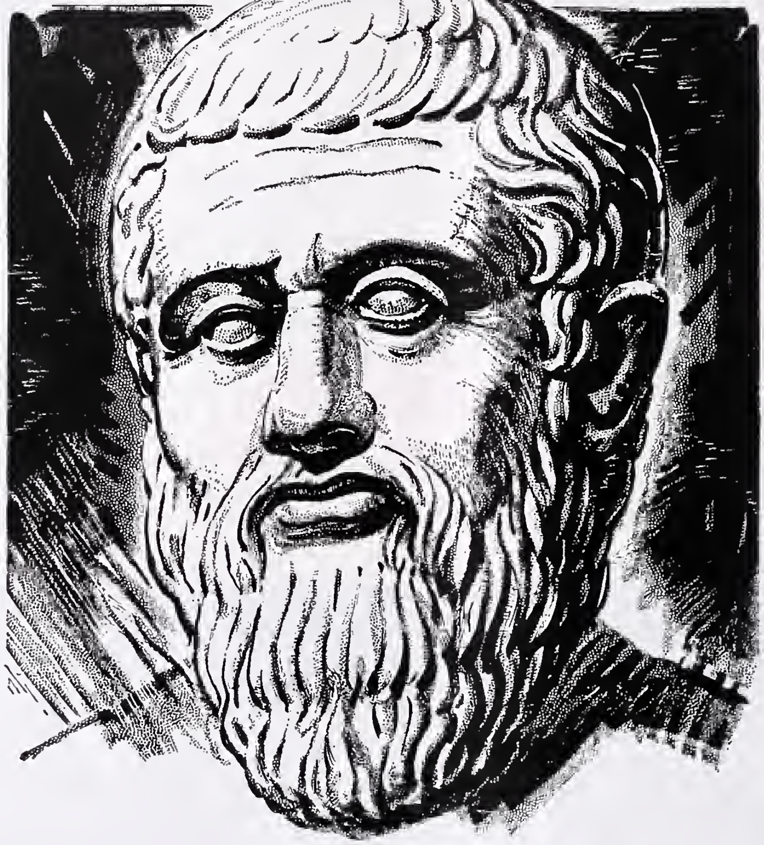
HEYWOOD-WAKEFIELD
H·W
EST. 1826

Theatre Seating Division
MENOMINEE, MICHIGAN

SEEING IS BELIEVING!

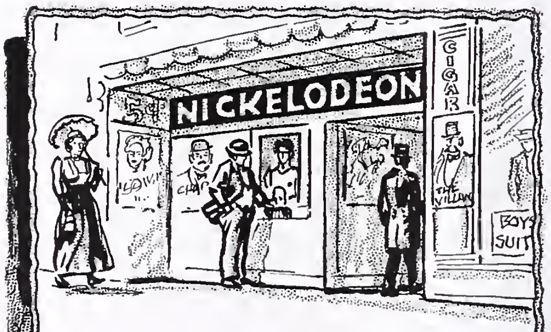
WHAT THE ANCIENTS THOUGHT...

PLATO (347 B.C.) BELIEVED THAT THE EYE **PROJECTED ITS OWN LIGHT**, WHICH MET AND BLENDED WITH THE "FORM" THAT WAS THOUGHT TO FLOW CONTINUOUSLY FROM EACH OBJECT OF SIGHT



TODAY WE KNOW...

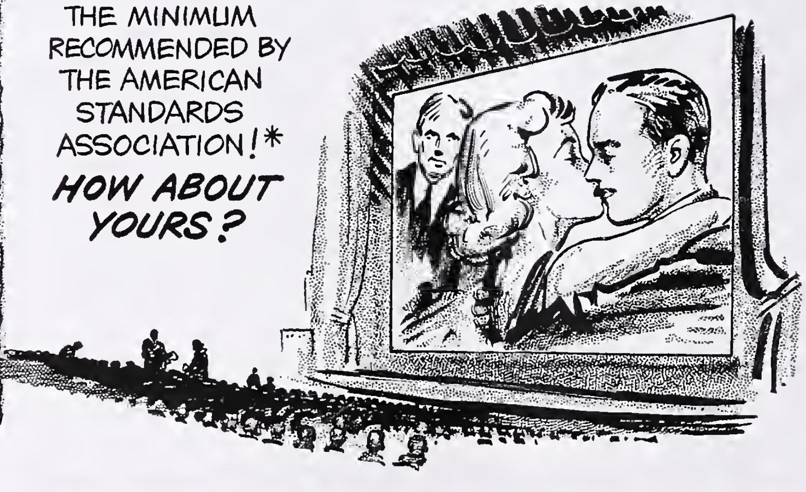
THAT, IN SEEING, THE EYE IS STIMULATED BY INNUMERABLE POINTS OF LIGHT **REFLECTED BY THE OBJECT**...THAT THE BRAIN INTERPRETS THESE POINTS AS A TOTAL IMAGE OF THE OBJECT.

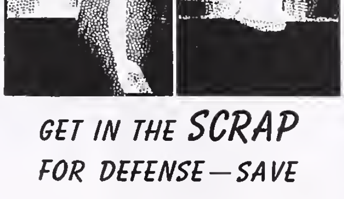


HERE'S PROGRESS!
SINCE NICKELODEON DAYS, NATIONAL CARBON COMPANY HAS IMPROVED THE BRIGHTNESS OF PROJECTOR CARBON ARCS BY **1000%**!

LATEST SURVEYS INDICATE THAT IN **ONE OUT OF EVERY FOUR** U.S. THEATERS, SCREEN BRIGHTNESS IS BELOW THE MINIMUM RECOMMENDED BY THE AMERICAN STANDARDS ASSOCIATION!*

HOW ABOUT YOURS?





GET IN THE SCRAP FOR DEFENSE—SAVE YOUR COPPER DRIPPINGS!

*Report on Screen Brightness Committee Theatre Survey, Journal SMPTE, September, 1951.

THE "NATIONAL" CARBON ARC... NOTHING BRIGHTER UNDER THE SUN

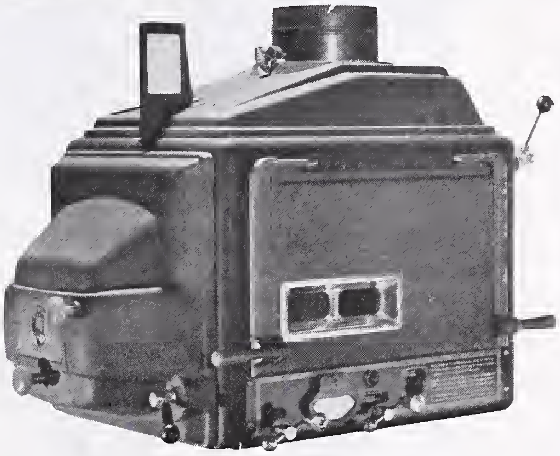
The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited, Montreal, Toronto, Winnipeg

How some theatres get brilliant pictures on the biggest screens:

It Doesn't Just Happen

THEY PLAN IT THAT WAY!



—and one of the things they do is install the

NATIONAL EXCELITE

75 to 130 ampere high intensity reflector type

PROJECTION ARC LAMP

Your guarantee of bright big-screen pictures at lowest cost.

Distributed by

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

IT'S A "FEATURE ATTRACTION"

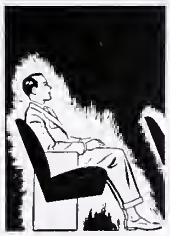
that attracts more patrons to your theatre

Leave it to KROEHLER —the world's largest manufacturer of living room furniture to build seats with luxurious "living room" comfort!

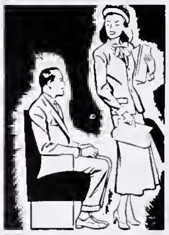
And that's only one reason why it's good business to modernize your seating with new Kroehler Push-Backs. They give your patrons a real *sell* on your house every minute of every show.

Progressive theatre management likes Push-Back* Seats, too. Their durability and low maintenance cost are thoroughly proved by more than 14 years' service. For complete facts, write today!

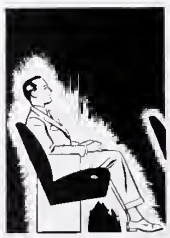
BOOST CONCESSION SALES! Easy-to-leave, easy-to-return to "Push-Back" seats make your concessions easy to reach, easy to buy!



1—Here's the normal comfortable position of the Push-Back Theatre Seat.



2—Seated persons need not stand. A gentle movement of the body slides seat back.



3—Relax—chair slides back to normal sitting position. No standing up. No inconvenience.

KROEHLER *Push-Back* THEATRE SEATS

THE WORLD'S FINEST THEATRE SEATS

*"Push-Back" is a trade-mark owned and registered by Kroehler Mfg. Co., Naperville, Ill.

Chicago 11, Ill.
666 Lake Shore Drive

New York 16, N. Y.
One Park Avenue

Inglewood 7, Calif.
311 West Florence

Dallas, Texas
2023 Jackson St.

Better Theatres

for JUNE 1952

GEORGE SCHUTZ, Editor

EDITORIAL INDEX:

Page

BEEKMAN THEATRE, New York City, seating 550 - - - - 8

BARONET THEATRE, New York: Remodeling of the Arcadia 12

PLAN STANDARDS FOR SEATING COMFORT - - - - 13

ON THE HOUSE department: The Aim Is to Get Rid of the Picture Frame—Black or Light; Free for Enterprise (relaxation of controls); New York Critics Note a Need for Better Theatres - - - - - - - - - - - - - - - - - 17

THEATRE SALES department:

- When Is the Stand Nearest the Buyer? - - - - - - - 21
- Vender-Vane - - - - - - - - - - - - - - - - 24
- New Backbar Displays - - - - - - - - - - - - - 26

THE NEEDLE'S EYE, Projection Department: Maintaining Equipment So As to Keep It Fit—First of a group of talks about the practice of economy in these times. - - - - - - - 27

THEATRE TV EQUIPMENT, Part 10: Theatre Color Systems - 32

FORD-WYOMING DRIVE-IN, Detroit - - - - - - - - 36

ABOUT PRODUCTS: Market News - - - - - - - - - 39

JUNE MANAGER OF THE MONTH - - - - - - - - 34

ABOUT PEOPLE OF THE THEATRE - - - - - - - - 44

Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

* * *

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY, Midwest Representative; HOLLYWOOD: Yucca-Vine Building, Granite 2145.

Better Seats for A Choosey Public

OLD sayings handed down from generation to generation aren't error-proof, but they usually reflect a lot of experience. At the moment we are thinking of the one about adversity being a good teacher. Then there's the one to the effect that some people can't stand prosperity. Could be that both of them apply to this business quite aptly; and if so, there's a helpful moral for us in the latter concerning prosperity; and hope in the former about the instruction of adversity.

Take, for instance, theatre seating, of which this issue takes special note in an article summarizing the lessons of experience in arrangements for comfortable vision, and in a pictorial review of current models of leading lines of auditorium chairs.

Not so very many years back the rule in formulating a seating plan was: Pack 'em in.

A few months ago, in a theatre built only in 1945, the original capacity of 700 was reduced to 400 in order to get the most comfortable bodily and visual conditions possible within the limitations imposed by existing structural circumstances.

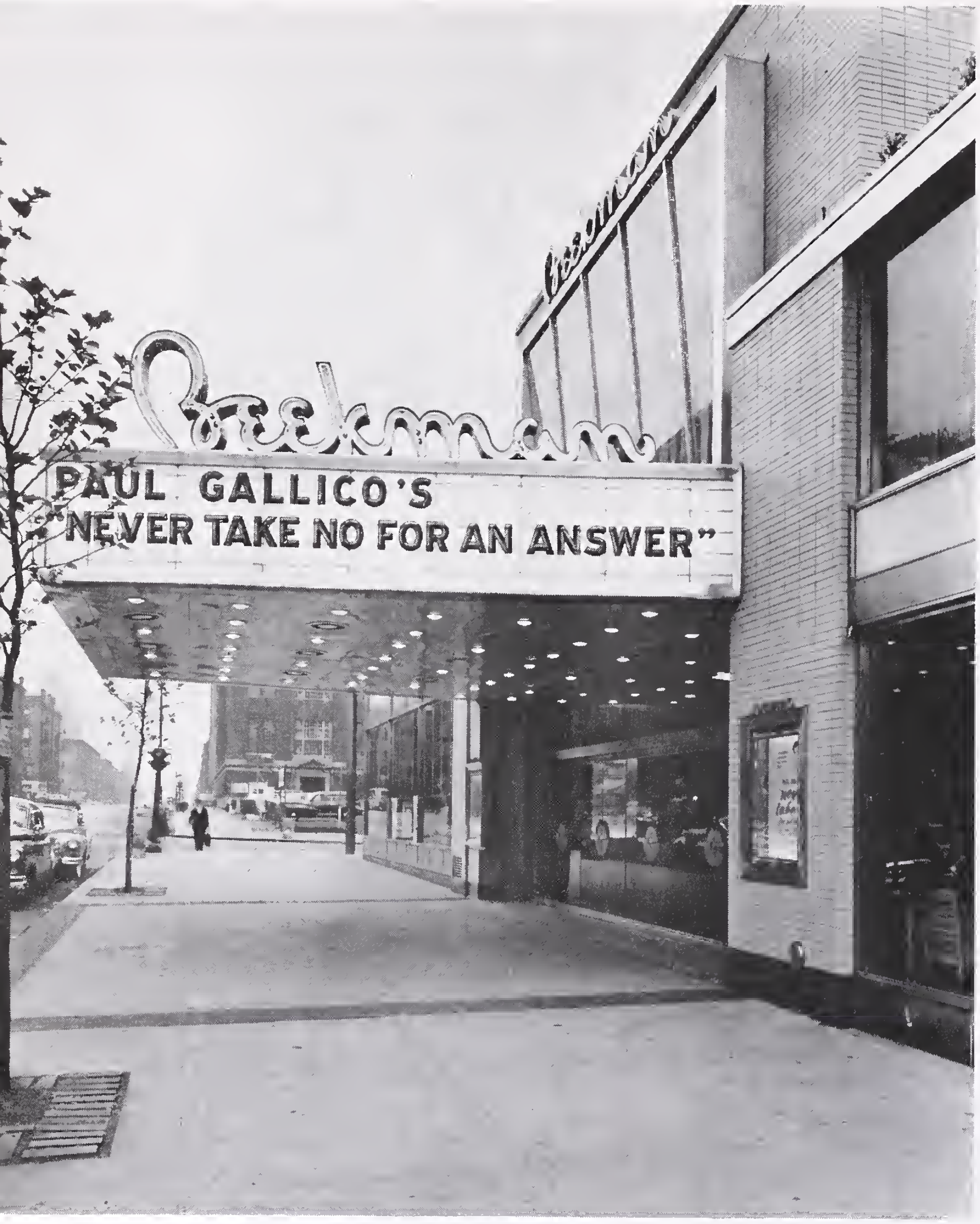
THIS case of reduced capacity is an extreme one, but it illustrates the new evaluation of public sensibilities.

One of course can comment, "So what? With business the way it is today, you don't need the seats, anyway!" Okay, but you come out at the same practical point, whatever the motive. So adversity is opening minds to ideas that were closed to them through all the decades of prosperity.

We recall the statement of a celebrated showman who directed the operation of one of the nation's famous movie palaces. Its capacity was enormous; however, it was fraudulent to sell tickets for as many as 20% of the seats. And we made a remark to him to that effect. The great showman replied, "Yes, that's probably true. But we sell 'em just the same."

The business isn't so smug today. Even if there were frequent attractions alluring enough to fill the bad seats along with the good, the bad seats create dissatisfaction which builds up just so much more argument to find amusement elsewhere when the attraction is not so super-duper-colossal.

For no theatre can be better than its seating. —G.S.


Beekman
PAUL GALLICO'S
"NEVER TAKE NO FOR AN ANSWER"

Handy for Upper Class New Yorkers

Picturing and describing an addition to New York's expanding group of "intimate" motion picture theatres — the Beekman, on Manhattan's cosmopolitan midtown East Side. Unit of a building also housing commercial services, the Beekman is operated by the Rugoff & Becker circuit.

Architects for Commercial Building:

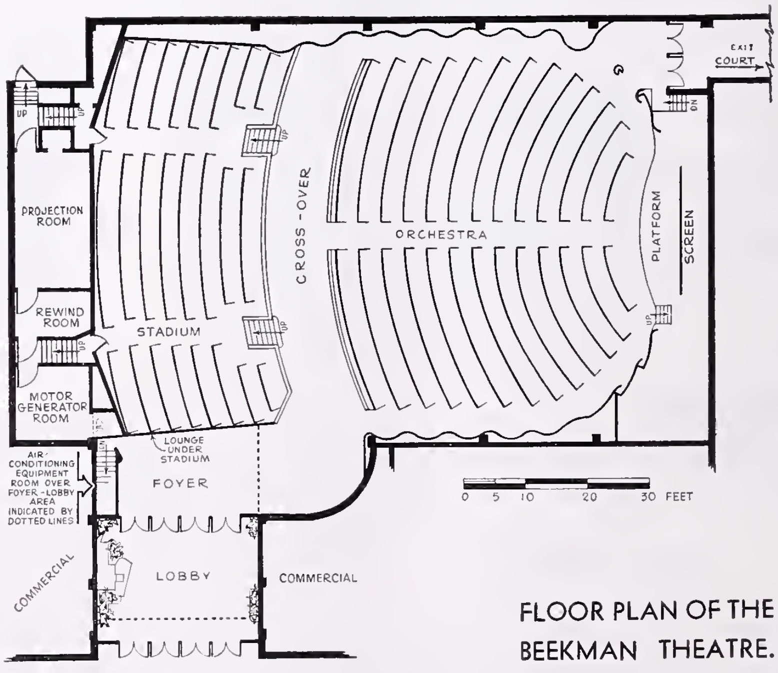
FELLHEIMER & WAGNER, and
G. HARMON GURNEY, New York

Consulting Architect for Lessees:

JOHN J. McNAMARA, New York

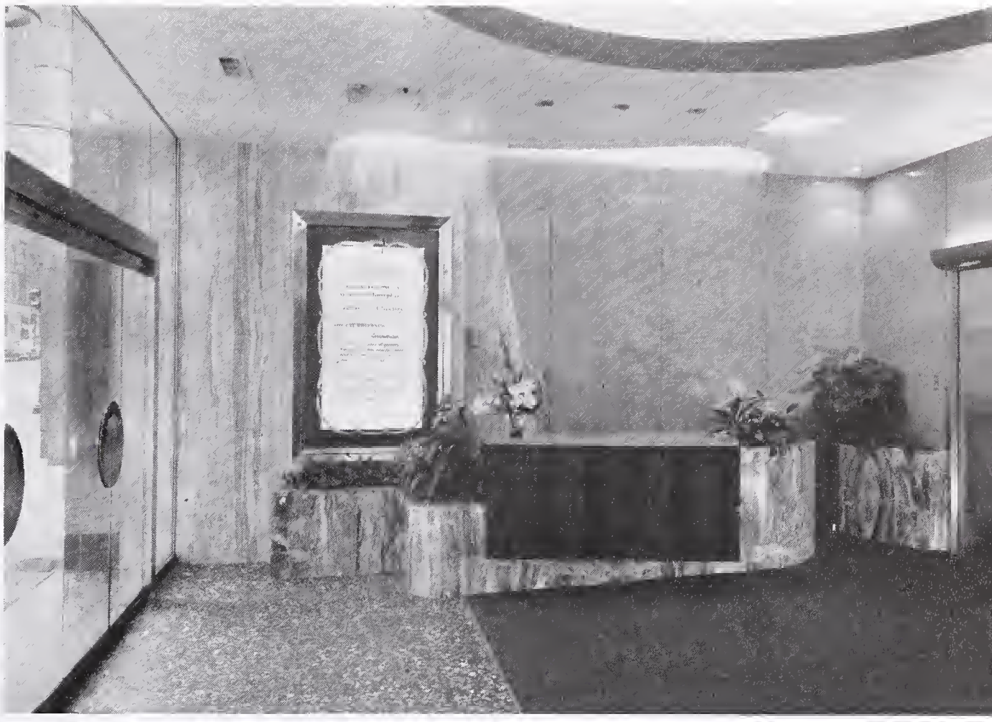
THE PROJECT: The Beekman is centrally located in a structure containing also two banks and an automobile showroom, erected by the New York Life Insurance Company directly across Second Avenue from its Manhattan House, 20-story apartment building occupying an entire block between 65th and 66th Streets. Of steel and masonry construction, the theatre-commercial building is of related architectural style, with white brick facing.

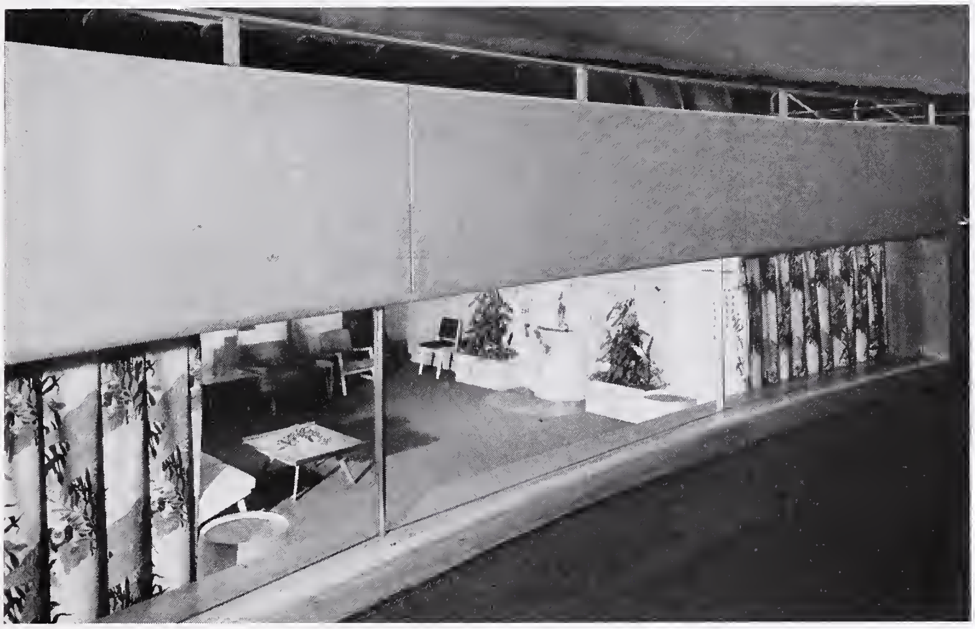
THEATRE PLAN AND FRONT: The theatre takes its name from nearby Beekman Place, which commemorates one of the great families of the city's past in an area in which addresses of "exclusive" repute may be readily confused with those of low commerce and cold-water flats. Manhattan House contains 582 apartments, plus a number of large penthouse residences with "gardens," at rentals ranging from $95 to $625 and up per month. The theatre across the street from it expresses its invitation by visible glow of its interior rather than by aggressive signs; and the box-office is well inside the entrance, where it is simply an open stall, giving the procedure of attendance an air of friendly informality. Fashioned mainly of stainless steel and glass, the front of the Beekman has an upper facade, above a stainless steel marquee mounting low name signs at each end, consisting almost entirely in a window made up of vertical plate glass panes in stainless steel fenestration, with the glass tilted to eliminate reflection. Behind the window are draped gold curtains, which are illuminated by reflector lamps from below. The marquee carries two-line Adler attraction panels, and the name signs are stainless steel with channeled neon. The marquee soffit, also stainless steel, alternates flush-set reflector lamps with baffle fixtures, and the former are continued into the lobby.


EXIT COURT
UP
DN
PROJECTION ROOM
REWIND ROOM
MOTOR GENERATOR ROOM
AIR CONDITIONING EQUIPMENT ROOM OVER FOYER-LOBBY AREA INDICATED BY DOTTED LINES
STADIUM
CROSS-OVER
ORCHESTRA
PLATFORM
SCREEN
LOUNGE UNDER STADIUM
FOYER
LOBBY
COMMERCIAL
COMMERCIAL
0 5 10 20 30 FEET

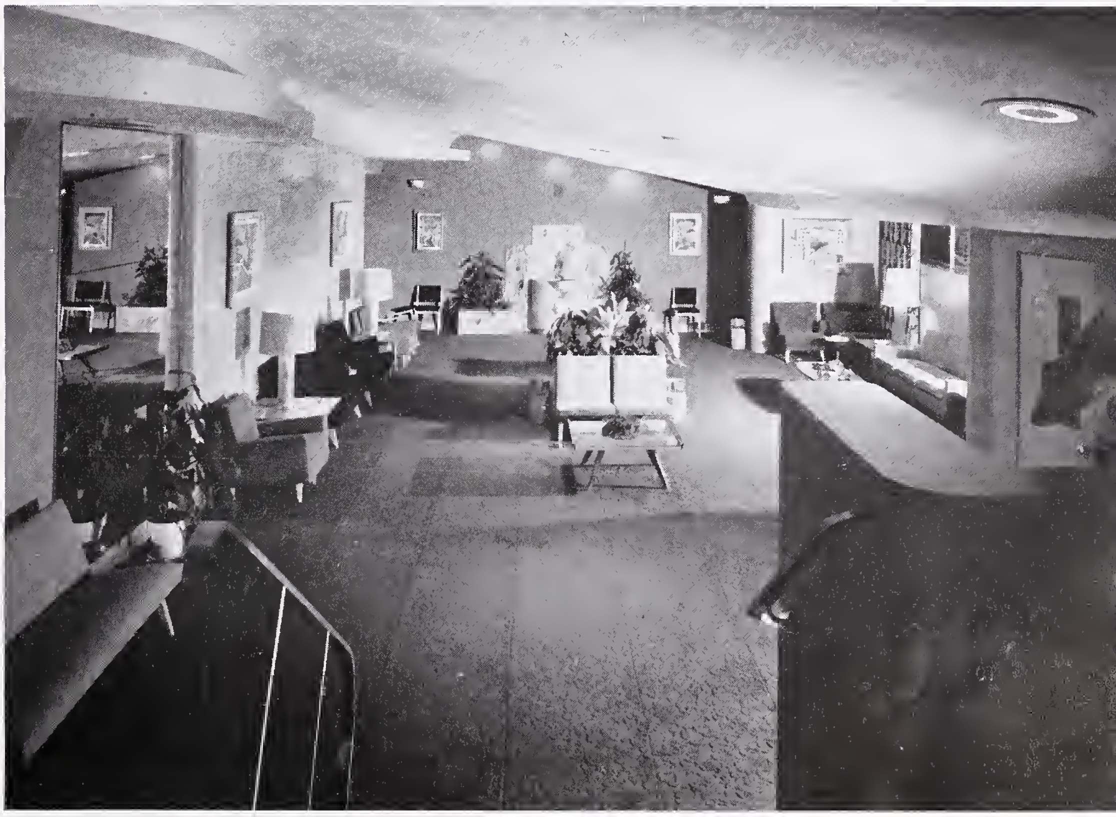
FLOOR PLAN OF THE BEEKMAN THEATRE.

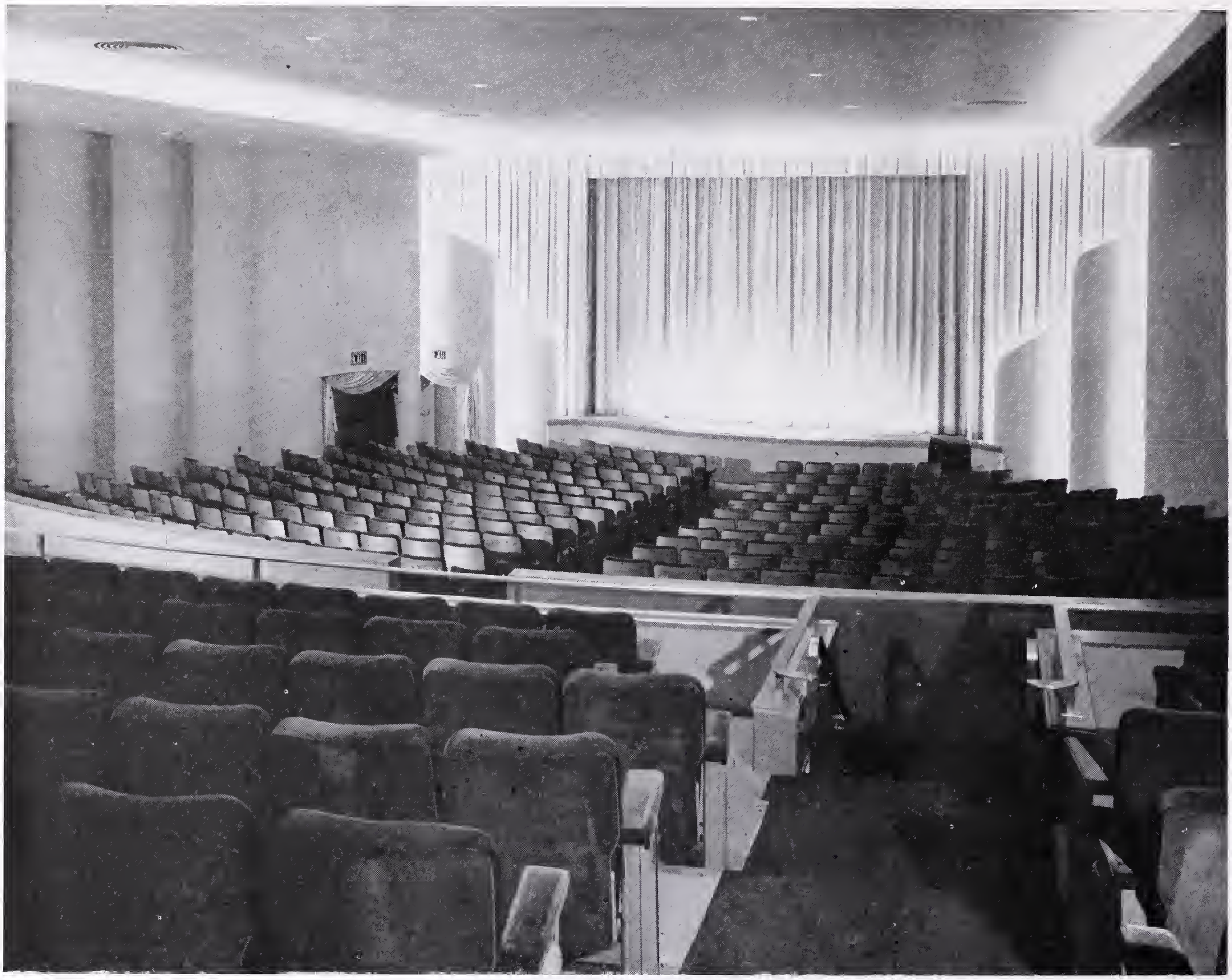
LOBBY: Entrance into the lobby is through Herculite all-glass doors set back in a marble frame. Here a strip of terrazzo extends outside the doors and continues inside across the lobby to a depth of several feet. To this point, which is practically in line with the front of the ticket counter, the carpeting used throughout the theatre (except in the cosmetic room) begins. This is an emerald green sculptured Wilton. Lobby walls are oak veneer. The ceiling is hard plaster, sand-finished. At the left of the lobby is a ticket counter, which is used instead of the conventional box-office. It is constructed with a marble base, facing of Macassar ebony wood, and a top of Formica zebra wood. An admission price sign is set in a chrome holder. Illumination of the lobby is by a cove with cold cathode and by hi-hat and egg crate fixtures in the ceiling around it. Additionally, over the cashier's station is a light recess. Doors into the foyer are stainless steel with a checkered pattern lightly rubbed in to overcome the effect of streaking to which stainless steel is subject. Above the outer doors are supplementary heat outlets. The theatre is completely air-conditioned with cooling by one 50-ton compressor. Air conditioning apparatus is located in an equipment room adjoining the motor-generator room.

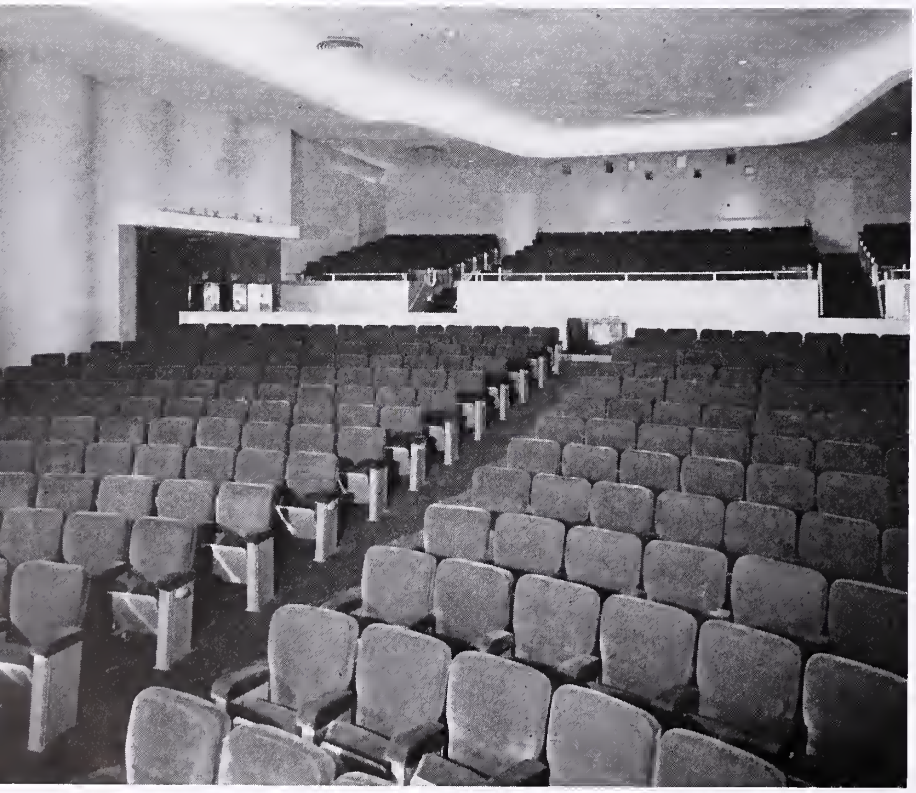




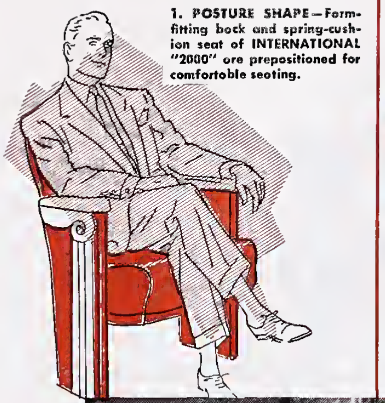
LOUNGE: The lounge (below) is directly ahead as one enters the foyer, occupying space beneath the stadium seating of the auditorium. A short stairway leads down into this area, which has a color scheme of green and yellow. Side walls to the left are light oak flexwood, while those on the right are light oak veneer. Ceiling is a mix-tinted hard plaster, sand finished. Lighting is by covered downlights and coves with cold cathode tubing in a rose white color, as used in all cove lighting throughout the theatre. A feature of the lounge is a small service counter to the right in the front, with facilities for making coffee. A view of the auditorium, looking down the center aisle to the screen, is provided through a picture window in the front wall of the stadium (see left). The window is draped with Fiberglas curtains. The cosmetic room (see left below) is finished hard plaster except for one wall entirely draped with Fiberglas fabric print.



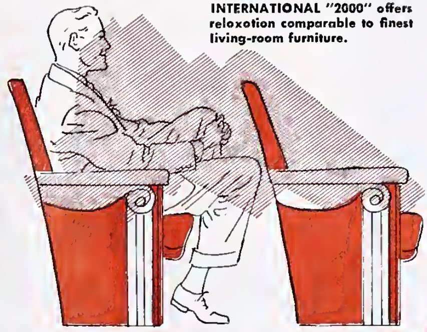




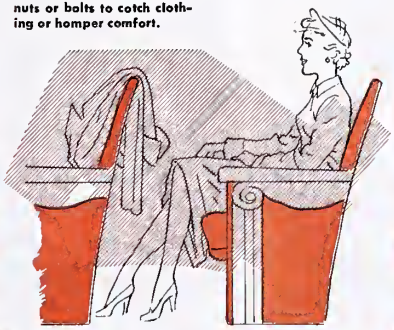
AUDITORIUM: Entrance into the auditorium is through an archway of the foyer sufficiently to the right of the lobby doors to screen out daylight. Side walls converge in a series of "scallop" forms which ultimately shorten to open into a draped front wall. All walls are acoustic plaster mix-tinted a gray-green. The ceiling, also acoustic plaster, is natural. Illumination is by downlights and by built-out coves at the ceiling cornices, carrying cold cathode operated on a dimmer and used only during intermissions. Draping, including screen traveler, is gold twill Fiberglas. Seating is almost equally divided between a main level and a stadium, totalling 550, with all chairs Heywood-Wakefield "Airflo" models with spring backs and upholstered throughout, including rear of backs, in dark red mohair. Chairs are spaced 44 inches back-to-back in both levels. The main floor seating, arranged in a two-bank, three aisle plan (stadium has three banks), is installed in platformed floor area, with slight ramping from the aisle slope, as far as the seventh row from the front, where the floor levels off. The Beekman presents a picture 18½ feet wide. The distance from screen to first row is approximately 17 feet, and about 94 feet to the last row of the stadium, for a maximal viewing factor of approximately 5W. Projection lighting is by Peerless "Magnarc" lamps with 8mm positive trim operated at 65 amperes and supplied by a Hertner motor-generator. Projectors are Simplex equipped with Bausch & Lomb f/2.0 lenses. Sound is RCA, screen Raytone "Pantex."



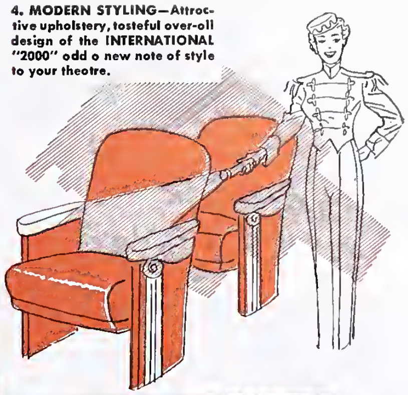
1. POSTURE SHAPE—Form-fitting back and spring-cushion seat of INTERNATIONAL "2000" are prepositioned for comfortable seating.



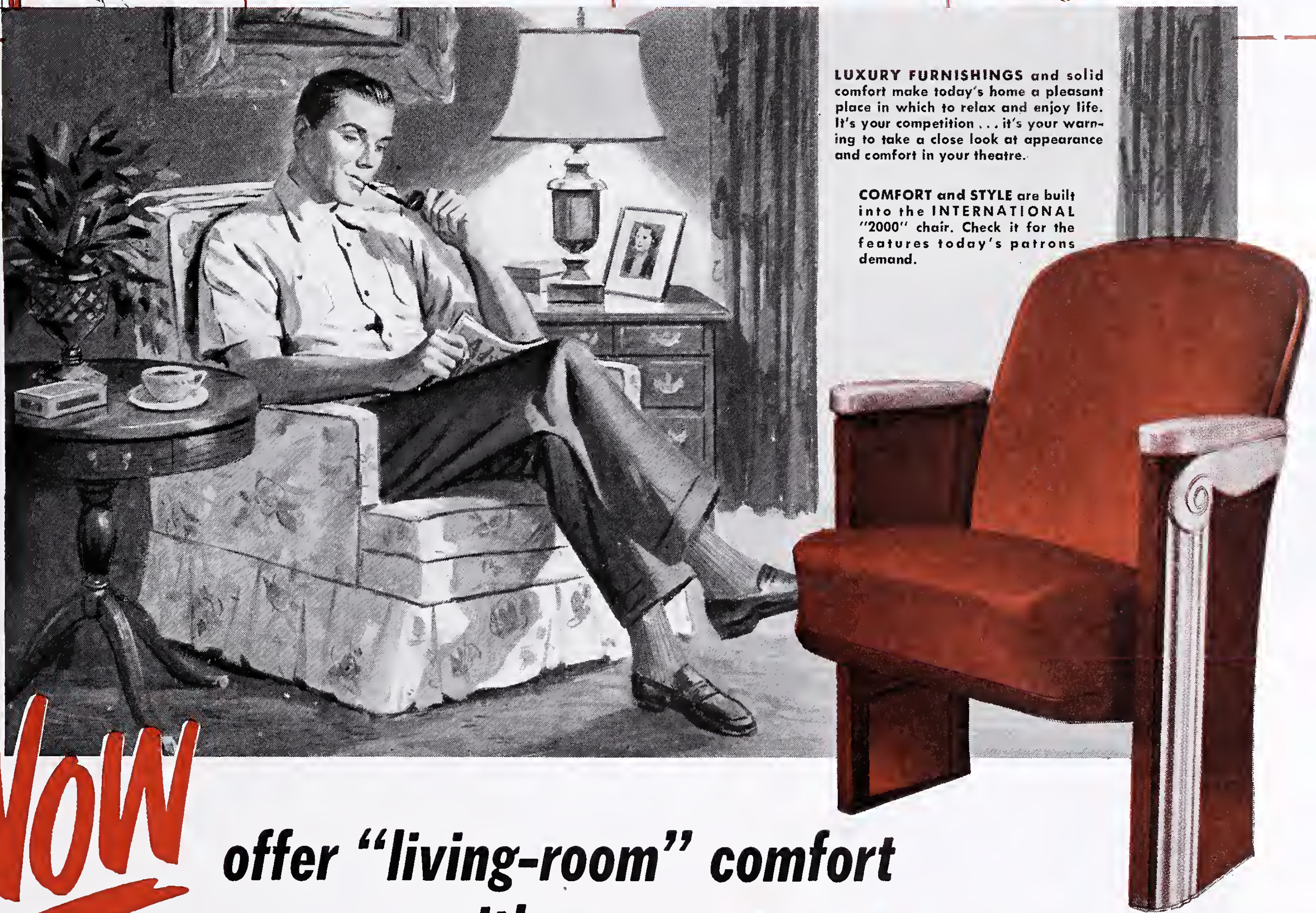
2. DEEP-COMFORT PADDING—Back and seat padding of INTERNATIONAL "2000" offers relaxation comparable to finest living-room furniture.



3. SMOOTH DESIGN—No protrusions, no exposed nuts or bolts to catch clothing or hamper comfort.



4. MODERN STYLING—Attractive upholstery, tasteful over-all design of the INTERNATIONAL "2000" add a new note of style to your theatre.



LUXURY FURNISHINGS and solid comfort make today's home a pleasant place in which to relax and enjoy life. It's your competition . . . it's your warning to take a close look at appearance and comfort in your theatre.

COMFORT and STYLE are built into the INTERNATIONAL "2000" chair. Check it for the features today's patrons demand.

Now offer "living-room" comfort with INTERNATIONAL Chairs

In today's competitive picture, home comfort has become a feature attraction. Do *you* offer the "comforts of home" in your theatre? You can if you install International Chairs.

International chairs are the "easy chairs" of the theatre. Yes, when you buy International, you add "living-room" comfort to your theatre—and you get long-wearing chairs, styled in the modern manner.

MAKE THIS 80-MINUTE TEST

Go ahead—sit in one of your present chairs. Stay there through an entire feature. Can you honestly say you're comfortable? Or do you begin to wriggle before the last reel goes on? If you don't feel completely relaxed in your present seating, remember, your patrons don't either. You owe it to your customers to consider INTERNATIONAL chairs.

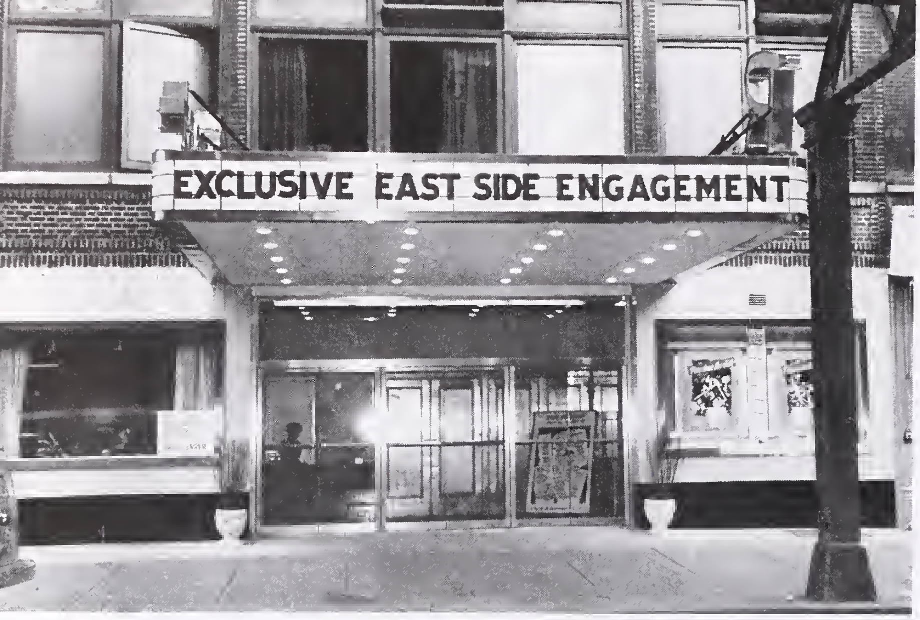
See the INTERNATIONAL "2000" chair and the extra-luxury INTERNATIONAL "2300" chair at your RCA Theatre Supply Dealer's. He'll be glad to talk over the economics of adding home comfort to your theatre.

RCA

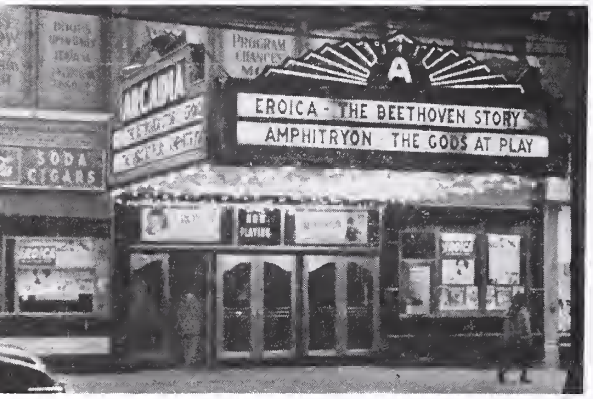
THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

From Rundown To First-Run

"Before and after" story of the transformation of a New York neighborhood theatre—the antiquated Arcadia on Manhattan's Third Avenue—into the Baronet, a first-run circuit operation.



Front of the Baronet theatre before (below) and after modernization. The window on the left was formerly that of a candy store, now the foyer.



Mirror forms one wall of new lobby (below).

Old foyer leading into the auditorium (below).

In remodeling a 600-seat theatre on New York's bustling but dingy Third Avenue, which is roofed by Manhattan's only remaining elevated railroad, Walter Reade Theatres has used a highly selective method to give the property a brighter, "modern" aspect and to improve traffic conditions, on a modest budget. The theatre, located near 59th Street, was called the Arcadia; it is now the Baronet. The architect was John J. McNamara.

The principal structural change involved entrance into the theatre. Before remodeling, patrons walked directly into a lobby from the street, purchased tickets at a recessed cashier's window on the right, presented them to a doorman also in the lobby and then entered a small foyer through the doors directly behind him.

Now in the new Baronet patrons go from the outer lobby, where they purchase tickets from a counter, through a door to the left leading to a new lounge and then on into the auditorium. Doors in the lobby formerly for entrance are now used only for exit. The new lounge area was previously occupied by a small candy store.

Modernization of the front included new marble facing, a stainless steel marquee and soffit and "Full-Lite" entrance doors, with plate glass in a stainless steel frame. Lighting in both the soffit and lobby is by bird's eye reflector lamp. Except for the right side which is paneled with mirror glass, the walls and ceiling in the lobby are hard plaster painted yellow. Green carpeting in a sculptured pattern is laid right up to the entrance doors.

A departure from normal operation is the walnut ticket counter used instead of the conventional boxoffice. The ticket machines have been placed flush in the top of the counter, and the admission sign sits atop a modern chrome holder on the counter—as though it were a piece of

(*Continued on page* 35)

View toward street (through front window) of foyer-lounge fashioned from former candy store.

Conventional box-office before remodeling.

Ticket counter in the new lobby.

Plan Standards for Seating Comfort

By **BEN SCHLANGER**
Theatre Architect & Consultant

IN the pursuit of better seating schemes through recent years, certain devices have stood the test of experience. Here they are collected to supply a practicable guide to modern standards of comfort.

BEN SCHLANGER

MORE THAN ever, the motion picture patron, grown choosier than ever, is choosing the theatre which, other things being fairly equal, offers the greater comfort. The auditorium seating and the ability to enjoy an unobstructed view of the projected picture are prime *comfort* factors. A great number of theatres today are faced with one of the following conditions:

1. Existing seating no longer usable or adaptable to reconstruction.
2. Existing seating adaptable to reconstruction.
3. Existing seating in good condition, but requires re-arrangement, including introduction of a stagger plan.

Where new chairs are required, or where the present chairs are worthy of rebuilding, staggered seating should be used. In all cases, the existing aisle arrangement should be reveiwed to determine its efficiency. Building code requirements usually dictate aisle arrangement.

The best aisle arrangement is the one which places the *most seats within the narrowest possible viewing angle.* In some instances, where chair aisle lights and air-conditioning floor outlets present an extra cost in revising an aisle scheme, the exhibitor will have to use his judgment and weigh the number of improved seats against the cost of shifting these outlets.

Most theatres do not have adequate floor slopes for unobstructed vision of the picture. It is easy to check existing sightline clearances. *Figure* 1 shows a device which places a duplicate of the average head in the proper position relative to the floor for testing for these clearances. The head shape is cut out of cardboard, and the stand is constructed from light wood slats. The diagram indicates the method of insertion between the chair cushion and the chair back. In testing, the viewer sits immediately behind this inserted test figure.

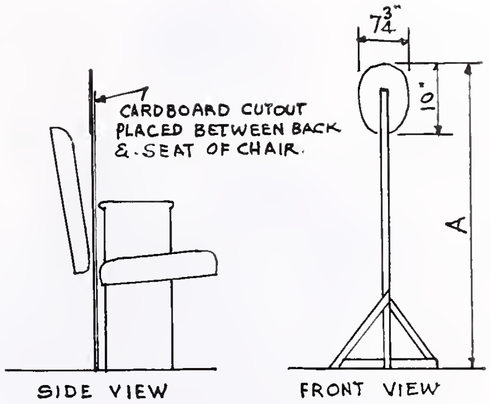


FIGURE 1 shows device used for testing sightline clearances from any given seat to the picture screen. Dimension "A" is 4 feet, 1 inch, representing the distance from the floor to the top of the patron's head when in seated position. The wood slat stand can be inserted between the back of the seat cushion and the front of the seat back.

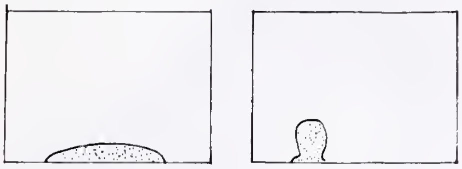


FIGURE 2 (above): This diagram will help in determining as to whether staggered seating is necessary. If the cutout of the head shown in Figure 1 obstructs more than the shaded portions shown in this diagram, staggered seating becomes necessary. The view on the left is typical of the type of obstruction from rear seating areas; on the right is a view from the front seating areas.

Figure 2 indicates the amount of obstruction of the picture area which may be considered tolerable. Where the obstruction is greater than indicated, the introduction of staggered seating is mandatory, and it will prove an effective remedy.

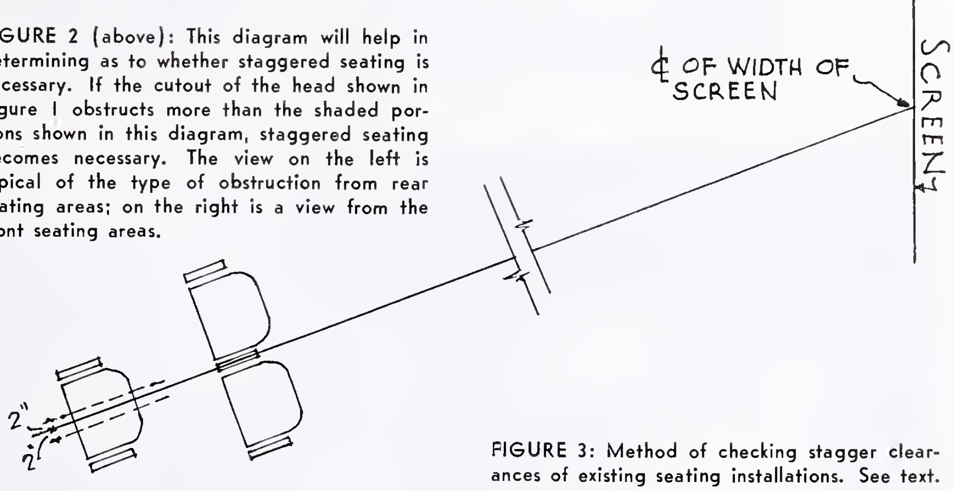


FIGURE 3: Method of checking stagger clearances of existing seating installations. See text.

A simple method for checking proper positioning of seats in a staggered arrangement is shown in *Figure* 3. To a nail or hook placed (as in a board) immediately in front of the picture screen at the exact center of the *picture* width, a white rope or string should be fastened. To test the sightline clearance from any given seat, the line should extend from the nail to the arm block of the chair immediately in front of the seat to be tested, and pulled taut across the seat being tested. If the stagger is proper, this line should pass through the center of the seat cushion, or not more than 2 inches in either direction from this center point. This method is a reasonably easy mechanical means of ascertaining proper

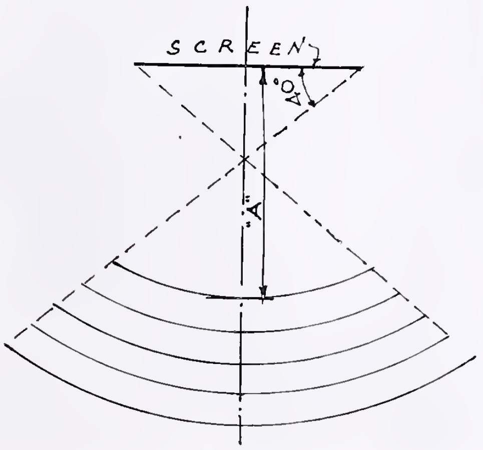
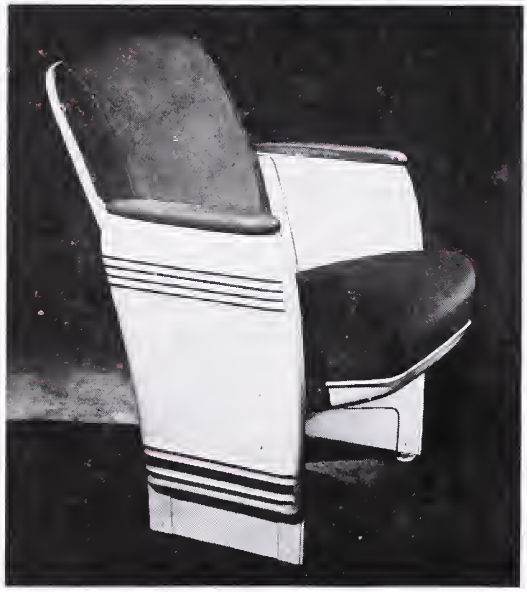


FIGURE 4 illustrates the limitations of the seating pattern in the area nearest to the screen. Dimension "A" should equal the width of the projected picture. No seats should be placed outside of the 40° angles shown on this diagram.

(*Continued on following page*)

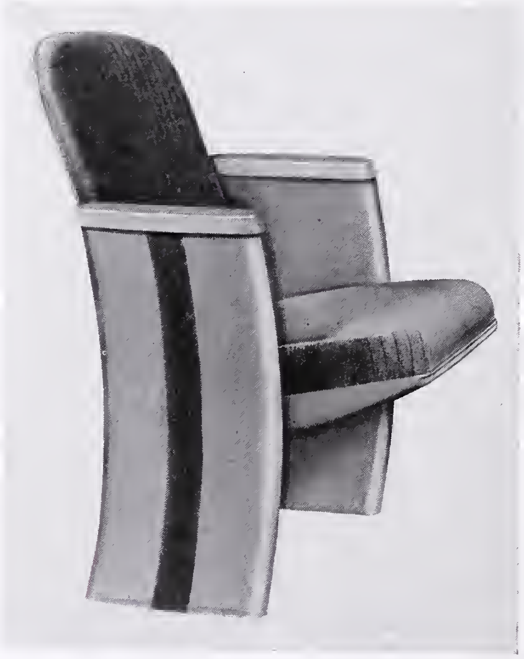
...and for the better plan such easy-chairs as these

Picturing models representative of leading current lines of auditorium seating designed for practical function with an eye for beauty.



The "Universal" chair of the Ideal Seating Company, illustrated above, is adapted to variation of components to make up 32 models, including styles with self-rising or retracting seat, or both. All models are of steel construction throughout and have cushions that are locked in place without use of a tool. Seat cushions are of coil spring construction. Backs in all models are of full length to protect seat fabric.

Of the two basic models of the Irwin Seating Company, the "Comet," illustrated below, has a seat that automatically rises to a three-quarters position. In both the "Comet" and the company's "Standard" chair, seat cushions are of coil spring construction, and back panels are full-length, with rolled edges.



Auditorium seating of the American Seating Company features the "Bodiform"—illustrated at upper left—and the "Retractor," shown immediately above. In "Bodiform," so-called because of posture-contour back design, the seat rises automatically in lines with standards by a mechanism within the seat structure. The seat of the "Retractor" is so suspended as to cause retraction by shifting of body weight. Both models have spring-arch seat construction. "Bodiform" aisle standards have feet turned in.

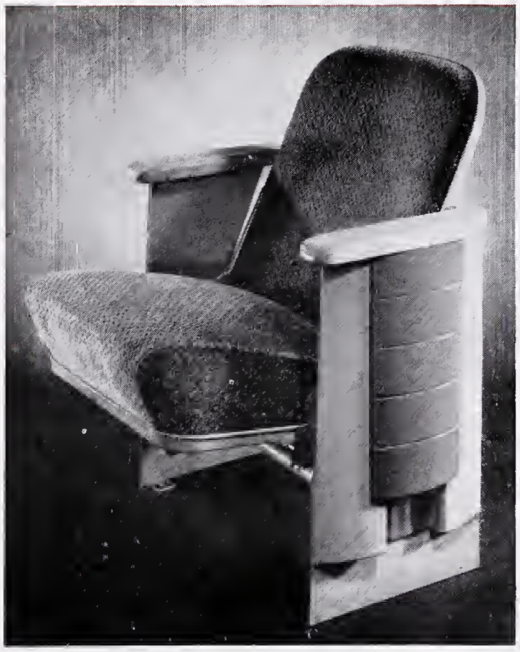
(*Continued from preceding page*)

chair locations for a rearrangement of existing seating.

Every other row of the existing seating can be left in its existing position without disturbing the chair standards (seat cushions and backs may of course be removed for repair). The remaining alternate rows are then tested in the manner described above for determining the necessity for change in chair position to effect a proper stagger arrangement. If more than 10% of the chairs in any row, within a seating bank, do not meet the above test, then all of the chairs in that row should be loosened and removed in order to relocate them in such new positions as meet the test.

Experience with a few rows in any given theatre will rapidly increase the speed with which new chair positions can be determined. It will be found that, in order to

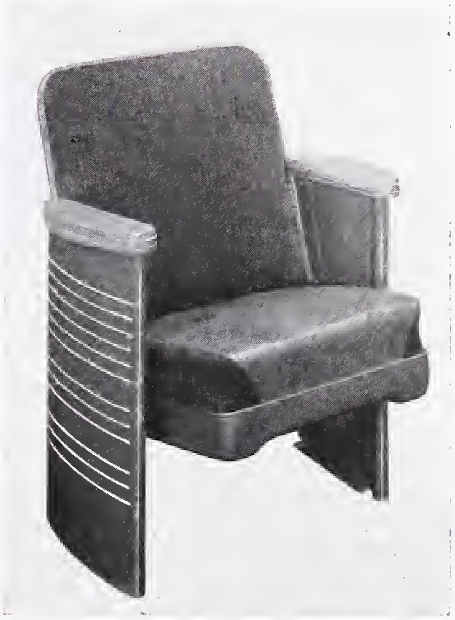
"No theatre can be better than its seating."



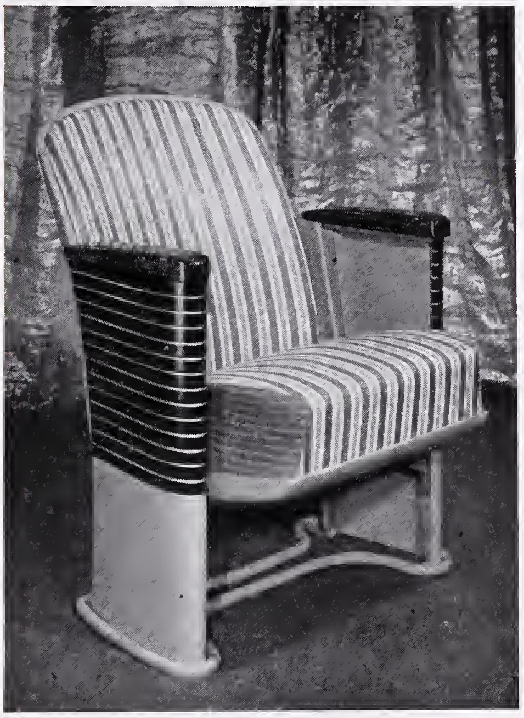
The Kroehler line, all models of which have push-back type retracting seats, is indicated in the representative model pictured at left. Kroehler chairs have a low aisle light overlay (as shown) for main floor location; and a higher one for balconies. A simplified wiring hookup makes for easy installation. This late model has newly designed under-construction to increase strength and efficiency. Middle as well as end standards are streamlined.

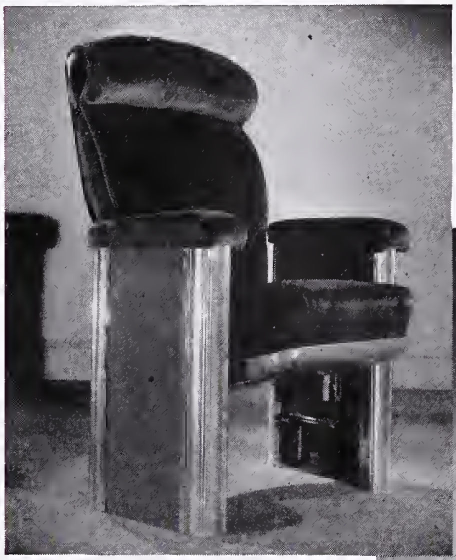
●

A basic model in the current line of the Griggs Equipment Company, the "Super-Star" (Model 30), is pictured at right. Of steel construction, including end standards, the chair has full-length back panels extending over the upholstery of the raised seat. It is self-rising, coming to a three-quarter fold inside the standards. All edges are rounded to prevent abrasion of person or clothing, with the back panel having a molded edge protecting the fabric. Seat pans are depressed in the middle.



The fully upholstered chairs of the RCA-International line, illustrated below, are available with padded backs of two thicknesses, and with a spring insert back. Seats in all models are of automobile-type cone spring construction to the front edge, and pans are of steel, as are back panels, which are of fabric-protective design. Upholstery is applied by cementing and sewing to a steel rod in a recess of the back. The model illustrated (No. 2000) is pictured upholstered in "Lumite" saran woven plastic fabric.





Two representative models are pictured above and at right of the Heywood-Wakefield line, which is divided into two basic groups—the "Encore" series for standard seating, illustrated in Model TC-610 at right; and the luxury-type "Airflo" with "rocking-chair" back and seat suspension, a headrest model of which is shown above. All styles are of steel construction throughout and have coil spring seats.

accomplish proper staggering, the devices of indenting various aisles, and of introducing gaps between chairs will be necessary in some instances.

The aisle indentation will vary from about 1 inch to as much as one-half of a chair width. It is desirable to keep these aisle indentations down to a minimum.

The gap widths between chairs should be less than 2¾ inches or more than 4½ inches in the clear. An additional middle standard seat support is used at the gaps. *Gaps should not be located so as to leave a single chair isolated.*

The small loss of seating capacity which results from such staggering will most likely provide the required additional seat standards. Where new chairs are installed, the seating manufacturer or contractor determines all of the stagger positions on a

(*Continued on following page*)

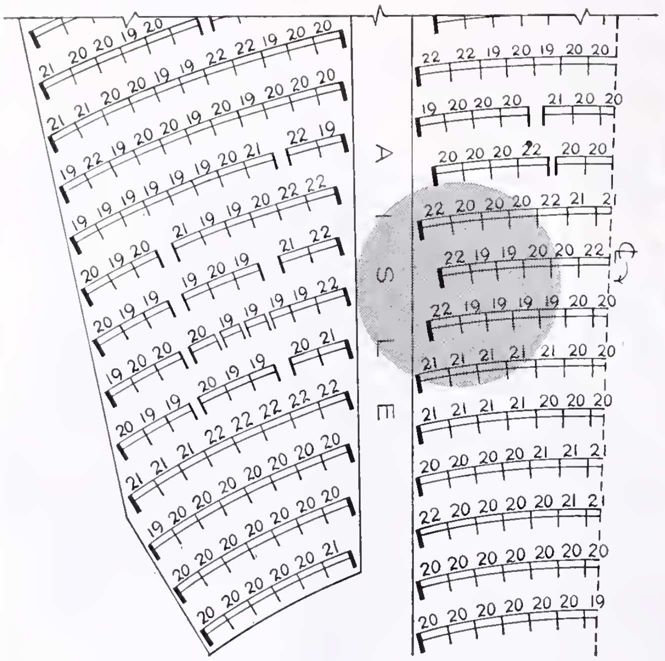


FIGURE 5A

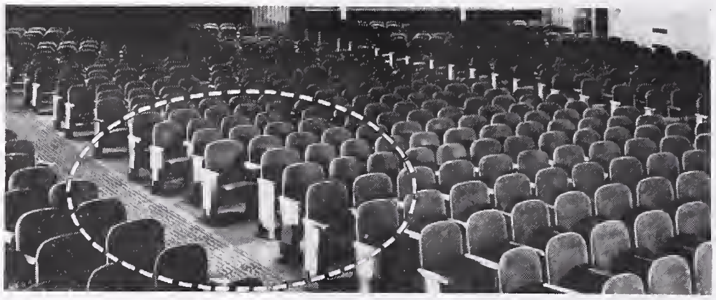


FIGURE 5C

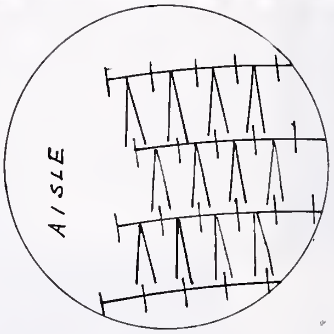


FIGURE 5B

Figure 5A shows a portion of the main floor seating of the Cinema in Shoppers' World, Framingham, Mass. Note use of gaps in conjunction with various amounts of aisle indentations, in order to effect a complete stagger arrangement. Figure 5B indicates sightline projections within ringed area of Figure 5A (as well as of the photo, Figure 5C, of the Cinema) to extreme sides of picture. Sightlines pass across armlocks of row ahead (see text).

(Continued from preceding page)

scale drawing.

In repositioning existing chairs, or in a new seating installation, row spacing (back-to-back measurement) should not be less than 34 inches *provided that a stagger arrangement is used* in the middle bank or sections, since staggering provides additional knee room. If sight line clearances are such that staggering is *not* necessary, the row spacing should be increased to a minimum of 36 inches. Moreover, any chair back thickness greater than 1 inch requires an increase in row spacing to compensate for the additional thickness.

Any row spacing greater than the above recommendations results, in the writer's opinion, in a waste of valuable floor area. The only justification for increased row spacing would be the adoption of the "Continental" type of seating plan (which has been previously discussed in many issues of BETTER THEATRES.)

DOUBLE ARMBLOCKS

Should the exhibitor desire to offer still greater comfort to the patron, he could more effectively do so by the introduction of an over-all double armlock throughout the seating. In any event, where it is necessary to maintain minimum existing row spacing, such as 32 inches, due to existing aisle lights, air-conditioning floor outlets and concrete platform steppings, it becomes a distinct advantage to employ double standards and armblocks, together with staggered positioning. Double armblocks create additional elbow room and sense of privacy which greatly compensate for the restricted row spacing; and the widened clearance between heads, with the double armblock system, improves sightline clearances.

In resetting chairs in new positions, and where row spacing is increased, some air-conditioning floor outlets may occur where floor standards are to be attached. In these instances, the floor outlets, which are generally of a "mushroom" type projecting above the floor, must be removed and replaced with a flat metal grille, with the openings not larger than ⅝-inch to avoid the wedging of shoe heels. These metal grilles should have an open area equivalent to at least the open area of the air conditioning outlet which it replaces. If necessary, the opening in the floor may have to be enlarged to provide the required area. The edges of the metal grilles must be beveled to avoid toe stubbing, and they should be firmly secured to the floor and of sufficient strength to permit bolting of chair standards. Where the grilles occur in walking areas, their surface can be roughened to improve traction.

The shape of the seating pattern nearest to the screen should be in accordance with *Figure* 4 to avoid serious neck-strain in viewing the upper half of the picture and distortion of the picture image from side seating. The assumption that people will sit in seats too close or too far to the side of the picture until they can change for a better seat is not justified in the light of the experience of many theatre managers who have found that patrons would rather stand than be subjected to serious eye-strain and bodily discomfort.

Although the American Standards Association recommends that "the distance between the screen and the front row of seats should be not less than 0.87 feet for each foot of screen width," the writer believes that this distance should be at least the width of the projected picture. (Building authorities in London have a regulation which would require even a greater distance than the writer recommends.)

In addition to the minimum distance from screen to first row of seating, it is recommended that all of the chair backs in the front half of the main floor seating should have an angle of at least 20° from the vertical to reduce neck-strain; and, whenever possible, have spring-back construction to cushion the additional pressure on the patron's back which occurs with upward viewing angles.

Where reseating creates difficulties in establishing new electric outlets for chair aisle lights, it would prove more economical to install concealed ceiling downlights over the aisles than to chase into concrete floors for new wiring.

AIDING AISLE TRAFFIC

An effective method of accenting the aisles is to finish the aisle standards in non-glossy white, which reflects a maximum of light from overhead sources and from the screen. This method produces less glare to the eyes of seated patrons than an aisle light, which creates a small light.

Where aisle lights are used, they should not be of the type which permits stray light to fall upon the screen. Existing chair aisle lights should be tested to determine whether there is light leakage to the screen. This can be done by completely darkening the auditorium and, standing in

(*Continued on page* 35)

On the House

★ **editorial reports and comment on events, trends, people and opinion**

The Aim Is to Get Rid of the Picture *Frame*—Black or Light

IT WOULD not surprise this observer if only a few years hence there were scarcely a regularly operating, bona fide motion picture theatre in the country with its screen bordered in black. It now appears at any rate plausible that within some such relatively short time, the use of black masking will be at least accounted obsolete practice.

Inquiry among theatres turns up few dissenters to the idea that the border should be discarded. If there is doubt, it usually concerns the method of accomplishing this rather than the objective itself.

Elimination of the dark border of course implies the substitution of a light area around the picture. That could be effected by using a material of light tone; this was done years ago. Or one could surround the picture with light by such method as placing light sources behind the screen and spilling the edges of the image into the luminous space? In that case, the luminous surround would be of constant level and quality. And that scheme also was tried in the course of experiments over the last fifteen years.

In fact, pursuit of really practicable, effective ways to get rid of screen masking dates back to fairly early days of the art. One notable attempt—notable principally because it had connected with it a person who since has become very prominent in exhibition—dates back to the early '20s.

IMAGE-SURROUND BLENDING

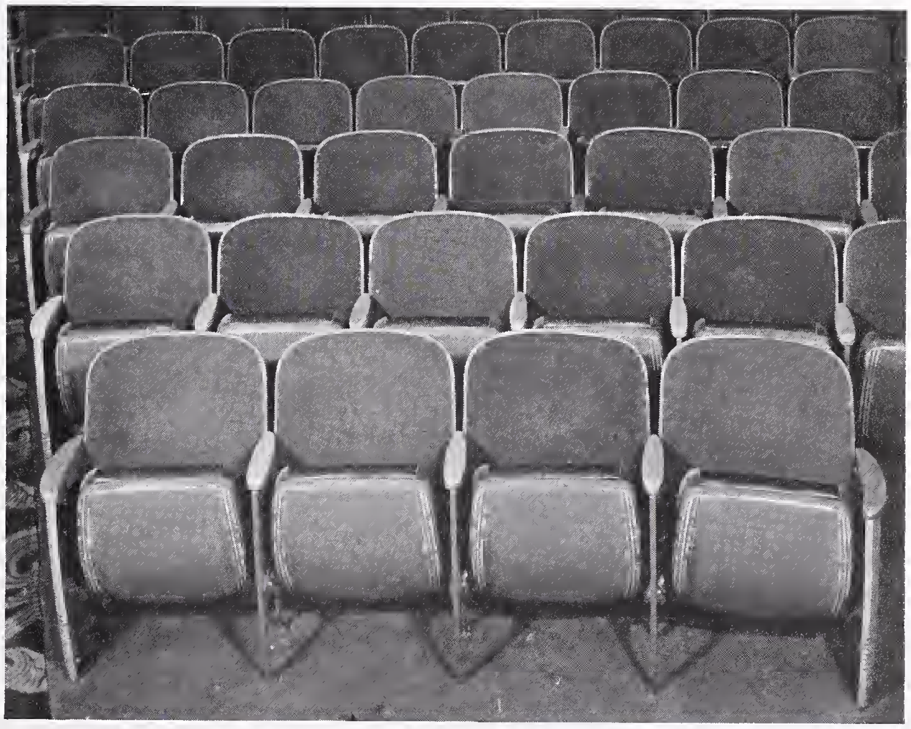
It was recognized, however, that those efforts fell short of the complete objective. They eliminated the black border—with results which seemed to some persons substantial optical improvement of the picture. *But they did not get rid of the frame.* They merely substituted one kind of border (as some held, a less objectionable kind) for another.

Experimentation therefore continued in search of a method which would allow the area of the performance to recede at its edges in a diffusion which eliminated the effect of a sharp, conspicuous termination to the fullest degree possible under conditions of practicable commercial application. But no matter how successfully one might filter or otherwise "scramble" the edge of the image, the picture would be bordered by the immediate surrounding area unless that area were optically related to the picture.

Film density of course varies considerably, not only from picture to picture, but from scene to scene. H. L. Logan of the Holphane Company measured various types of pictures in the course of studies on auditorium light levels (SMPTE, 1948) and found that the range for black-and-white was from scarcely more than one-tenth of a foot-lambert, to more than 5 foot-lamberts, and even greater for color.

A lighted or reflective surround of constant characteristics therefore creates a fixed frame which only occasionally—when a scene happens to jibe with it in light intensity and tone—is not conspicuous.

To have the picture create its own sur-



CHAIR COMPANY'S VARIABLE WIDTH STAGGER SYSTEM

To effect staggered seating in the middle bank with a straight aisle line, the American Seating Company mixes wide, intermediate and narrow chairs, reversing the order in alternate rows, as illustrated above in seating of the Avalon theatre in Brooklyn.

N. P. A.
RELAXES
CONTROLS
ON
BUILDING
DRIVE-IN
THEATRES

Call, Wire or Write

THE BALLANTYNE CO.

for complete information and interpretation on the new regulation.

The Ballantyne Company is ready, now, with an unlimited supply of EVERYTHING in equipment for your drive-in, including the sensational new Dub'l-Cone in-a-car speaker, tailored drive-in amplification systems, and the Boyer Prefabricated Screen Tower. Get complete details, equipment catalog, prices and plans. You can get your drive-in started, finished and in operation in a very short time . . . the Ballantyne way.

THE BALLANTYNE CO.
1707 Davenport Street
Omaha, Nebraska

round has therefore been a later objective of investigators both in this country and abroad. In England now it's done with mirrors. In the Schlanger-Hoffberg method over here it is done simply by controlling the light that reflects the image.

If we are coming to a decision that black masking must go, let's remember the ultimate objective—to get rid of the delimiting frame. That is basic to advances which yet may come.

•

New York Critics Note a Need for Better Theatres

NEW YORK'S new Beekman theatre, which is dealt with descriptively elsewhere in this issue, has provoked comment in the city's press that reaches beyond the immediate subject to the status of exhibition generally. For example, the conclusion of the *Herald Tribune's* story:

"Only in recent years has there been a noticeable trend in another direction (away from the downtown super-duper). Now it is the community theatre that is beginning to receive attention again. [*Hardly beginning only now . . . however!*] Older neighborhood houses are being refurbished and modernized. [*Well, yes, but there's so much to be done, you know!*] Others, which have outlived their usefulness, are closing their doors, to be replaced by new structures like the 550-seat Beekman—a theatre built to serve the growing importance of the movie house as a community center."

To Bosley Crowther, film critic—and one of the most critical—of the *Times,* the Beekman stirred up thoughts to fill a Sunday column. To begin with, he saw the tidy Second Avenue job a movement toward "smaller, more intimate, more 'modern' and more 'livable' theatres." Then he expanded:

"For a long time it has been apparent that one of the several things that have caused a decline in movie-going, especially by people of better taste, has been an increasing aversion to the older downtown and neighborhood 'barns.' [*Really, Mr. Crowther!*] It is neither a secret nor a slander to remark that a curious neglect in remodeling or refurbishing movie theatres has been evident right straight across the land. [*See, the public's noticing!*] Old theatres, built in the heyday of the real estate booms and the palatial urge, still stand, without very much retouching, as the country's predominant movie marts. Clean and respectable though they may be,

(*Continued on page* 43)

Free for Enterprise!

AS ONE official of the National Production Authority is reported to have said: "Controls are just about off completely. It's a green light for almost any project."

It is therefore through a policy of applying the Government's new regulations affecting theatre construction and remodeling, rather than in the amended rules themselves, that the theatre business is set free to build and modernize as its interests dictate.

The NPA's announcement of May 15th, prescribing changes in controls which go into effect July 1st, stated that the amounts of critical materials that could be self-authorized for amusement buildings would be five tons of carbon steel, not to include more than two tons of structural shapes; 200 pounds of copper; and 250 pounds of aluminum.

This "relaxation" of controls adds aluminum, which has been wholly prohibited; it does not increase, however, the amounts of structural steel and copper. And it is copper especially which has been the bottle-neck, particularly in the drive-in field.

While specific authorization from the NPA will thus remain necessary for many projects, other than those of modernization, application is likely to become, according to reliable reports of official opinion, little more than a formality. If the applicant needs more of the critical materials than he can self-authorize, the odds—one report quoted 9-to-1 — are that he will get them.

make the Theatre
BETTER THAN EVER
for movies

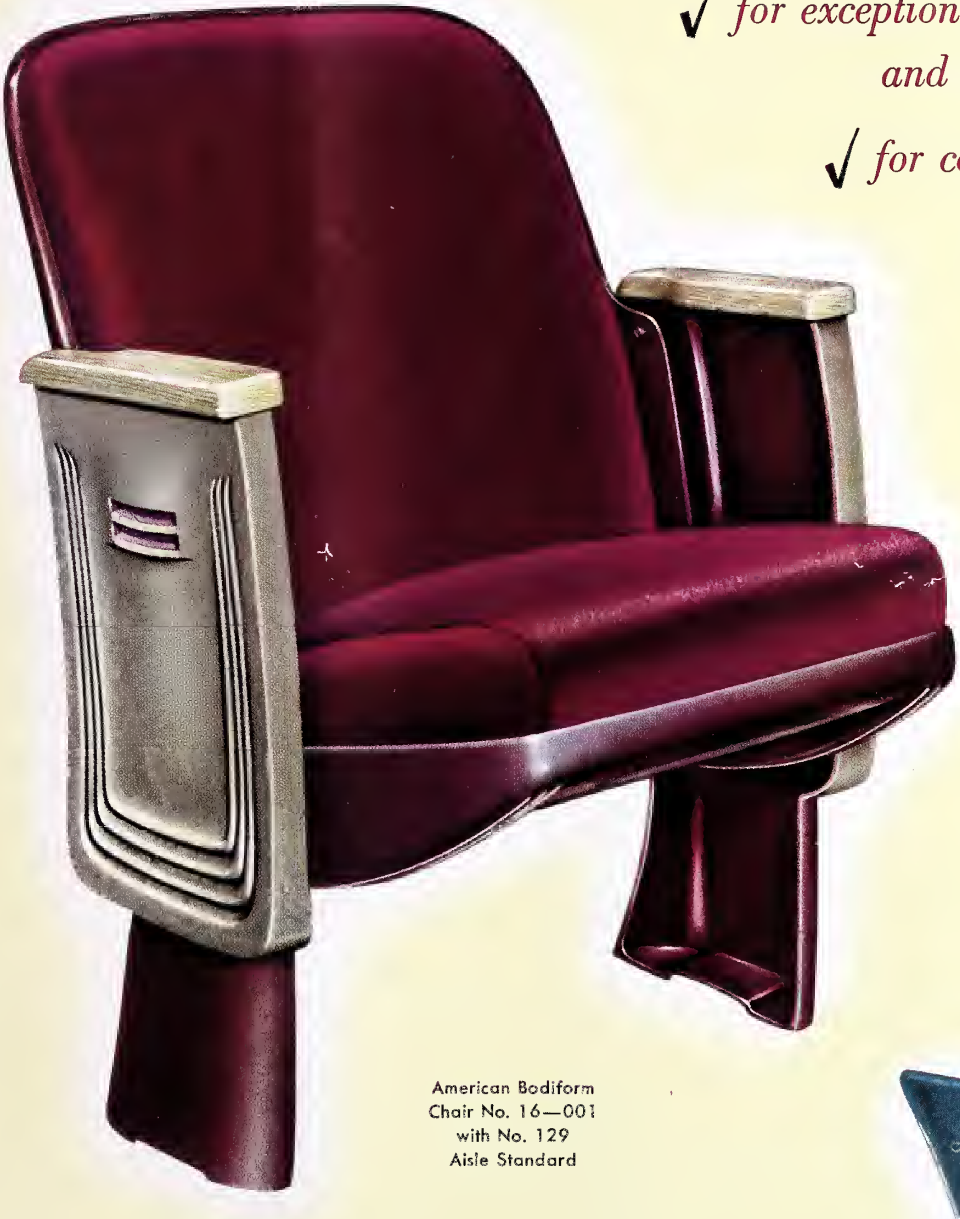
Here's how to build bigger boxoffice: Reseat now with

American Bodiform® Chairs

√ *for exceptionally long service and low maintenance*

√ *for comfort* √ *for beauty*

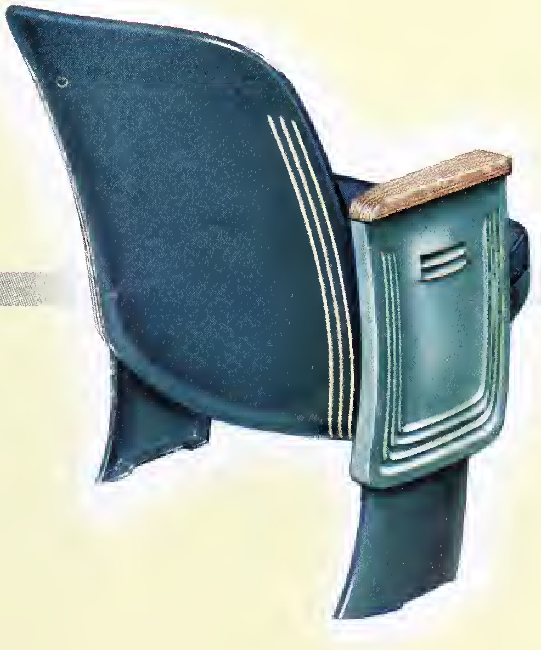
√ *for housekeeping economy*



American Bodiform
Chair No. 16—001
with No. 129
Aisle Standard

Leading theatres all over America have found that reseating with American BODIFORM Chairs is a big help in pulling patrons and building boxoffice. Hundreds of installations in excellent condition after many years of heavy use.

Write for our latest color brochure.



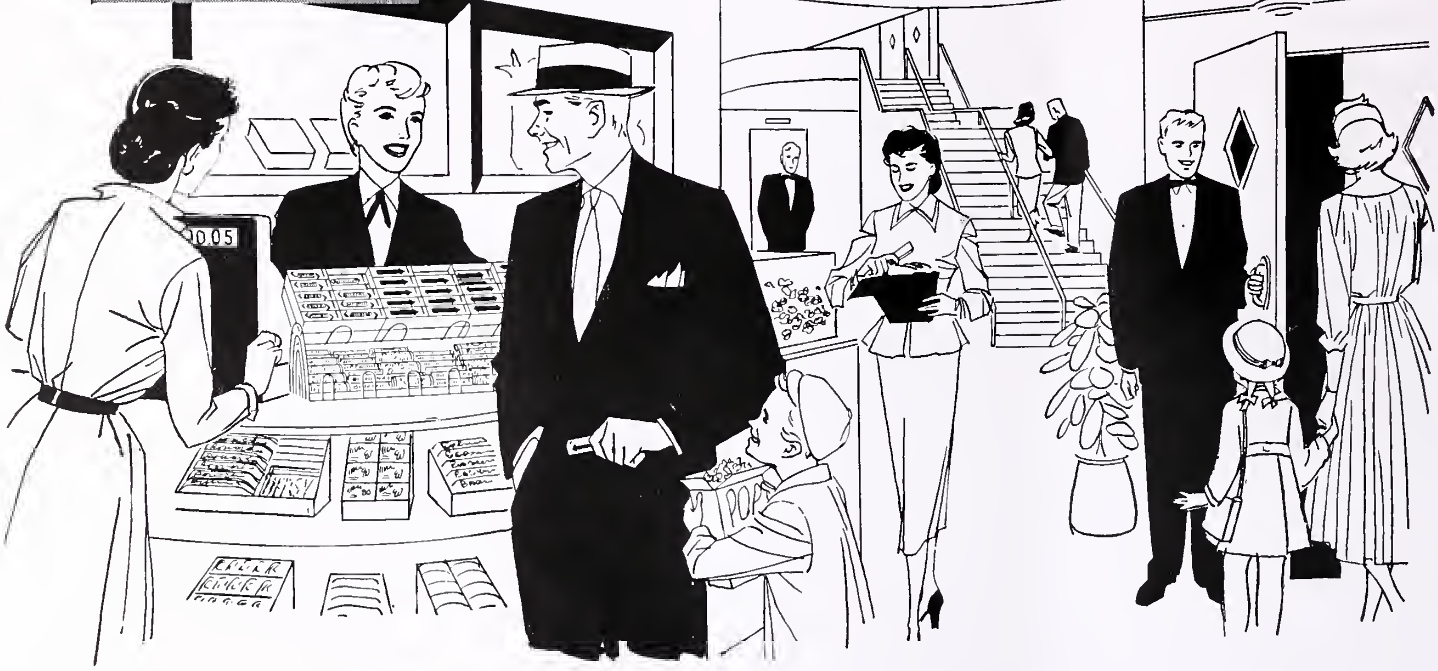
WORLD'S LEADER IN PUBLIC SEATING

American Seating Company

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church,
Auditorium, Transportation, Stadium Seating, and Folding Chairs

James Nicholson, General Manager,
Academies of Proven Hits, Los Angeles, Calif.

says: "The well-stocked concessions in all our theaters include chewing gum. It keeps customers contented and nets nice profits."

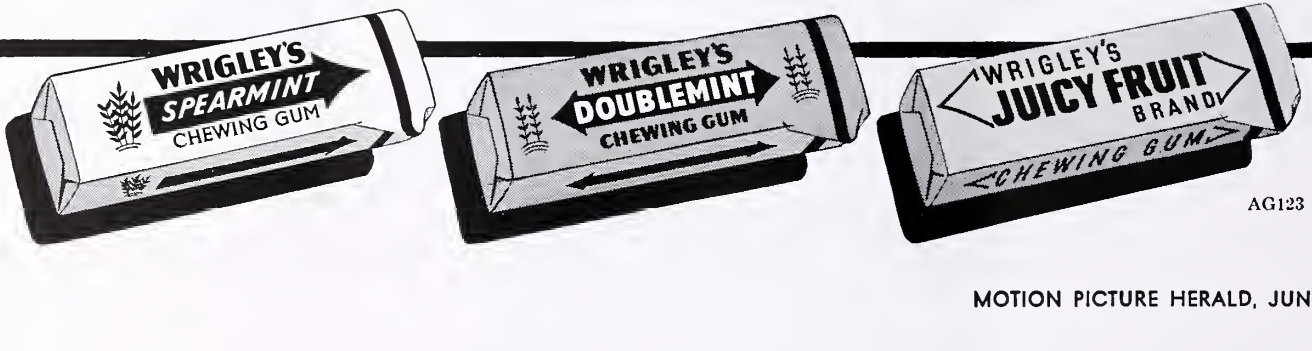


Yes...Chewing Gum Improves Your Profit Picture!

It Pays To Display and Sell Your Patrons' Favorite Brands

● It's a "good, old American custom" to chew gum at the movies. Millions of moviegoers like chewing gum because it helps them relax—and because it freshens the taste and sweetens the breath after they've had a snack or treat from the refreshment counter.

Take advantage of the popularity of chewing gum. Get your share of this profitable business by displaying fast-selling Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other well-known, top-selling brands. It's an easy way to increase your concession profits.



WRIGLEY'S
SPEARMINT
CHEWING GUM
WRIGLEY'S
DOUBLEMINT
CHEWING GUM
WRIGLEY'S
JUICY FRUIT
BRAND
CHEWING GUM

AG123

THEATRE SALES

A department devoted to refreshment service

When Is the Stand Nearest the Buyer?

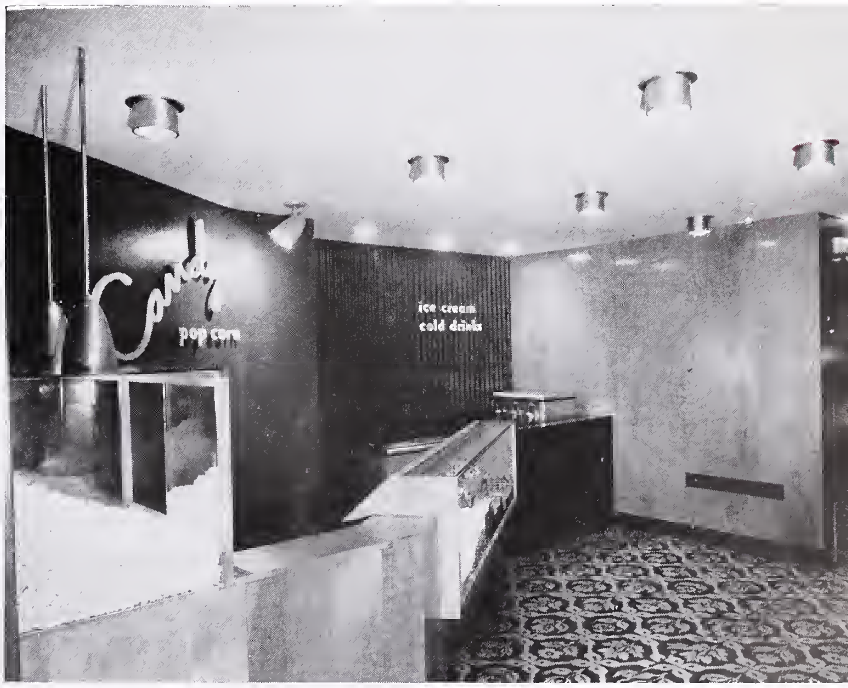
Close to the entrance, says Myers . . . In the auditorium, insists Riseman!

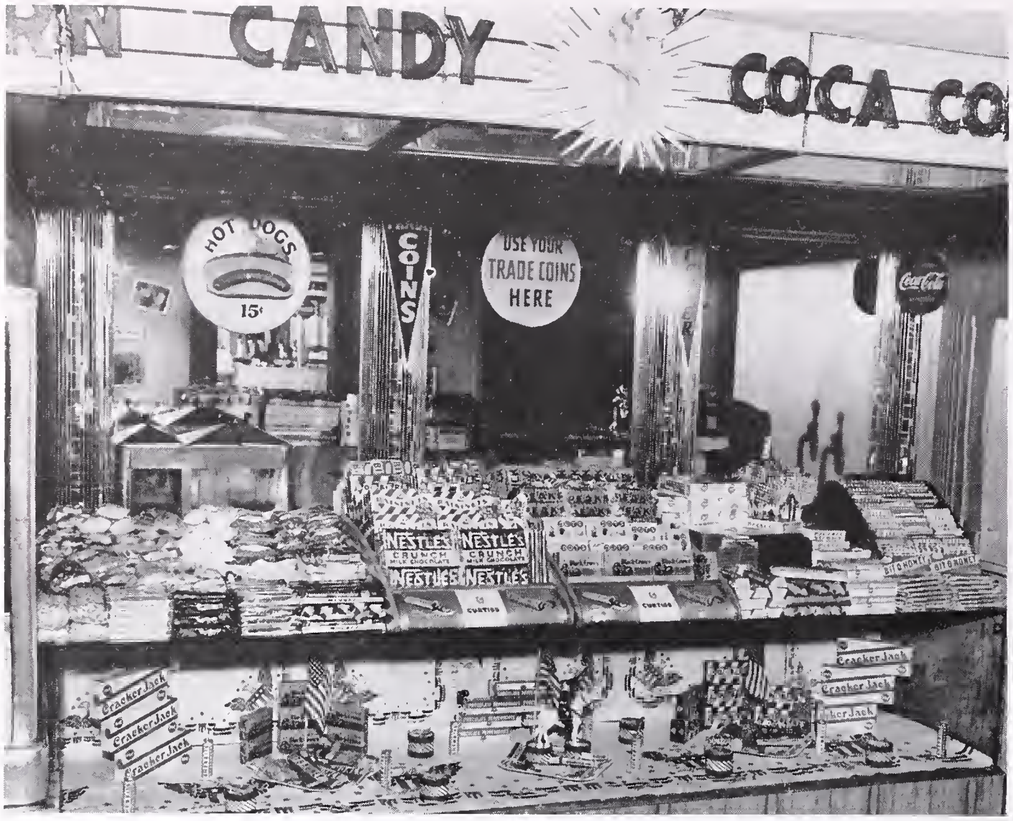
WHILE THEATRE operators are agreed that their refreshment stands should be situated in a prominent and conspicuous place to keep sales at a maximum, they range widely in a choice as to exactly *where* that most advantageous spot is. Arguments have been made for locating these stands in a variety of places in the lobby—all the way from close to the box-office, to adjacent to the auditorium. The theory is also advanced that the most desirable location is inside the auditorium itself!

This latter suggestion comes from William Riseman, Boston theatre designer who has fashioned many refreshment stands. It is his belief that the stand must be placed as close to the *seated* patrons as possible so that it won't be necessary for them to miss any of the film program whenever they feel the urge to purchase a refreshment of some kind.

This condition Mr. Riseman likes to achieve by situating the stand in the rear of the auditorium at an angle affording full view of the screen. According to his preferred scheme, the area should be en-

The snack bar should be located in the auditorium right next to the seating area, according to William Riseman, Boston theatre designer. Here is an example at the Bradley theatre in Putnam, Conn., where the stand is placed at an angle to give a view of the screen.





A massive display, offering wide variety, is arranged neatly on top of the counter at Wometco's Center theatre in Miami, as advocated by Van Myers, concession manager. Note use of the glass-enclosed case for special Fourth of July decorations.

closed with glass on the front side, nearest the seated audience. Lighting must be carefully arranged so it doesn't spill out into the seating area. And acoustical treatment is necessary to deaden sounds that might otherwise disturb the audience.

To the argument that patrons will be more likely to spend their change from the admission price to purchase refreshments immediately upon entering the theatre, Mr. Riseman replies that they are much more concerned about getting inside and finding suitable seats. It is only then, he believes, that they will begin to think about refreshments. And a stand in the lobby, he contends, is often just too far away!

Installing such a stand in existing theatres will usually entail the removal of seats. Mr. Riseman says that in most cases a suitable stand can be built with the loss of as few as 12 to 16 seats, although he recommends 30 for an ideal setup.

One house which reports great success with the rear-auditorium snack bar is the Bradley theatre in Putnam, Conn., an Interstate Theatres Outlet. (See photos.) Here the ceiling is wood framed with acoustical surfacing, and the lighting is recessed. The stand itself is made of light birch. According to the management, sales advanced tremendously over those achieved when the stand was in the outer lobby beside the box-office.

All theatre owners should consider the practicality of so changing their stand locations, Mr. Riseman believes. It is true, of course, that this type of stand would not be advisable in theatres having the balcony off the outer lobby; and in some states there are laws forbidding this procedure.

Otherwise, he says, the auditorium is an ideal location. However, if the stand cannot be placed in there—right among the customers—the back of the standee rail is the second best location.

"And certainly," he concludes, "the loss of a few seats is not of vital concern to the theatreman today, whereas building up revenue from the refreshment stand is."

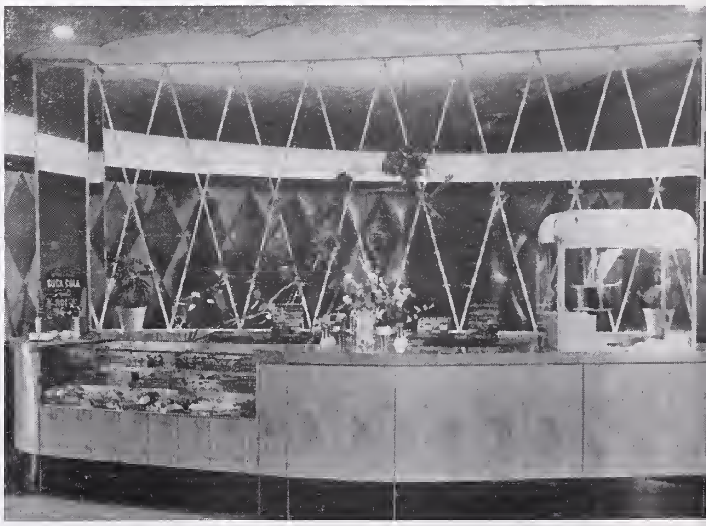
FORWARD SPOT FAVORED

On the other hand, the lobby location still finds a staunch supporter in Van Myers, concession manager of Wometco Theatres in Florida. The best position, he believes, is either close to the entrance doors (and the box-office) or along the inner wall of the foyer, as between the aisle head doors.

While the sizes of the stands vary with theatres, Mr. Myers advises use of as much space as the foyer allows. Candy cases, ranging in size from 6 to 8 feet, should be built into the counter as part of the staand. For stand material, Mr. Myers prefers plastic finished wallboard as being highly durable as well as attractive, and least likely to be damaged by cigarettes.

Next in importance to the location of

Refresh
Hires
COCA COLA
ROOT BEER
ICE COLD
Refreshing
COCA COLA
ROOT BEER
10¢



At Wometco's Rosetta theatre in Miami (left) the top counter is again used for open display. At the Miracle theatre (above) in Coral Gables, Fla., note how the merchandise is neatly arranged in a glass-enclosed case.

the snack bar is the matter of display, in Mr. Myers' book. He stresses that candy should be piled neatly and evenly in attractive patterns *on top of the counter*—or, in the case of open-faced counters, on the steps.

Lighting is also an important factor in the Wometco scheme. They use flourescent lamps and neon tubing with a sprinkling of downlights.

OPEN DISPLAYS FAVORED

In most of their houses, Wometco Theatres has open displays with a wide variety of choice. There is something about this open display, says Mr. Myers, that quickens the urge to buy. People will pick up a candy bar and stand with the money in their hands to be waited on, whereas they won't stay to be served from under glass, in his view. Also, he finds people reluctant to buy when only a few bars are displayed.

In the case of counters without a glass top, but with a series of display steps, Mr. Myers advices that the merchandise be piled high, but not so as to cover entirely the back of the steps, which in Wometco's new counters have mirrors. These mirrors give the display an illusion of projection and depth.

Wometco refreshment employes are also taught that placement can be employed to push sales of high-priced items. In general, the front of the counter is regarded as the strongest selling position. Breaking this down further, the front in the center is the best, then the front row right, then left. The same is true of the top step of open counters. Carrying this further, the second row or second step, would be more valuable than the third, according to Wometco experience.

PROFIT CANDIES PUSHED

Periodically the Wometco Confection Department publishes a list of high profit candies. Employes are instructed to give these preferred display space. They are also told to rotate displays, and to *be sure that their stock is fresh.*

Mr. Myers also advocates decorating the counter for holidays and special promotions. These unusual displays can be very eye-catching and an aid to increased sales. Often special candy is sold on these occasions.

Every Wometco unit sells drinks in one form or another. In most houses they use manual machines at the refresments stands with mechanical venders to supplement the counter drink sales. In general, Coca Cola, root beer and fresh orange juice are sold from the attendant-operated machines. Usually two prices of drinks are offered. Wometco has found that drinks render high gross income.

Since Wometco is in the citrus country, orange juice is a particularly good seller. Fresh juice is delivered daily and poured into a transparent dispenser chilled by ice. It usually sells for 15c a cup. All stand operators are provided with counter signs and display material to aid in the sale of drinks.

Other major items sold in Wometco theatres include frankfurters, bagged nuts, ice cream and cigarettes. Both steaming and grilling equipment are provided for the frankfurters. The nuts are roasted and packaged by the Concession Department and sent out fresh once or twice a week. The cellophane bags hold a net weight of 1/4 pound and are sold at from 15c to 20c per bag.

Ice cream sales vary from theatre to theatre, being very good in some and poor in others. In general, sales in this category are confined to novelty items, since they sell best. These items include popsicles, six-ounce cups, "pysicles" (chocolate ice cream on a stick) and ice cream sandwiches. On the whole profit is found to be not so great as on other items at Wometco stands and sale is not pushed to the detriment of popcorn, drinks and candy, etc.

outstanding equipment!

H-L Fountainette
converts your "dry-stop" to a "wet-stop"—simply fit the fountainette into your standard freezer cabinet.

H-L Hot Chocolate Dispenser
now—serve delicious hot chocolate—at perfect temperature—fast and easy to use—serve as much as two gallons in a few minutes!

Minut-Bun Bar-BQ-Bar
Serve delicious, hot Minut-Bun Bar-BQ—won't drip, spill or leak—just roll on the unsliced bun—take it off and fill it—a sandwich kitchen at the end of a cord!

Outstanding equipment—my boss says that's a Helmco-Lacy habit, and he's been taking advantage of it for over twenty-five years! I sure agree with him, too, that H-L equipment does a job of merchandising on our counter.

It's like putting an extra counterman on the job when we plug in one of our H-L units—volume and profits go up . . . rush hour traffic is handled easily and smoothly . . . and customers smile at the increased menu variety and quick service.

Helmco-Lacy equipment is easy to clean . . . easy to use . . . and a real profit and volume builder. Better look into it today—it's outstanding equipment.

Helmco-Lacy

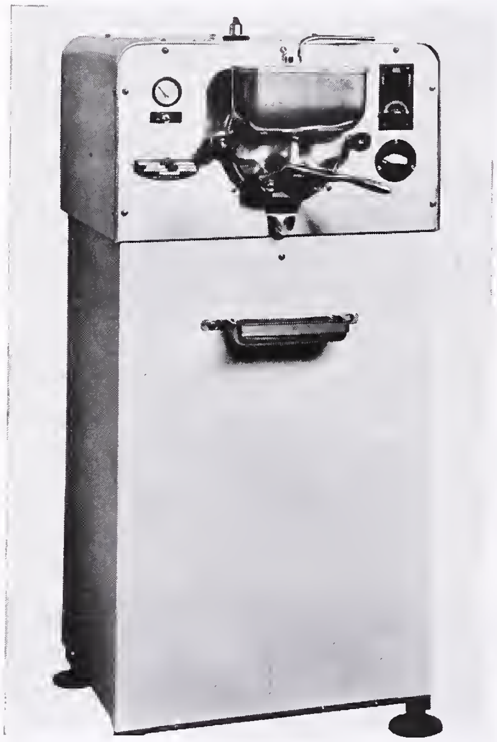
1215 Fullerton Avenue, Chicago 14, Illinois

THE VENDER-VANE

News and Comment about Merchandise sold in the Theatre

Unit for Making and Serving Soft Ice Cream

A FREEZER unit for making and serving soft ice cream has been marketed by the Swirly Manufacturing Company, Chicago, Ill. Trade-named the "Swirly Top," the equipment has a front panel of stainless steel and a top-side and back panel of cold-drawn steel covered with baked white enamel. The beater is precision machined from special strong nickel silver casting. Scraper blades are individually seated and honed to insure rapid freezing.



The freezing chamber seal consists of a stationary stainless steel hard member and a dairy metal soft member. A neoprene dairy washer with the aid of a stainless steel spring provides a floating, self-aligning action. The drive shaft, also of stainless steel, can be readily removed with its seal parts for cleaning.

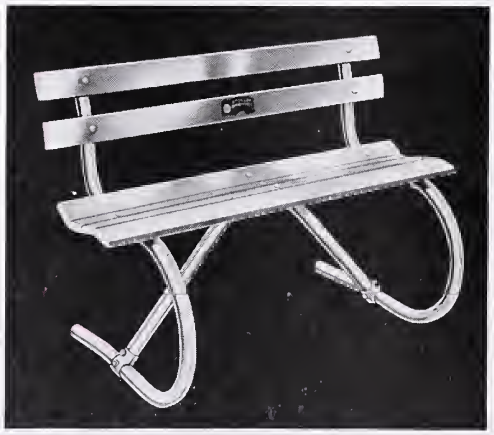
The door is precision-machined from nickel silver. Standard models have a knife-type draw-off gate. The direct expansion refrigeration system uses tubing coiled and soldered around the freezing chamber. A thermostatic expansion valve is used in conjunction with a thermostatic switch to obtain and maintain a desired product temperature.

Controls consist of a selector switch, two position toggle switches, a thermostatic switch and a timing switch. Size of the unit is 52 inches high, 24 inches wide and 19 inches deep. The beater motor is ¾ h.p.

Heavy-Duty Tables And Park Benches

AS A COMPLEMENT to its new picnic grill (described in BETTER THEATRES last month) heavy duty picnic tables have been announced by the American Playground Device Company, Anderson, Indiana. Models available include both portable and permanent for installation in concrete.

The tables are built with all-steel frames of 1-2/3-inch steel pipe. The four table top and single seat boards are constructed of Douglas fir, 1¼x10 inches, finished in green "Wax-O-Namel."



Both the table top and seat have all edges smoothly rounded with the top extended well out toward the seats. The latter are 19 inches from the ground, while the top is 31 inches high.

Still another American outdoor unit is the extra-heavy-duty park bench. It is fabricated of 1⅜-inch steel pipe, cross-braced and through-bolted. Its seat and back are made of air-dried native oak, also finished in Wax-O-Namel.

POPCORN QUEEN

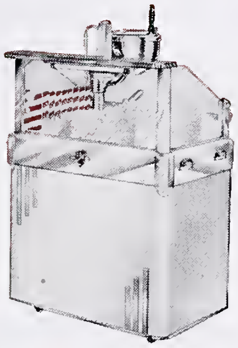
ATTRACTIVE and, in the opinion of the operators of the Ritz theatre in Alabama City, Ala., valuable to their refreshment business—these qualifications won for Miss Blonnie Haynes, concession attendant at the Ritz, the title of "Popcorn Queen" in a recent contest. The competition, called "Sho 'Nuff Popcorn Queen Contest," was sponsored by the Belvins Popcorn Company, Popcorn Village, Nashville, Tenn.

Only qualification for entrants was that they be actively engaged in the business of popping and/or selling popcorn. Entries were received from all over the country, employers submitting a brief summary of their attendant's merits with photographs. Miss Haynes was awarded $100, and W. A. Parker, manager of the theatre, received $25.

Judges who bestowed the title included Earl Wilson, the New York Post's "Saloon Editor" and well-known authority on feminine pulchritude; Alfred Starr of Bijou Amusement Company and prominent TOA executive; and Thomas J. Sullivan, executive vice-president of the National Association of Popcorn Manufacturers.

Here's where DRIVE-INS can make BIG POPCORN PROFITS

NEW *Manley* "SUPER STADIUM"



THE NEW *Manley* CONSOLE

For smaller drive-in concessions, the Console model is ideal. Interchangeable 16 and 12-oz. kettles. Working back same as Standard Manley Aristocrat. The low counter gives you fast service.

The working back of this great machine is loaded with popcorn profits. Its big, 24-ounce kettle can pop 32 bushels of corn an hour; interchangeable 16 and 12-ounce kettles also available. Waist-high controls and ample storage space make work easy and fast...room for three people to handle rush business. And for 1952 there's a great new feature...an electrically-driven elevator at right for storing $15-$18 worth of popped corn. It's impossible to sell stale, soggy popcorn because forced warm air keeps it fresh and hot. The New Super Stadium will take in an endless flow of dimes and quarters for you. Write today and get set for that big Summer action.

A *Manley* KETTLE IS YOUR PROFIT SPOT

Mail this Coupon TODAY!

Manley, Inc., Dept. MPH 6-7-52
1920 Wyandotte St., Kansas City 8, Mo.

I would like more information on the Super Stadium. Please have a Manley man call and bring your new booklet, "How To Make Big Profits from Popcorn."

Name____________________________________

Address____________________________________

City________________________State__________

Best Time to Call____________________________

Manley, Inc.

The BIGGEST NAME IN POPCORN

SALES AND SERVICE REPRESENTATIVES IN 29 CITIES
SEE YOUR TELEPHONE DIRECTORY

Chase Expansion Brings New Sales Appointments

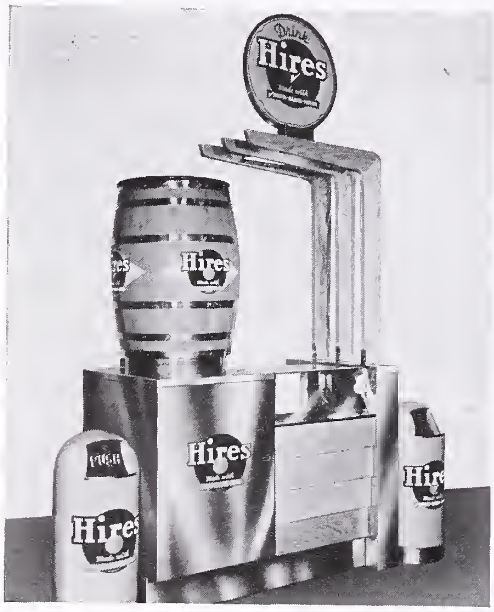
PURCHASE by the Chase Candy Company of St. Louis, Mo., of two large Chicago candy manufacturers—the Shotwell Manufacturing Company and the Nutrine Candy Company—has resulted in several changes in the Chase sales organization, according to W. A. Yantis, director of sales. Placed in charge of operations in Chicago is Homer L. Rothleitner, vice-president. He will direct salesmen in that market and call personally on the larger Chicago buyers. The following eight men, formerly with Shotwell, have joined the Chase sales force:

Tom Conrad, now in charge of syndicate sales, with headquarters at New York; Kenneth Perry, covering Northern Indiana; Mel Wessel, part of St. Louis and Eastern Missouri; A. J. Murray, Western Ohio; William Abate, part of Pennsylvania and Eastern New York; Andy Schmidt, part of Eastern Pennsylvania, Maryland, District of Columbia and Southern New Jersey; A. M. Gold, Western New York; and H. C. Solomon, North and South Carolina.

Other changes include the transfer of Oscar Widmer, formerly a sales executive at the company's western plant, San Jose, Calif., to Tennessee; employment of Marshall Follett to cover northern Illinois (exclusive of Chicago) and southern Wisconsin; and W. H. Harden, to succeed James Hughes in Alabama.

•

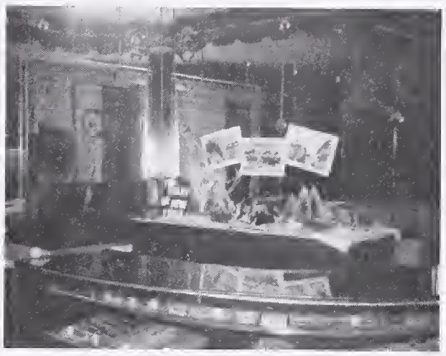
NEW HIRES SNACK BAR . . .



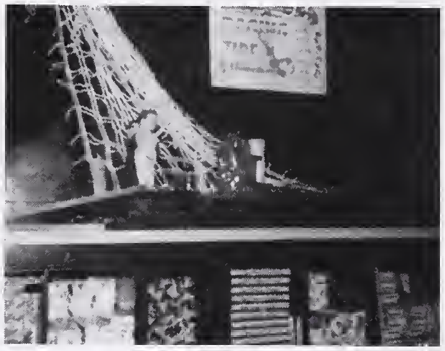
A new snack bar designed for serving Hires in conjunction with grilled frankfurters, which has been developed by the Charles E. Hires Company, Philadelphia. Made of stainless steel and hand finished oak, the bar comes equipped with large beverage dispenser, grill and two-cup disposal units. It was designed by Van Sciver, Parcher and Falk, industrial designers.

New Backbar Miniature Displays

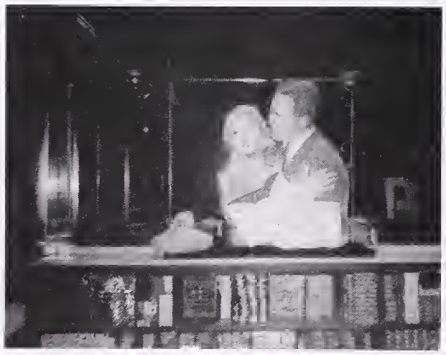
■ One of the "business builders" featured in Better Theatres some months ago was miniature displays created for the backbar of the refreshment stand at Loew's Poli theatre in Norwich, Conn., to tie in with film attractions. At that time Manager Joseph S. Boyle wrote that patrons stopped to look at the eye-fetching displays and invariably made a purchase. Now Mr. Boyle has brought us up to date with some later displays, reporting that the stunt continues to be successful. "Patrons," he writes, "actually stroll over to the bar to see what these miniatures are plugging this week."



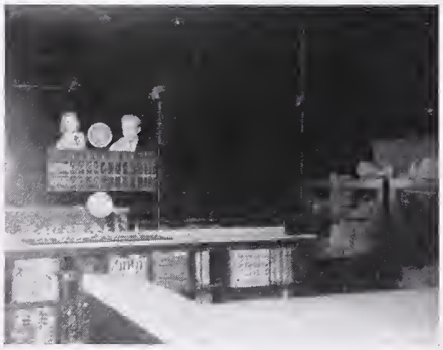
Exploiting "The Belle of New York."



Plugging "The Raging Tide."



For the picture "Invitation."



Promoting "Pride of St. Louis."

Nestles Makes Changes In Sales Department

AS PART of a program of national expansion in the Bulk Division of the Nestle Company, Inc., several additions and changes in sales position have been announced by T. F. Corrigan, Bulk Sales manager, Chocolate Coatings and Cocoas.

Transferred to the Midwest as assistant to Jo Grombach is R. A. Fife, Jr., who joined the organization in 1948 as sales representative in the New England area. Mr. M. A. Stafford, formerly in the General Lines Division in Southern California, will represent the Bulk Division in the Pacific Northwest.

Promoted to the New England Bulk Division is R. H. Wilson, formerly territory manager in Portland, Maine. W. F. Ratoff recently joined the staff as Metropolitan New York sales representative.

CONVENTION EXHIBIT

Tops in Popularity Because It's...
LOW IN CALORIES
Switzer's
LICORICE

Exhibit of Switzer's Old Fashioned Licorice at the recent convention of the National Association of Tobacco Distributors meeting in Chicago. Attending from the Switzer company of St. Louis were Joseph Switzer, Chet Niehaus, Ralph Lee, Jack Sane, B. F. Proudlock, G. Vogler and J. Stanley. Switzer's licorice is packaged for vending machines and is available in four sales units: five-cent bars, dime bars, bite-size in bags, and six-bar take-home packages. Switzer's is merchandised through more than 10,000 jobbers throughout the United States.

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

Maintaining Equipment so as To Keep It Fit to Keep

¶ First of a group of talks about the practice of economy in these times.

By GIO GAGLIARDI

THESE DAYS one observes theatre operators trying to get the utmost length of operating life from every piece of equipment in the projection room. Conservation and economy are always good rules of operation. It is extremely foolhardy, however, not to say downright criminal, to allow equipment, or parts thereof, to deteriorate to the point of actual breakdown. Repairs or replacement forced by this negligence are often much more extensive than those called for in preventive servicing!

On the other hand, arbitrary replacement of operating parts and assemblies without due regard to their condition and wear, may prevent breakdowns, but it will certainly increase the normal cost of operation. There must be a *proper mean course* which can be followed to secure the greatest length of service and still insure against all normal possibilities of failure.

This happy combination of long operating life with minimum permissible breakdowns may be achieved only by *constant inspection, careful periodic checking,* and the *observance of simple but logical safety rules.*

In the projection room we are dealing normally with electrically driven or electrically operated mechanical equipment. There are three cardinal principles which must be followed in order to preserve the life of this type of equipment.

1. *Keep all bearing surfaces properly lubricated.*
2. *Prevent damage to the insulating material covering all current carrying conductors.*
3. *Keep all equipment thoroughly clean both externally and internally.*

It is a well known fact that if it were possible to maintain a film of lubricant between all bearing and gear surfaces, there should not be any wear on these surfaces, and bearings and gears should last forever! This ideal condition may be impossible to achieve; however, as machine design and lubricants are improved, longer and longer life is realized for moving machine parts. Thus fewer repairs are made necessary.

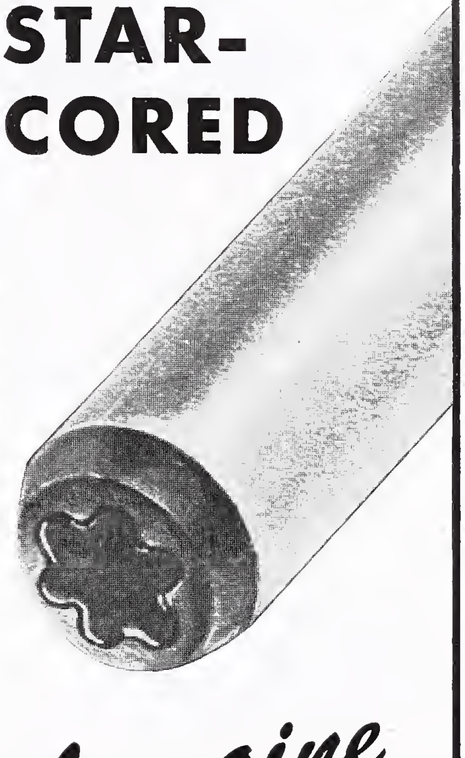
LESS MAINTENANCE WITH TODAY'S EQUIPMENT

This advance in design is exemplified in the changes that have occurred to projectors and soundheads. The older models consisted of open frames containing bearings which were individually lubricated by means of crude oil grooves and holes. The gears were lubricated only in an haphazard fashion with the use of viscous oils. Wear was often rapid, and breakdowns were frequent.

Present-day projectors, on the other hand, have totally enclosed mechanical compartments with forced-feed oil pumps

THE TREND IS TO

STAR-CORED



Lorraine carbons

For quality and quantity — the light produced with Lorraine Carbons is unsurpassed.

The Star-Core feature of the positive Lorraine Carbons is your guarantee for a brighter, whiter and steadier light — more evenly distributed over the entire surface of the screen . . . more economically!

Lorraine carbons
FOR ANY SIZE THEATRE OR DRIVE-IN

CARBONS, INC.
BOONTON, N. J.

HERE'S A SIMPLE EQUATION:

BAD SCREEN SURFACE≡BAD PROJECTION

Without modern screen surfaces like PANTEX and RAYTONE DRIVE-IN SCREEN PAINT, it just wouldn't be possible to take advantage of the excellent equipment available in modern projection booths. That is our job: to develop and produce such surfaces —and if your equipment is old these new surfaces can make a remarkable improvement at little cost. Pantex is all Vinyl plastic and practically tearproof. Lower cost permits more frequent replacement schedule. Our Drive-In Screen Paint meets every projection and weathering requirement.

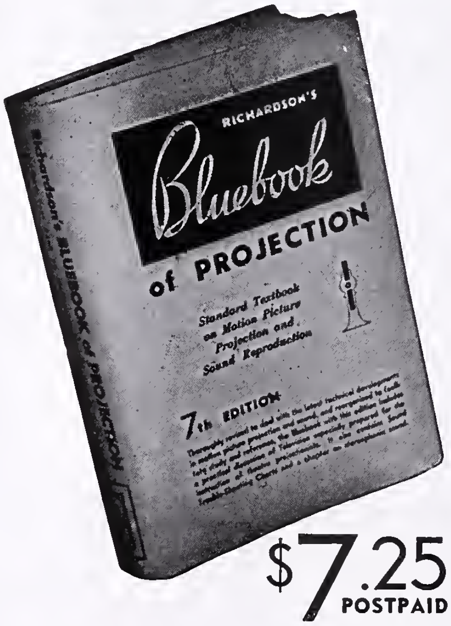
*"Projection engineers say it . . .
and we're telling you*
***there's no substitute
for a new screen surface"***

RAYTONE
SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK

AVAILABLE AT LOCAL INDEPENDENT THEATRE SUPPLY DEALERS

RICHARDSON'S BLUEBOOK of PROJECTION

Standard Textbook of a Great Growing Craft


RICHARDSON'S
Bluebook
of PROJECTION
Standard Textbook on Motion Picture Projection and Sound Reproduction
7th EDITION
Richardson's BLUEBOOK of PROJECTION

$7.25 POSTPAID

KNOWN simply as "The Bluebook" among projectionists throughout the United States and in many other countries as well, this celebrated work has changed with the technics of the motion picture, with edition after edition, throughout more than three decades. The current edition — the Seventh — represents the latest established basic practices in projection and sound projection, and additionally contains four chapters on Theatre Television prepared specifically for projectionists. Leading projection engineers and supervisors of projection consistently recommend "The Bluebook" as an essential tool of the craft.

Published by the Quigley Publishing Company. . . . Send your order to —

QUIGLEY BOOKSHOP, Rockefeller Center, New York 20, N. Y.

providing lubricant continuously to all moving parts. Soundheads now have closed gear boxes with proper oil reservoirs which supply oil to gears and bearings during operation. The new projectors have definitely proved that wear of moving parts can be reduced tremendously. Careful inspection has indicated practically no sign of wear even after two years of normal operation.

So much for the new projectors. But what can be done to the older open-frame type machines? Here most bearings have individual oiling grooves with practically no provision for reservoirs. Bearing ends are not provided with oil retainers and the lubricant is quickly lost through the clearances; and this loss progresses rapidly as bearing wear increases.

CARE OF OLDER TYPES

An attempt can be made to prevent a too rapid loss of oil from these bearings by using shafts with return helical grooves which will tend to pump the oil back from the edges of the bearings towards the center. If hardened shafts are used, and fitting tolerances kept very close, these combinations will give much longer life. However, with these open models there is no substitute for frequent careful oiling of all bearings.

This procedure may produce some excessive amount of oil around the projector, but it certainly will prolong the life of operating surfaces, and it is possible to catch the execss oil in drip pans and guards usually provided between the projector and soundheads, or constructed by ingenious projectionists. It must be admitted, however, that the only way to eliminate this particular nuisance is the installation of the new sealed type projectors. (A word of caution: *Do not lubricate projectors while they are running.*)

As much as I am inclined towards *over-oiling* for projector heads, I lean in the opposite direction when it comes to lubricating electrical motors and generators. Arc motor-generators are important and expensive pieces of equipment generally operating close to maximum capacity and should be given unusually careful attention.

Generally, since generators are fairly noisy, they are located in separate rooms, removed from the projection room. This seclusion *must not mean that they should receive any less attention* than the projection and sound equipment in the booth. Remember that if a generator fails, you have a very definite interruption of your show.

LUBRICATION OF MOTORS

Generators may be built up from two machines, a motor and generator, in which case they have four bearings and some coupling device; or they may be combined in one frame with only two bearings and one common shaft holding both the motor and generator armatures. The bearings are of two tyes: *sleeve bearing,* which are more generally used on the built up equipment; and *ball bearings,* which are commonly used on the integral machines.

Sleeves bearings are lubricated with oil held in a reservoir under the bearing, and fed by means of an oil ring which picks up the oil from the reservoir, delivering it to the top of the shaft and bearing. The oil then works its way through the bearing and back to the reservoir. If the surfaces are not worn, and the oil is of the proper type for the bearing, this operation goes on indefinitely. However, if the bearings are improperly fitted or worn, some of the oil will be wasted out at the bearing ends. In order to compensate for this, the tendency is to overfill the reservoir, thus aggravating the condition because the oil will lap over the bottom of the shaft.

SOURCES OF DIRT

It must be remembered that all motors and generators have fans built into their armatures which tend to force and circulate air across the electrical windings for cooling purposes. The air in motion will pick up the oil in minute quantities and deposit it as a film over some of the windings. If generator rooms are not kept absolutely clean and dust-free, this will result in the formation of a gooey, oily paste over parts of the windings, over the generator commutator, and over the brushes and rigging. This condition will generally lead up to some form of electrical failure and will cause repair.

The small particles produced by the normal abrasion of the brushes against the commutator are generally blown free when all surfaces are dry. But if the slightest film of oil should be permitted to form, then enough of this conducting material will remain on the commutator to produce arcing, overheating, and possible electrical failure.

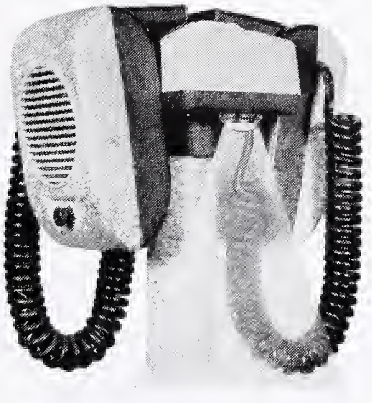
Oil dripping from a bearing will generally find its way to the lowest point in a motor or generator housing, which also contains the bottom sections of the stator or field windings. Lubricating oil has a tendency to soften the insulation and varnish used on these windings, and over a period of time may so damage the dialectric as to cause internal short circuits or grounds. Insulation damaged in this manner cannot be reimpregnated, and the result may be a rewind job.

Where ball bearings are used, it is also imperative that over-packing of grease be avoided. Genearlly, the ball bearings are enclosed in a cavity in the end housing of a motor or generator. This space is usually very small and will contain a limited

Drive-ins The Country Over are Switching to BALLANTYNE'S Amazing

Dub'l-Cone

IN-A-CAR SPEAKERS



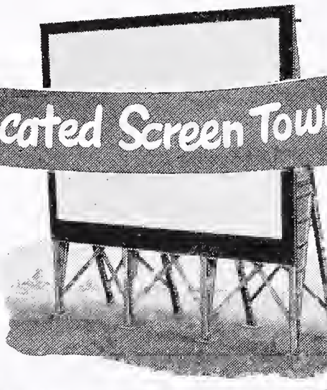
★ A SOUTHERN DRIVE-IN OWNER SAYS:
I had two different makes of speakers in my drive-in last year. One was my original installation, and the other I bought for replacements. Early this year I bought 150 Ballantyne Dub'l-Cone speakers to replace some of these. I sincerely believe I have at last found the speaker that has everything I have been looking for. My next replacements will be the Dub'l-Cone, believe me.

★ A SUPPLY DEALER SAYS:
We recently took your Dub'l-Cone speaker out and hooked it up alongside several others in actual drive-in theatres . . . In addition to the outstanding "safety factor" of the weather-resistant two cone speaker, the quality of reproduction of this new unit is absolutely terrific.

★ A COMPETITIVE MANUFACTURER SAYS:
We have heard your new Dub'l-Cone in-a-car speaker and torn it down to see the 2-cone speaker. Frankly, we believe you've got something of immense value to the trade . . Is there any way we can get license to use your Dub'l-Cone in our own speakers?

Recognized as a leader in fine quality sound reproduction equipment, Ballantyne has brought to drive-in theatres a new high in clear, life-like sound with the Dub'l-Cone in-a-car speaker. Maintenance and replacement costs have been reduced to an absolute minimum because of improved construction, and the use of the remarkable Dub'l-Cone speaker. This speaker is designed to outlast any other 3 to 1, yet costs no more than ordinary run-of-the-mill speakers available today. Your nearest Ballantyne dealer will gladly demonstrate this outstanding speaker to you.

Boyer "E Z-ERECT" Pre-Fabricated Screen Tower

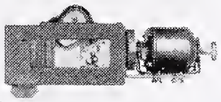


For those who prefer a complete "packaged" screen tower.

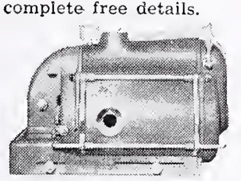
For those desiring to build their own screen tower and concession stand, plans, blue prints and layouts are available without cost to purchasers of Ballantyne equipment.

Complete "PACKAGED" Drive-in Theatre Equipment

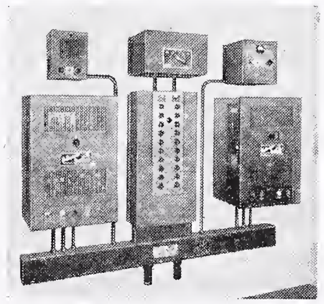
As the originator of "packaged" equipment for drive-in-theatres, Ballantyne still offers the only complete package unit for any size theatre. Ballantyne also offers a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge to purchasers of Ballantyne equipment. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details.



The Royal Soundmaster Model 9 Soundheads. More new features, simplified design, and advanced engineering makes them the most outstanding sound reproducer available — regardless of cost.



Lightmaster Model 4570 Arc Lamp, 45 to 80 amperes. Provides brilliant light for even the largest theatre or drive-in.



MX Series Deluxe Amplifier System for Drive-in Theatres. Complete packaged amplification for from 400 to 1200 cars. RX Series System also available for from 400 to 800 cars. Single or dual channel.

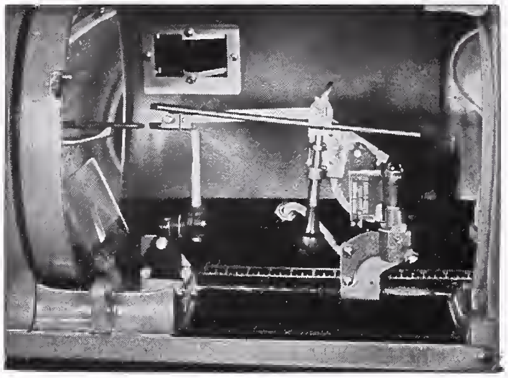
THE BALLANTYNE CO., 1707-17 DAVENPORT ST., OMAHA, NEBRASKA, U.S.A.

BE SURE TO SEE OUR AD ON PAGE 18

SAVE 22% ON CARBONS!

The CRON-O-MATIC Fully Automatic Carbon Saver

Uses positive carbon stubs *of any length* without preparation, and without affecting regular operation of the lamp. When entirely consumed, the new carbon goes into use without losing the light.



Burning average lengths (3¼″) down to ¾″ saves 2½″ or 22.2% of the carbon cost.

SAVES THE AVERAGE THEATRE $400.00 A YEAR

No more guessing whether a carbon will burn a full reel.

Adaptable to Ashcraft "D" and "E", Brenkert-Enarc, Peerless Magnarc and Strong Mogul lamps.

Only $52.50

If your equipment dealer cannot supply you, order direct.

PAYNE PRODUCTS CO.,
Cron-O-Matic Division
2451 W. Stadium Blvd., Ann Arbor, Michigan

☐ Please send literature on the Cron-O-Matic.
☐ Please ship Cron-O-Matic Carbon Saver. ☐ C.O.D., including postage. ☐ Remittance herewith.

NAME ....
THEATRE ....
STREET ....
CITY & STATE..................................

EXPORT: Frazar & Hansen, Ltd.
San Francisco, New York, Los Angeles

J. E. ROBIN, INC. MARK OF QUALITY

ROBIN-ESCO "Super-Power" M. G. SET

MODERN . . . DEPENDABLE AND UNFALTERING POWER SOURCE

Write for Information and Literature

J. E. ROBIN, INC.
267 RHODE ISLAND AVENUE
EAST ORANGE, N. J.

amount of grease. As the bearings rotate, the grease in contact with the bearings will liquefy and provide lubrication. The amount of liquid grease is never great enough to run out of the housing. So long as the ball race is covered with grease, the bearing will have a sufficient amount of lubrication.

Often, where pressure guns are used to fill the cavities with grease, the tendency is to pump them so full that the excess will run out at the bearing seals. This is very poor procedure because during the operating cycles more grease is forced out by expansion due to heating and this may be picked up by the commutator or the winding with ill effects.

GENERATOR INSPECTION

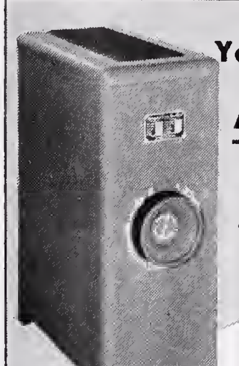
In order to check the lubricant condition in the ball bearing races of this type of motor-generator set, it is preferable to remove the end caps which close off the bearing cavities. These caps are usually held in place by slotted or cap screws. The bearing is then exposed to view and the old grease can be scraped out. New grease may then be added and packed around the ball race. The manufacturer generally supplies, or recommends, the kind of bearing grease which has been found most satisfactory for that particular operation.

When the bearing race is carefully covered with new grease without overfilling the whole cavity, the cover may be reinstalled, making sure that gaskets are undamaged. In this way one is certain to have visually examined the bearing, removed any caked grease or foreign particles, and repacked with a safe amount of lubricant. The operation should take only a few minutes and is invaluable in the results obtained.

Where sleeve bearings and oil lubrication are used, similar care should be exercised in oiling. The bearing oil-reservoir is always provided with some device to indicate oil level and a plug for complete draining. There is provided also a removable cover which will permit inspection of the oiling ring or wick. Here again it is undesirable to try to maintain the level of the oil above its proper setting because this over-supply may force the oil past the retainers on the bearings and on to the commutator and windings.

Periodically the oil should be drained from the bearing reservoirs and replaced with fresh oil of the proper consistency. The color of the old oil will indicate whether the bearing is operating without wear. The oil should be practically as clean as when first installed. If it is much darker, then it is pretty certain that bearing material is being scored, or that dust and dirt is being permitted to enter the bearing housing.

When oil is being changed or added, care should be taken to replace all covers



You Can't Buy A GOOD Rectifier for Less!

Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp: 2-Tube • 4-Tube • 6-Tube • Single and Three Phase Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

WRITE FOR LITERATURE OR FREE DEMONSTRATION

THE STRONG ELECTRIC CORP.
CITY PARK AVE. TOLEDO 2, OHIO
PROJECTION LAMPS
SPOTLIGHTS • RECTIFIERS • REFLECTORS

PICTURES UNSTEADY ?

No. E-78-L Removable Film Gate

If your intermittent is in good condition and you are experiencing trouble in picture steadiness—look to your film gate. The New LaVezzi Film Gate with its longer pads and centrally located conical compression springs exert just the right tension to eliminate unsteadiness—is gentler on the film—and the intermittent. See this gate at your dealer or write for further information.

LaVEZZI MACHINE WORKS
4635 W. LAKE ST., CHICAGO 44, ILL.

on the housings and on the oil level cups and indicators.

The careful attention to proper lubrication and cleanliness of all projection equipment is one of the very important duties of theatre personnel. The amount of care and effort spent in this part of the operation often determines the span of profitable life enjoyed by most of the mechanical and electrical equipment in the booth.

BREAKDOWN PREVENTION

Improper application of these principles may easily produce mechanical failure and electrical breakdowns, with their associated interruptions and expensive repairs. In order to prevent such breakdowns and increase equipment operating life, it is essential to follow the following rules:

1. Prevent the accumulation of dust, grime and dirt in all equipment rooms and especially around machines, bearings, housings and pedestals.
2. Apply the proper lubricant to all bearing surfaces. Make sure oil containers, spouts and oil cups are clean before oiling. Do not wash dirt into bearings.
3. *Do not* oil equipment while it is operating. Keep rags and oil can tips away from running gears.
4. Check all equipment for oil or grease seepage. Determine the cause of same. Take necessary steps to remedy situation.
5. Check all electrical windings and wiring on motors, check all wires and leads around projectors for deterioration due to oil. Replace or reinsulate when necessary.
6. Inspect all equipment as often as possible. Then inspect some more.

*[Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.—*Ed.*]*

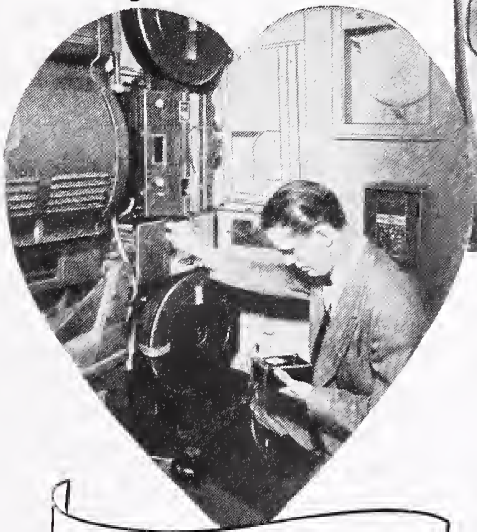
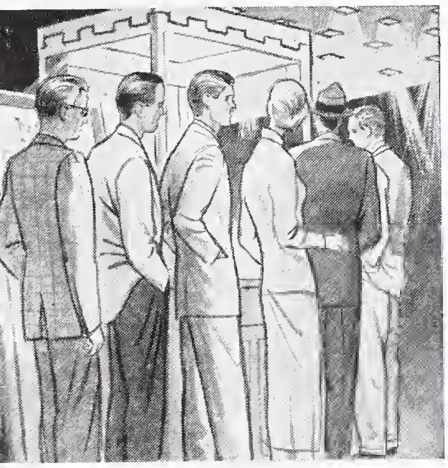
•

SOMETHING NEW IN SHOW-STOPPERS

During a matinee recently at the Strand theatre in Rockland, Mass., a B & Q Associates house, the front shutter of the projector suddenly snapped. Sam Hemingway, the projectionist on duty, doused his lamp and looked to see what in blazes had happened. There was a wren caught in the shutter. The bird apparently had flown into the theatre during the morning's airing of the house, and after the show had started, had been attracted by the light beam from the port. Ah, thought wren, an open window full of sunshine . . . and thereupon flew into the unglassed porthole. Casualities: One broken shutter, four stripped gears, one bird-brained wren. The show was resumed as well as could be expected with only one machine, until the emergency crew from Image and Sound arrived from Boston. Total costs were around $150, including funeral expenses for the bird.

RCA Service protects your Box-Office

—By guarding the HEART of your Theatre

PROJECTION . . . SOUND

. . . AND RCA SERVICE

Sound and projection equipment (*the heart of your theatre*) will wear out through continuous performance, unless the equipment is protected by periodic checkups and preventive maintenance.

Guard your equipment . . . protect your box-office with *complete* RCA Service Coverage. RCA Service is more important today than ever before.

The possible scarcity of new sound and projection equipment . . . even replacement parts . . . makes it important that you protect the life of the equipment you now have. Coming events may require you to keep your equipment in operation for a much longer period than you plan. Prepare now for the future while replacement units are still available.

RCA Parts Plans cover all makes and types of theatre sound equipment, as well as projectors and accessory units. RCA Service protection is more vital today than ever before.

It costs so little to protect so much

The advantages of RCA Service are yours at a cost so low, a few admissions daily pay for it. *Write for complete information.*

RCA SERVICE COMPANY, INC.
A RADIO CORPORATION of AMERICA SUBSIDIARY
CAMDEN, NEW JERSEY

READ THE ADS—*they're news!*

We keep your curtains in "Suspense"

But, there's certainly nothing to worry about when your curtains are suspended from ADC Tracks . . . and are operated smoothly and effortlessly by Autodrape Curtain Machines.

Automatic Devices Co.
116 N. 8th STREET, ALLENTOWN, PA.
"We Support the Most Celebrated Curtains in the World"

THE TROUPER

A PORTABLE HIGH INTENSITY ARC SPOTLAMP AVAILABLE WITH SLIDE PROJECTOR ATTACHMENT

Ideal for projecting song slides and advertising slides in theatres, drive-ins, hotels, resorts and night clubs and for visual education and training subjects in schools and colleges.

Projects a clean, sharp, clearly defined picture, even on largest screens, with motion picture brilliancy attained on screens up to 22 feet wide.

Projects an intense, quiet, flickerless spot with a sharp edge from head spot to flood. Fast operating 6-slide color boomerang.

Plugs into any 110-volt outlet. No heavy rotating equipment necessary. Adjustable, self-regulating transformer is an integral part of the base. Automatic arc control. Trim of carbons burns 80 minutes.

Write for free literature and prices.

THE STRONG ELECTRIC CORPORATION
44 City Park Avenue • Toledo 2, Ohio

sell every show

WITH wagner ATTRACTION PANELS AND wagner COLORED PLASTIC LETTERS

Write today for big free catalog on changeable copy display equipment.

Wagner SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

OPERATION AND MAINTENANCE OF Theatre TV Equipment

—explained for managers and projectionists in a series of articles

By AARON NADELL

10. Theatre Color Systems

It is only reasonable to expect that the public at least eventually will expect theatre television to be superior in physical quality to home television. People think mistakenly, that home TV is free. Theatre TV, however, costs them an admission price. The thing they immediately and visibly pay for must be noticeably superior to that which is available to them "gratis." Hence, when home shows becomes available in color, theatre television must be in color also.

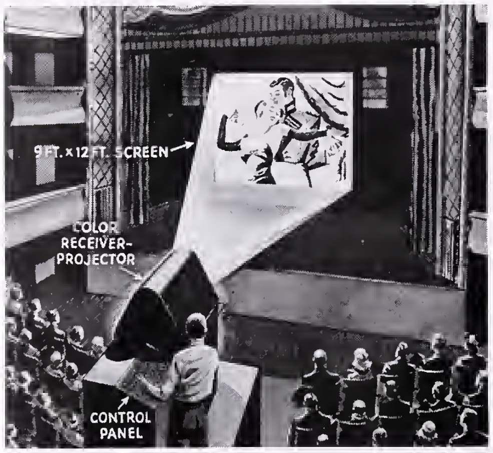
Home TV is not free at all, of course. Consider a typical family of four attending a theatre twice a week. If their four admissions add to a total of $2 they are spending $4 a week on theatregoing, or $208 per year. If they buy a color-TV receiver which costs them, say, $416 and replace it with a new model every two years, then watching TV at home is exactly as expensive as going to the theatre. There are maintenance charges as well.

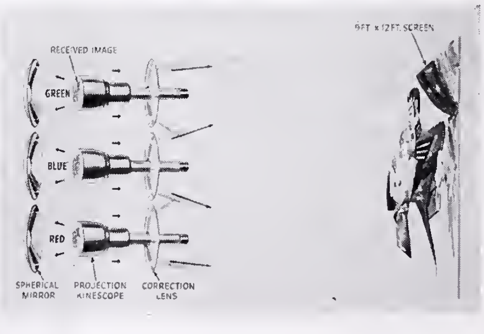
However, people buy TV receivers anyhow, and once they have incurred this cost, the instrument is theirs and the *use* of it is "free." Except for the electricity to run it, deterioration of the big tube, and inevitable repairs. But such costs are not always remembered. If their home set gives them programs in color, while the theatre TV shows are in black-and-white, they'll regard their home screen as better than the theatre's.

Those interests closest to the problem are thoroughly convinced that people will very much stay home in such a case, and have put intensive work and heavy investment into developing color for the theatre as well as for the home receiver.

Two of the theatre TV systems previously described in this series have been, or are being modified, to show color as well as black-and-white. These are the RCA direct-projection system (BETTER THEATRES for November 1951) and the 20th Century-Fox Eidophor (BETTER THEATRES for March 1952). The details of the RCA large-screen color method are publicly known and have been publicly demonstrated. Eidophor's adaptation to color programs is, at this writing, still under laboratory wraps.

Several approaches to the purely technical aspect of presenting TV in natural color have been worked out; there are a number of ways of getting the desired





Artist's sketch of an RCA full-color TV demonstration, as held in New York last winter. The screen measured 9x12 feet, but RCA engineers assert the equipment can successfully fill a 24-foot screen. Three TV picture tubes (above) provide the three primary colors, which are united into a full-color image by projection to a regular theatre screen. They are shown arranged vertically in this artist's sketch. In actual equipment they are arranged with one at each corner of a compact triangle, as shown in the sketch on the left.

result. The Columbia Broadcasting System demonstrated successful large-screen color TV to the Society of Motion Picture Engineers prior to World War II. Their system, however, incorporates a mechanical factor in the form of a color wheel.

RCA demonstrated all-electronic color TV in Philadelphia in 1947, and an improved version of it in New York in 1951.

Another and different all-electronic system that has been extensively explored is that of Color Television, Inc.; this however, has been so far developed for small-size screens only. The number of manufacturers experimenting with color TV for small screens is of course much larger than the comparative few who are working on color for theatre-size pictures.

THE COLOR PROBLEM

The essence of the color problem is the fact that the same material must be transmitted three times (once for each of the three primary colors). Therefore, either the band width must be widened three times, or the quality be degraded by one-third, or ways must be found for cramming more into the same channel. This last is what has been done, with the result that picture quality, although somewhat degraded in comparison with black-and-white, is not by any means two-thirds poorer.

The initial work on color TV was undertaken with the thought that probably no widening of the band width would be practical; that the six megacycle spread would have to be used and be made to do. Immense ingenuity has been lavished on this problem, which is rather like trying to find a way to force three quarts into a one-quart bottle; the success achieved, considering the nature of the difficulty, must be called amazing.

Here lies an opportunity for color TV in the theatre. Theatre quality must, as said above, not only equal, but visibly and emphatically exceed living room quality. Whereas color will reduce the clarity of the living room image, because it will be telecast over a six megacycle band, theatre TV may—if the theatre business is successful in placing its case before the authorities at Washington—come in on a much broader band in the ultra-high frequencies. Coaxial cables is an alternative possibility; there cannot be any such thing as running coaxial lines into every home in the land, but eventual installation of cable to most if not every theatre is a plausible prospect.

At present, black-and-white TV is estimated to present to the observer a picture composed of 200,000 elements. This is roughly equivalent to a 16mm motion picture, whereas the black-and-white projected image of 35mm theatre film is rated at one million elements and consequently offers the public five times the resolution and clarity of image they can get in their living rooms.

Color does not necessarily degrade the clarity of the 35mm film image, but color added to TV degrades the image on principle—unless the band be widened to provide space for the additional information, and this, because of narrowness of the useful spectrum, and heavy demand for allocation, is apparently considered impractical, except perhaps in the ultra bands.

FIELD SEQUENTIAL SYSTEM

The three best-known methods of adding color to TV are designated *field sequential, line sequential* and *dot sequential* respectively. These amount to different ways of accomplishing the same thing. The thing to be accomplished, in every case, is to transmit the same information in triplicate in the three primary (additive) colors.

The field sequential method is used by Columbia Broadcasting system. It will be remembered that TV information is commonly a transmitted by a pattern of interlaced scanning (BETTER THEATRES for October 1951). The picture is "painted" the way one might read a printed page if he began by reading the first, third and fifth lines, etc., and then, when he reached the bottom of the page, went back to the top and proceeded to read Lines 2, 4, 6, etc. One complete scan from top to bottom, of either the odd or the even lines, is called a "field." Two fields (filling in the missing lines) are needed for each still frame, or one complete still picture.

One CBS color system uses rotating color wheels placed in front of both camera and projector, and accurately synchronized. Each successive field is viewed, and projected, through a different color filter. Thus the three colors are presented *in a sequence of colored fields;* hence, it is a *field sequential system.*

An electronic variation is presented in a more recent CBS receiver wherein the color wheel is replaced by a three-color picture tube. The color wheel is still used on the camera. The picture tube is a three-in-one affair, having in effect three screens that produce three images, one in each of the primary colors. An optical system then combines these three images into one and projects this to the viewing screen.

Each of the principal color TV systems has its own advantages and drawbacks and much attention has been called to the fact that the CBS system is not "compatible." Here is what that means, and why:

The human eye is much more sensitive to large-area flicker than to flicker occurring over a smaller region. In the CBS system the color is changed, not line by

(*Continued on page* 44)

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS AND TRACKS

Vallen

Vallen introduced and only
Vallen can provide
All-Steel Noiseless

- **Round-the-Corner Tracks**
- **Rear-Fold Ball-Bearing Tracks**
- **Super Curtain Controls**

●

BRING YOUR CURTAIN OPERATING PROBLEM TO HEADQUARTERS

Write

VALLEN, INC., AKRON 4, OHIO

GREATER Durability in GRIGGS CHAIRS

Superior construction gives years of service.

Comfort — the minute they're occupied!

Their Beauty sparkles!

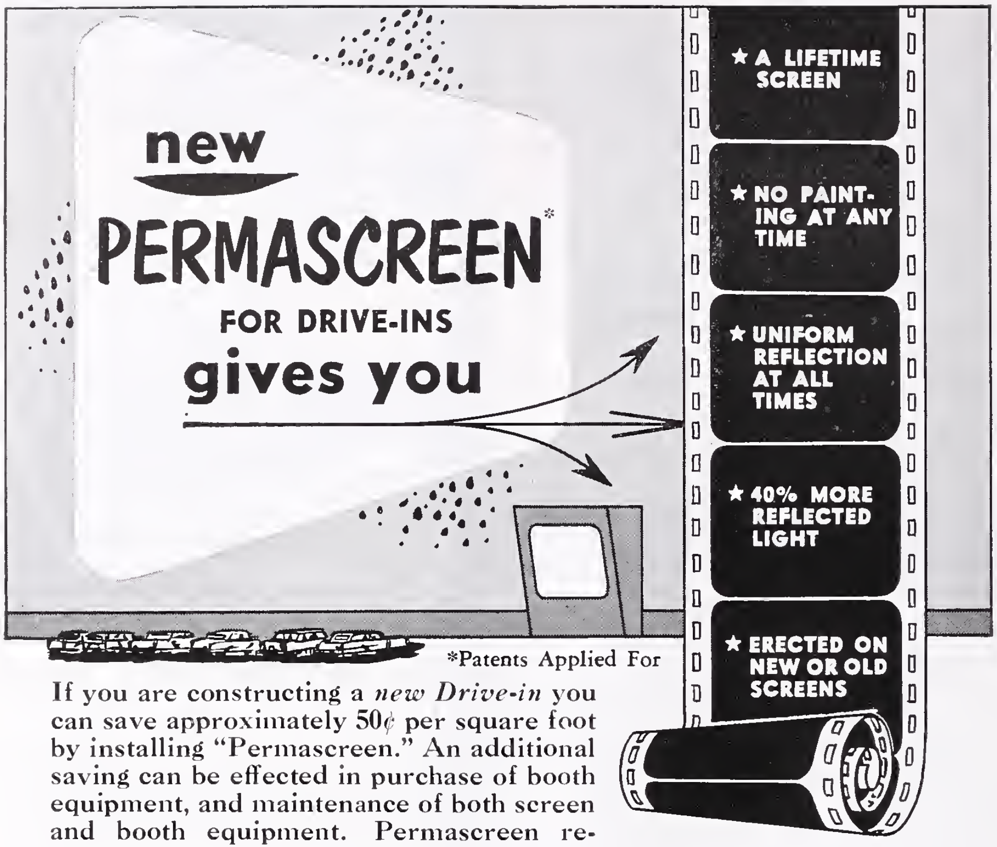
WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

EQUIPMENT & SUPPLIES
For EVERY Theatre Need!

29 BRANCHES • COAST TO COAST


new
PERMASCREEN*
FOR DRIVE-INS
gives you
★ A LIFETIME SCREEN
★ NO PAINTING AT ANY TIME
★ UNIFORM REFLECTION AT ALL TIMES
★ 40% MORE REFLECTED LIGHT
★ ERECTED ON NEW OR OLD SCREENS

*Patents Applied For

If you are constructing a *new Drive-in* you can save approximately 50¢ per square foot by installing "Permascreen." An additional saving can be effected in purchase of booth equipment, and maintenance of both screen and booth equipment. Permascreen requires absolutely no maintenance.

On existing Drive-ins if your screen needs repainting and has been painted with 6 or more coats of paint, it's folly to apply 2 more coats of paint, without burning off the old paint. In this instance Permascreen will pay for itself in 3 years and in addition will give 40% more light on the screen. You cannot afford to be without Permascreen now. You will install it eventually, why not now?

Write today for complete information.

2 POBLOCKI DRIVE-IN AIDS

HANDY ANDY — The quick, efficient way to collect debris every morning. All metal, lifetime construction, yet economical to buy.

MOBILE TRAFFIC CONTROL SIGN — Speed drive-in traffic with this all steel electric sign and save the cost of an additional man on your payroll.

TURN LEFT

THEATRES

Poblocki AND SONS
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

GENERAL INQUIRY SERVICE: For persons who have a serious interest in literature and prices on products in addition to those advertised in this issue, BETTER THEATRES *will be glad to procure them. See numbered listings and coupon on page 45.*

**FOR THEATRES OUTSIDE U. S. A. AND CANADA—
FOR STUDIOS EVERYWHERE—**

No Matter What You Need . . . Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

Westrex

Westrex Corporation
111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

Manager of the Month *for June*

HUGH S. BORLAND

Manager of the Louis Theatre, Chicago

MR. BORLAND is the first "repeater" among BETTER THEATRES *Managers of the Month.* He won an Award for January, largely for a policy of institutional exploitation involving the consistent co-operation of community tradesmen. As pointed out in announcement of the Awards a year ago, winners remain eligible for further citation, Awards being made entirely on the skill and enterprise displayed in the exhibits submitted.

With a small theatre in Chicago's populous colored section, competing with fine theatres showing product many weeks ahead of it, Mr. Borland has maintained a profitable patronage by using ingenuity in place of dollars. Louis theatre service means more to residents of the area than the recreation it provides. Recently, for example, Mr. Borland distributed thousands of booklets on how to make housekeeping easy, procuring them free from a cleaning products agency.

The June Award was made chiefly, however, for the income tax return aid that was supplied *at the theatre,* free to patrons—and free to the Louis theatre as well, through a tieup with a firm of tax consultants, which also distributed 5000 cards offering reduced rates for filling out and filing returns. The bottom of the card carried the line: "Another public service from your friendly Louis Theatre."

Free income tax return service in operation in the lobby of the Louis theatre.

H. FORD AND ASSOCIATES
FREE INCOME TAX QUESTION SERVICE
LOUIS
March 10 16
FORD
EXPERT TAX CONSULTANT
INCOME TAX QUESTIONS
ASK HIM YOU

Plan Standards For Seating Comfort

(*Continued from page* 16)

front of the screen, looking toward the seating to see if any rays from the aisle lights are visible. All portions of the chair lights emitting such rays should be shielded.

Arm blocks of very light bleached wood also aid visibility of aisles. A further possible device which would help define the aisle would be to finish the enameled backs of the chairs adjacent to the aisles in the same white paint as above suggested for aisle standards.

Before setting chairs adjacent to the side walls of the auditorium, the walls should be finished to a height of 4 feet with a durable, washable material having a non-glossy finish, preferably unpainted. Natural finish light wood, plastic coated fabrics of the vinyl type, or any plastic coated wall board of a diffusive finish could be used. Whenever possible, the chairs closest to the side walls should be kept at least 3 inches from the wall to allow for elbow room. Location of chairs immediately adjacent to side wall radiators should be avoided.

•

THE BARONET THEATRE

(*Continued from page* 12)

furniture. In creating the new lounge a picture window was installed. Walls here are finished in wood grain paper painted beige, which is also the shade of the Swedish modern furniture. Boxes made of marble contain exotic plants, and a talking macaw, known as the "Baron," sits on a perch by the window. The bird has been trained to say "hello" and "good evening" to patrons as they enter.

In the auditorium remodeling was confined to alterations necessary to eliminate outmoded decorations, including false boxes. The original proscenium arch and adjoining area have been covered with drapes and the side walls were repainted. For general illumination downlights were installed, and the side wall fixtures were made unobtrusive by painting them so they reflect only toward the wall. Low wattage lamps are used for these. The downlights are on two circuits with low wattage for running illumination and higher wattage for house lighting.

The theatre was also air conditioned with air introduced through grills extending across the front of the auditorium beneath the ceiling. Recirculated air is returned at the base of the screen platform. Cooling is by two 20-ton units hooked up in tandems so one or both can go into operation automatically. The 600 seats were reupholstered.

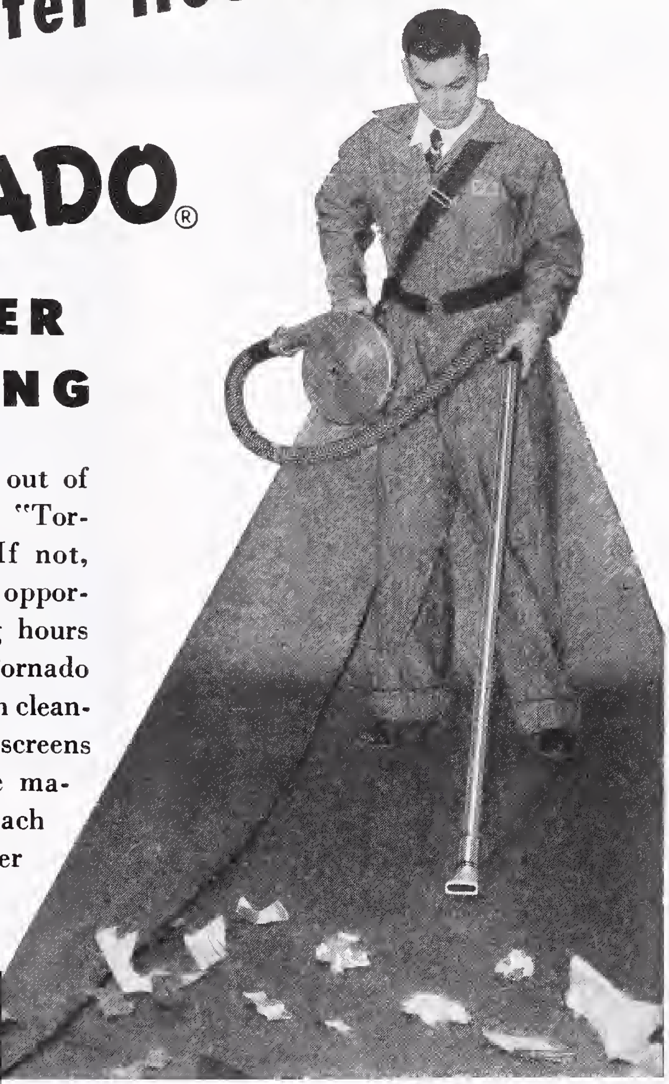
Cut Hours of Time!
Have Better Housekeeping!

WITH

TORNADO®

THEATER CLEANING

Is yours the one out of every four theaters being "Tornado cleaned" today? If not, you're missing your big opportunity to reduce cleaning hours with plenty of savings. Tornado offers faster, more thorough cleaning of seats, floors, stairs, screens and other areas. It's the machine designed to answer each difficult problem of theater cleaning.



As a Blower Sweeper

Tornado moves boxes, rubbish and debris four times faster than any other method—cleans where nothing else will.

As Shoulder-Type Vacuum

Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

Learn the whole story about Tornado Theater Cleaning

Write for Bulletin 597

BREUER ELECTRIC MFG. CO

5102 NORTH RAVENSWOOD AVENUE CHICAGO 40, ILLINOIS

A drive-in brightens a drab suburban site

A barren corner in a Detroit suburb was transformed into a beauty spot with the construction of the Ford-Wyoming, a 750-car drive-in theatre.

FORD-WYOMING

Screen tower from the highway.

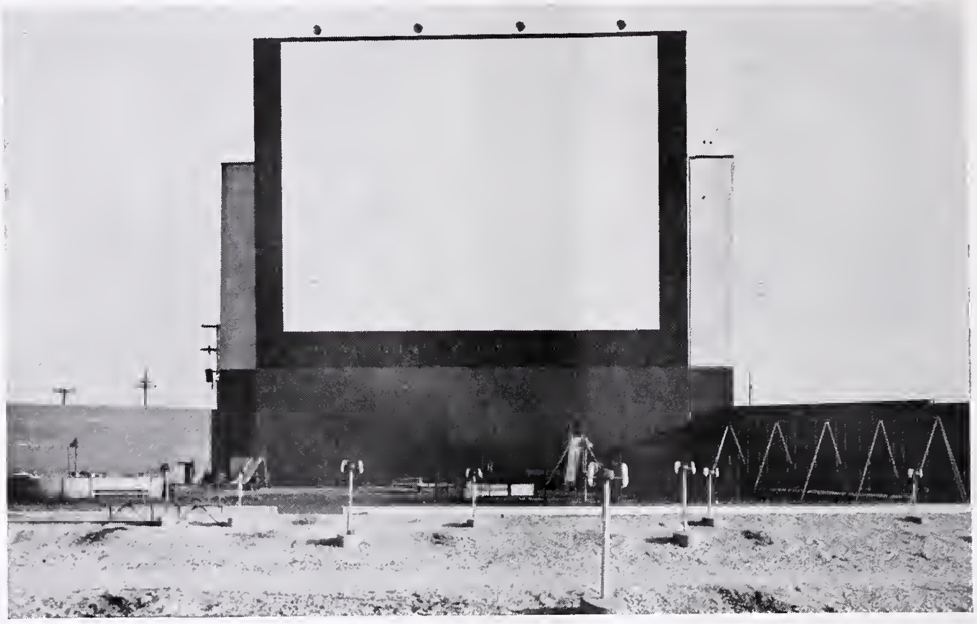
FAR FROM being a blight upon the landscape, the well designed drive-in of today is often an improvement along a highway lined with neglected acres of weeds and scrub trees; and in some localities, particularly around industrial cities, it can mean the riddance of an eyesore. As in the case of the new Ford-Wyoming drive-in in the Detroit area.

The seventeen and one half acres the theatre occupies today was once the site of a brick kiln that turned out tons of bricks for the development of Dearborn and westside Detroit. When the kiln moved closer to fresh clay banks the debris was left behind, a desolate wilderness. No one wanted the clean-up job even though the site was most advantageous for any number of enterprises, located as it is at the intersection of two principal thoroughfares, Wyoming Avenue and Ford Road.

No one wanted it that is, until Jack Wagner came along, fresh from spotting drive-ins all over the landscape of Michigan, Wisconsin, Illinois, Indiana and Ohio. Mr. Wagner found a backer in Clark Enterprises for a drive-in that was to become one of the most outstanding properties of its kind in the Detroit area. After building the theatre Mr. Wagner stayed on as manager.

Today the corner of Ford and Wyoming is a beauty spot. The site is dominated by the 66 by 47-foot screen, which Wagner built, together with the attractive Walt Horstman signs. There is accommodation for 750 cars, and a large concession stand is to the left of the entrannce. Seating is provided at the stand for those who want to watch the show from there. Nearby speakers bring them the sound.

Special attention is paid by Mr. Wagner to the welfare of the youngsters who come to the theatre. There is a tanbark playground for their enjoybment complete with boat rides, train, rides, swings and merry-go-round. Parents appreciate this and often arrive long before dark on summer evenings to give the children a chance to play before the performance begins.



The screen of the Ford-Wyoming Drive-In, showing the playground in front.

Exterior and interior views of the refreshment building, where service is provided in a station system.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with
- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	42
2	American Seating Co. Auditorium chairs. NTS and direct..	19
3	Ashcraft Manufacturing Co., C. S. Projection arc lamps. Unaffiliated dealers.	3rd Cover
4	Automatic Devices Co. Curtain tracks and controls. Unaffiliated dealers and direct.	31
5	Ballantyne Co., The Prefabricated screen towers (5A), in-car speakers (5B), drive-in package plan (5C). Dealers 1, 4, 7, 21, 22, 23, 34, 37, 44, 66, 69, 76, 79, 91, 101, 112, 122, 129.	18, 29
6	Breuer Electric Mfg. Co. Vacuum cleaners. Direct.	35
7	Carbons, Inc. Projection carbons. Franchise dealers.	27
8	Coca-Cola Co., The Soft drinks. Direct.	2nd Cover
9	F & Y Building Service Architectural design and building service.	41
10	GoldE Manufacturing Co. Spotlamp. All dealers.	42
11	Griggs Equipment Co. Auditorium chairs. Direct.	33
12	Helmco, Inc. Barbecue sandwich equipment (12A), hot chocolate dispensers (12B), fountainettes (12C). Direct.	23
13	Heywood-Wakefield Co. Auditorium chairs. Unaffiliated dealers and direct.	3
14	Ideal Seating Co. Auditorium chairs (14A), drive-in stadium seating (14B). Unaffiliated dealers.	43
15	International Projector Corp. Sound systems (15A), projectors (15B). NTS.	4th Cover
16	Kroehler Mfg. Co. Auditorium chairs. Unaffiliated dealers.	6
17	LaVezzi Machine Works Film gate. All dealers.	30
18	Manley, Inc. Popcorn machines and supplies. Offices in principal cities.	25
19	National Carbon Co., Inc. Projection carbons. All dealers.	4
20	National Super Service Co., Inc. Vacuum cleaners. All dealers.	43
21	National Theatre Supply Distributors.	5, 33
22	Payne Products Co. Carbon savers. NTS Denver, Albany, Memphis and dealers 12, 20, 25, 39, 43, 57, 68, 81, 105, 110, 112, 115, 119, 120.	30
23	Poblocki & Sons Drive-in screens (23A), portable debris cart (23B), Drive-in traffic sign (23C). Direct.	34
24	Radio Corp. of America International Seat auditorium chairs. Dealers marked *.	11
25	Raytone Screen Corp. Projection screens (25A), drive-in screen paint (25B). All dealers.	28
26	RCA Service Co. Parts and repair plan for projectors and sound equipment.	31
27	Robin, Inc., J. E. Motor-generators. Direct.	30
28	S. O. S. Cinema Supply Corp. Distributors.	42
29	Sportservice, Inc. Concession service.	32
30	Strong Electric Corp., The Spotlights (30A), rectifiers (30B). All dealers.	30, 32
31	Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	41
32	Vallen, Inc. Curtain tracks and controls. Direct.	33
33	Wagner Sign Service, Inc. Attraction panels (33A), plastic letters (33B). Dealers: 8, 11, 42, 58, 66, 68, 74, 98, 100, 104, 110, 114, 115, 125.	32
34	Westrex Corp. Foreign distributors.	34
35	Williams Screen Co. Projection screens. Direct.	41
36	Wrigley, Jr. Co., Wm. Chewing gum. Direct.	20

EDITORIALLY . . .

ICE-CREAM FREEZER UNIT, page 24
Unit for making and serving soft ice cream. Marketed by the Swirly Manufacturing Company. Postcard reference number E37.

TABLES AND PARK BENCHES, page 24
Heavy-duty picnic tables, both portable and permanent, with all-steel frames and Douglas fir boards. Extra-heavy-duty park benches. Offered by the American Playground Device Company. Postcard reference number E38.

NEW SNACK BAR, page 26
Designed for serving Hires root beer with grilled frankfurters. Developed by the Charles E. Hires Company. Postcard reference number E39.

NEW REFLECTOR LAMP, page 39
Projection light source developed particularly for indoor theatres presenting pictures from 22 to 28 feet in width. Trade-named "Hydro-Arc" by C. S. Ashcraft Manufacturing Company. Postcard reference number 3.

NEW SOUND SCREEN, page 40
New type of screen designed to prevent air-borne dirt and dust from clogging the screen's perforations announced by the Engineering Products Department of RCA Victor. Postcard reference number 26A.

IMPROVED OZONE LAMP, page 40
Changes have been made in their ozone-producing lamp to improve its physical strength and increase its output by the Lamp Division of the General Electric Company. Postcard reference number E40.

MAT WITH HEATING UNIT, page 40
New rubber mat with built-in radiant heating unit developed by the United States Rubber Company. Designed to eliminate discomfort from drafts at "cold points." Postcard reference number E41.

NEW CARBON-ARC LAMP, page 40
New carbon-arc lamp engineered especially for regular theatres showing larger pictures and for medium-size drive-in theatres. Available from independent RCA theatre equipment dealers. Postcard reference number 26B.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the June 1952 issue—

NAME ____________________

THEATRE or CIRCUIT ____________________

STREET ADDRESS ____________________

CITY ____________________ STATE ____________________

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 320 W. Washington St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1098 Main St., Little Rock.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.
Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.
San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
10—Preddey Theatre Supplies, 187 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway
15—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
17—Brient & Sons, 925 New Jersey Ave., N. W.
18—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 239 W. Flagler St., Miami.*

GEORGIA
Albany:
23—Dixie Theatre Service & Supply, 1014 N. Slappey Dr.
Atlanta:
24—Capital City Supply, 181 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
26—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

ILLINOIS
Chicago:
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—G. C. Anders Co., 317 S. Sangamon St.
29—Gardner Theatre Service, 1235 Wabash Ave.
30—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
31—Evansville Theatre Supply, 2900 E. Chandler Ave.
Indianapolis:
32—Ger-Bar, Inc., 4412 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 438 N. Illinois St.

IOWA
Des Moines:
34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
35—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

KENTUCKY
Louisville
36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
38—Hodges Theatre Supply, 1300 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.
39—Southeastern Theatre Equipment, 214 S. Liberty St.*
Shreveport:
40—Alen Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
41—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
42—Capital Theatre Supply, 28 Piedmont St.*
43—Joe Cifre, 44 Winchester St.
44—Independent Theatre Supply, 28 Winchester St.
45—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
46—Standard Theatre Supply, 78 Broadway.

MICHIGAN
Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 106 Michigan St., N. W.
Grand Rapids:
51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
53—Elliott Theatre Equipment, 1110 Nicollet Ave.
54—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.
St. Louis:
59—Joe Hornstein, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA
61—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
62—Ballantyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 443 N. Pearl
National Theatre Supply, 962 Broadway.
Auburn:
67—Auburn Theatre Equipment, 5 Court St.
Buffalo:
68—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
69—Perkins Theatre Supply, 505 Pearl St.
70—United Projector & Film, 228 Franklin St.
New York City:
71—Amusement Supply, 341 W. 44th St.
72—Capitol Motion Picture Supply, 630 Ninth Ave.*
73—Crown Motion Picture Supplies, 354 W. 44th St.
74—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
75—S.O.S. Cinema Supply, 602 W. 52nd St.
76—Star Cinema Supply, 441 W. 50th St.
Syracuse:
77—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
78—Bryant Theatre Supply, 227 S. Church St.
79—Charlotte Theatre Supply, 116 S. Poplar.
80—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
81—Southeastern Theatre Equipment, 209 S. Poplar St.*
82—Standard Theatre Supply, 219 S. Church St.
83—Theatre Equipment Co., 220 S. Poplar St.
84—Wil-Kin Theatre Supply, 229 S. Church St.
Greensboro:
85—Standard Theatre Supply, 215 E. Washington St.
86—Theatre Equipment Co., 111 Edwards Pl.

OHIO
Akron:
87—Akron Theatre Supply, 120 E. Market St.
Cincinnati:
88—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.
Cleveland:
National Theatre Supply, 2128 Payne Ave.
89—Ohio Theatre Equipment, 2108 Payne Ave.
90—Oliver Theatre Supply, 1701 E. 23rd St.*
Columbus:
91—American Theatre Equipment, 165 N. High St.
Dayton:
92—Dayton Theatre Supply, 111 Volkenand St.
93—Sheldon Theatre Supply, 627 Salem Ave.
Toledo:
94—American Theatre Supply, 439 Dorr St.
95—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.

OREGON
Portland:
99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—B. F. Shearer, 1947 N. W. Kearney St.
101—Theatre Utilities Supply, 1987 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
Pittsburgh:
104—Alexander Theatre Supply, 84 Van Braam St.*
105—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Braam St.
Wilkes Barre:
107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
109—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St.*
Houston:
116—Southwestern Theatre Equipment, 1622 Austin St.*
San Antonio:
117—Alamo Theatre Supply, 1303 Alamote St.

UTAH
Salt Lake City:
118—Intermountain Theatre Supply, 142 E. First South St.
119—Service Theatre Supply, 250 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
121—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON
Seattle:
122—American Theatre Supply, 2300 First Ave. at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN
Milwaukee:
127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 1009 N. Seventh St.

FIRST CLASS
(Sec. 34.9, P. L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

about Products . .

★ news and views of the market and its sources of supply

9mm Trim Applied to Light Needs of Larger Pictures in Ashcraft "Hydro-Arc"

IN THE NEW high-intensity reflector lamp recently marketed under the trade-name "Hydro-Arc," the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y., has developed a projection light source particularly for indoor theatres presenting pictures from around 22 feet to approximately 28 feet in width.

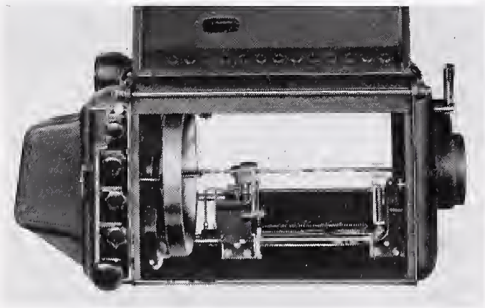
Its development coincides with a trend toward larger pictures, itself an outgrowth of steady improvement in screen illumination. This improvement has been underway at an accelerated rate for some fifteen years, during which time the low-cost reflector H. I. lamp has replaced most of the hi-lo and low-intensity light sources in our projection rooms.

The suprex carbon arc, which accelerated this advance in screen lighting, has proved a great boon to the industry. It has been, however, especially the theatres with smaller screens—less than 22 feet wide—which have been able to reap the full benefit of high-intensity light produced by trims using copper-coated suprex carbons. Theatres with larger pictures have had to use the more expensive condenser lamps, or to light their screens at sub-standard brilliancy, for the suprex trims just fell short of supplying sufficient light for the larger theatre screens.

The "Hydro-Arc" lamphouse.

The Ashcraft "Hydro-Arc" was designed to provide the recommended quantity of light for picture widths ranging from 22 to 28 feet, at a relatively low operating cost. In some cases, the manufacturer asserts, the actual cost is even lower than that of suprex operation.

The "Hydro-Arc" is an entirely new lamp for an arc combination consisting of a standard 9mm by 20-inch high-intensity *uncoated* positive, and a 5/16- by 9-inch Orotip negative. These carbons are operated *in line,* and the 9mm positive is *not* rotated. Because of non-rotation, it is pointed out, the lamp and carbon feeding mechanism has been kept simple and designed for a minimum of wear, so that maintenance cost may be low.



The "Hydro-Arc" mechanism

The "Hydro-Arc" lamp is equipped with a water-cooled positive carbon assembly to keep the carbon cool, and the current carrying jaws are placed close to the positive carbon crater. As a result, according to the manufacturer, the voltage across the arc is as low as 40 to 41 volts at full load current of 83 to 84 amperes.

The water for cooling the positive assemblies may be taken from the city mains; however, for convenience, where piping costs are excessive, there is available a simple water cooling circulator which can be located close to the lamps and makes them completely independent of all water supplies.

The arc flame is completely stabilized by means of a magnetic loop mounted on the water jacket, and by a series electromagnet placed behind the reflector. The combination of arc stabilization and water cooling makes it possible to operate the negative carbon in line with the positive carbon and to maintain a perfect positive crater at all current loads without rotating the positive carbon.

The mirror is a 15-inch silvered precision reflector designed to provide an optical speed of F/2.0, to match the new projection lenses very closely. The core of the 9mmx20-inch carbon is considerably larger than that characteristic of the suprex trims, creating a tremendous quantity of high-intensity blue-white light, and the image of the positive crater is magnified with a precision calculated to give a high rate of light distribution on the screen.

"Due to these design features," the manufacturer advises, "the Hydro-Arc can deliver considerably more light at normal operating currents than suprex carbon combinations, even when these are operated above their proper ratings, and still maintain comparable carbon operating costs. It has been determined by careful checking, that a 8mm suprex trim, when run at 65 amperes, can operate at a cost of 18 cents per hour (positive carbon) and produce a center light intensity of about 21 foot-candles on a 22-foot screen.

Water circulator for positive assembly cooling.

"The Hydro-Arc lamp, using 9mmx20-inch high-intensity carbons and running at 83 amperes, can operate at a similar cost of 18 cents per hour, but will produce a center light intensity of 22 foot-candles on a 26-foot screen. And comparing this output with the performance of a condenser lamp, in order to develop a similar amount of screen illumination when using the 13.6mm carbon trims, it would be necessary to operate at approximately 150 amperes and then the positive carbon cost would be over 32 cents per hour."

New Screen to Prevent Hole Clogging by Dirt

A NEW TYPE of theatre motion picture screen designed to prevent airborne dirt and dust from clogging the screen's perforations has been announced by the Engineering Products Department of RCA. Called the "RCA Air-Tight Sound Motion Picture Screen," it employs two layers of screen material. The layer facing the audience is made of regular RCA Snowhite vinyl plastic material, with perforations. As a backing the new screen uses a very thin sheet of unperforated black vinyl plastic material.

During installation, the backing material is slit and peeled back in the area to be occupied by the speaker baffle, thus exposing the perforated screen in the speaker baffle location only. The speaker is then placed against the screen material. A kit of materials and directions is supplied with each of the screens to make it easy to seal the speaker equipment to the rear surface of the screen.

This method of limiting screen perforation to the location of the speaker was devised to minimize the circulation of air between the auditorium and the backstage area and thereby remove one of the chief causes of screen discoloration and impairment of sound quality—dust-obstructed perforations.

Ozone Lamp Changed To Increase Output

CHANGES HAVE been made by the General Electric Company, Nela Park, Cleveland, in the design of its ozone-producing lamp (OZ4S11) to improve its physical strength and increase its ozone output. The lamp was developed for deodorizing and sanitizing of enclosed areas, such as rest rooms, small lobbies and similar spaces.

One lamp is required for every 1,000 cubic feet; however, this may vary depending on humidity, ventilation and the nature of the odors. The lamp uses four watts, plus the ballasts. Its maximum length is 2 5/16 inches.

An electric discharge lamp, it cannot be used by itself, but must be operated with a ballast. This may be either a simple choke coil type, or a 40-watt filament lamp in series. A shield is required to protect the eyes from direct rays, just as with any ultraviolet sources.

For larger areas like theatre auditoriums, one of the high-voltage discharge devices is recommended. These are manufactured by Sanitron, Inc., Long Island City, N. Y.

Rubber Mat With Heater To Eliminate Drafts

A RUBBER mat with a built-in radiant heating unit has been developed by the mechanical goods division of the United States Rubber Company, New York, N. Y. It is designed for installation in recessed exits and other "cold points" to eliminate discomfort from drafts sometimes suffered by patrons or employes in these areas.

Marketed under the trade name "Uskon," the heater looks like a high-grade rubber floor mat. Its center, however, contains a layer of electrically conductive rubber, which constitutes the heating element. The rubber is especially constructed for toughness. Operation is on standard 110-volt current, and normal operating temperature is rated at about 35° above the surrounding temperature.

●

NEW LITERATURE

Projector Parts and Assembles: A new catalog (No. L-45) listing and illustrating parts for many types of projectors and sound units, tools, special items, etc., has been released by the Lavezzi Machine Works, 4635 West Lake Street, Chicago 44, Ill. The line includes late improvements on standard projectors. Ring-bound in heavy paper covers, the catalog contains 44 pages, with full-page photographic illustrations of the parts opposite their listings, and each picture numbered to correspond with those of the listings for convenient identification.

●

PERMASCREENS INSTALLED

One of the new "Permascreens" marketed by Poblocki & Sons, Milwaukee, has been installed in the Milwaukee Bluemound drive-in by the Phil Smith Company of Boston, the operators. Another has been purchased by Mr. Peter Stethos for his new drive-in theatre at Sparta, Wis. "Permascreen" consists of steel plates with a screen surface of vitreous enamel fused on for mounting on existing or new drive-in screen towers. It was developed to eliminate paint as the reflecting material.

RCA Adds 9mm Lamp For Medium Amperage Range

A NEW MODEL reflector lamp for 9mm positive trim, announced as being engineered especially for regular theatres showing larger pictures, and also for small drive-ins, has been added to the projection light source line of RCA. Designated the "RCA Hy-Arc," the lamp has a light output potential of approximately 18,000 lumens, the announcement states. It operates with 9mm by 20-inch high-intensity positive and a 5/16-inch by 9-inch negative carbon at currents from 70 to 90 amperes, with low arc voltage for reduced carbon consumption, it is pointed out.

The announcement continues that a new method of arc stabilization is employed, explaining that due to the increased focal length of the 15-inch reflector, it was found impractical to utilize only the conventional electro-magnet or permanent magnet at the rear of the reflector, or a magnetic loop. Instead, it is stated, located on the water jacket is a magnetic loop, or inverted "U," which is energized in part by induction, and behind the lower part of the reflector is located a series of electro-magnets. Attached to the ends of the core are two steel projections, extending upward, which locate the magnetic flux approximately in line with the optical center. The ampere turn ratio of this electro-magnet is adjusted to the point where it reacts in conjunction with the magnetic loop, so that there is never any tendency, the announcement adds, toward flame envelopment of the positive carbon.

Other features of the lamp include water-cooled jaws for the non-rotating positive carbon, an extra-large interior for cool operation and rapid dissipation of heat, and construction affording maximum protection of all operating components from dirt. The doors are large and expose a maximum of the interior of the lamphouse when raised. There are no obstructions on the lamphouse floor. All rods, wiring and drive mechanisms are mounted on the left-hand side of the base and are protected from the arc heat by covers which act as baffles.

Another feature of the lamp cited is convenient vertical mounting of most of the controls on the operating side of the lamphouse. All shafts and other rotating parts are journaled on ball or needle bearings. This method of construction is designed to provide an easy method of accurate positioning and insure long mechanical life.

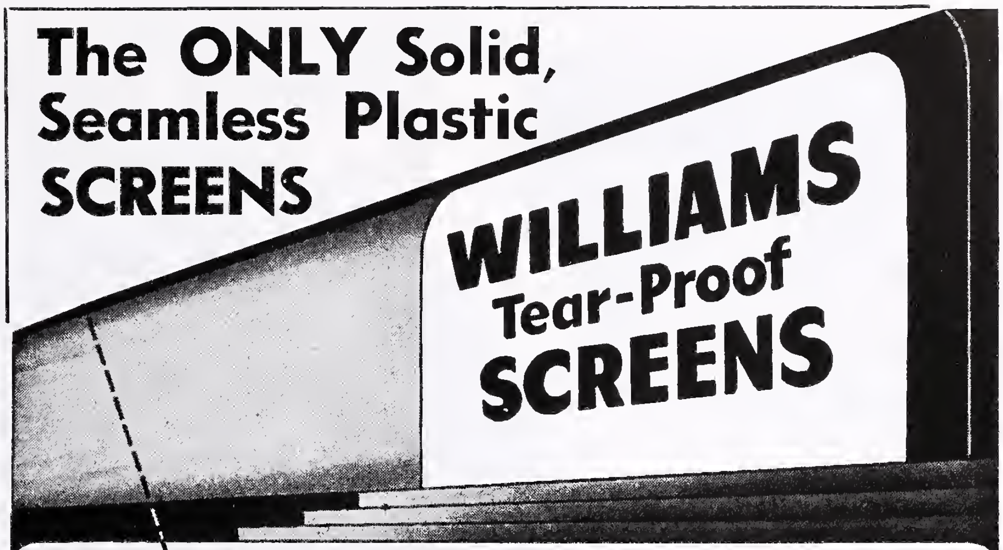
A guide, or rest, is incorporated for the negative carbon, to prevent misalignment of that carbon with the positive crater. This guide extends into the rear chamber of the lamphouse and is mounted on heavy insulated castings which are clamped to the negative carriage frame.

The Hy-Arc lamp comes finished in dark umber wrinkle with chromium trim.

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct — or use the Theatre Supply Mart Postcard (page 37) with reference numbers as given in Index of Advertisers on same page.

Adler Silhouette Letter Company: Catalog on Section-ad display and Glass-in-Frame equipment.
G. S. Ashcraft Manufacturing Company: Data on Hydro-Arc projection arc lamp.
Ballantyne Company: Catalog on packaged equipment for drive-in theatres.
Breuer Electric Manufacturing Company: Bulletin 597 on vacuum cleaners.
GoldE Manufacturing Company: Information on spotlights.
Griggs Equipment Company: Catalog on theatre chairs.
Heywood-Wakefield Company: Illustrated catalog on theatre chairs.
Ideal Seating Company: Literature on theatre chairs and drive-in stadium seating.
Kroehler Manufacturing Company: Information on theatre chairs.
LaVezzi Machine Works: Information on removable film gate.
Manley, Inc.: Booklet entitled "How to Make Big Profits from Popcorn."
Payne Products Company: Literature on carbon saver.
Poblocki & Sons: Information on drive-in screens, debris cart and drive-in traffic signs.
RCA Service Company: Information on projection and sound parts and repair plan.
Strong Electric Corporation: Literature or free demonstration of rectifiers. Literature on spotlamps.
Theatre Seat Service Company: Information on chair rehabilitation.
Vallen, Inc.: Information on curtain controls and tracks.
Wagner Sign Service, Inc.: Catalog on changeable copy display equipment.
Williams Screen Company: Samples of projection screen.

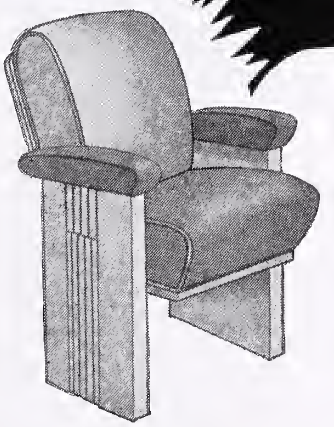

The ONLY Solid, Seamless Plastic SCREENS
WILLIAMS Tear-Proof SCREENS

Permanently flexible. Super-reflective. Assure sharp, brilliant pictures with vivid contrast. Cean-cut perforations. No projecting fibres to impede sound or collect dirt. Stay white longer. Unaffected by moisture. Fungus-proof. Delivered with protective coating.

ONLY $1.50 PER SQUARE FOOT. *Write for free samples, silver or white.*

WILLIAMS SCREEN COMPANY
1675 Summit Lake Boulevard Akron 7, Ohio

Let us put NEW LIFE into your OLD CHAIRS



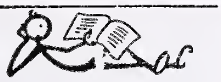
We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.
160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE


READ THE ADS — *they're news!*

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio

"The Buildings We Build Build Our Business"

GOLDE SPOTLIGHT STOPS TRAFFIC!

Long-life GoldE spotlights brighten lobbies, displays, etc U L Approved Easiest to set up, most compact Instant-lock tilt, heat-proof fresnel lens, porcelain socket, asbestos cord, removable cast base. Two models—500 watts, 1000 watts blower-cooled. Pipe clamps, color wheels, color frames available See your dealer—or write to—

GOLDE MANUFACTURING CO.
1220-D W. Madison St., Chicago

ADLER
CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS —"REMOVA-PANEL"— "THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
3021b W. 36th ST., CHICAGO 32, ILL.

BEAT THE HEAT!

Order Your

Evaporative Coolers

NOW for prompt delivery

Complete Units including Blower & Motor, Air Washer consisting of double bank filter mats, recirculating pump and float valve.

5,500 CFM $315	10,000 CFM $555
7,500 CFM 425	12,000 CFM 595

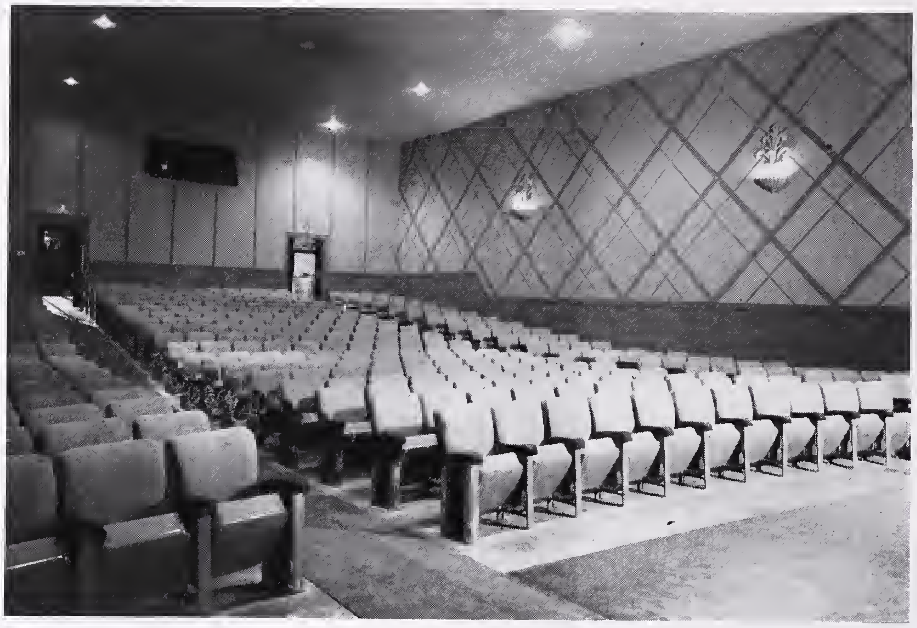
Heavy Duty Bucket Blade Exhaust Fans Available at Last Year's Prices:
12"—$25.50; 16"—$37.50; 18"—$45.50

S. O. S. CINEMA SUPPLY CORP.
Dept. A, 602 W. 52 St., N. Y. 19 *Cable:* SOSOUND

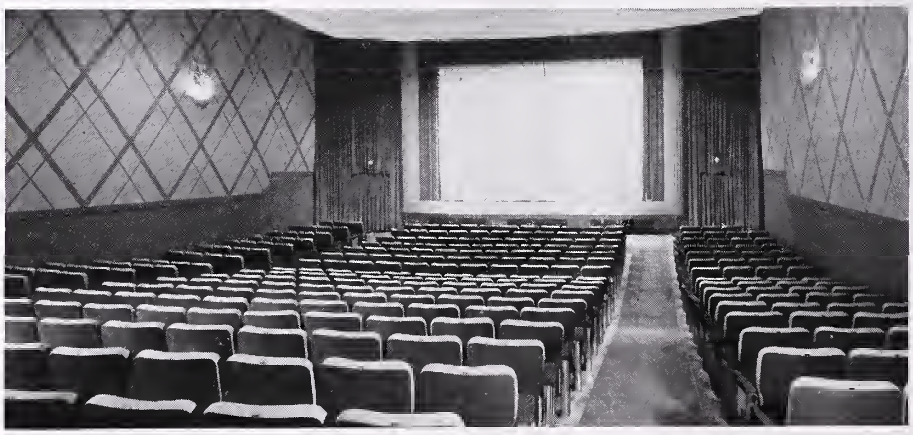
Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Theatre Supply Mart (insert at page 37) provides a postcard for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may use the General Inquiry service offered on page 45.

Capacity Nearly Halved For Better Public Service



■ From a capacity of 700 seats down to 400! That sums up the story of the transformation of the Homewood theatre in Baltimore into a fine "intimate" theatre renamed the Playhouse. The idea of converting the Homewood, built originally in 1945, occurred to Howard Wagonheim, vice president of Schwaber Theatres, last fall. He then proceeded to put his plan into action, the major purpose being to create a sense of roominess with a minimum of structural change. The first step was to decrease the size of the auditorium and to use part of the space gained thereby to enlarge the foyer. The latter area has now become a homelike lounge, decorated in subdued colors and carpeted throughout. Along the walls numerous drawings by notable artists were placed. A service counter has facilities for making and serving coffee to patrons. The smaller auditorium was redecorated in subdued colors, both in wall treatment and carpeting; and it was completely reseated with Heywood-Wakefield "Airflo" chairs upholstered in Goodall flat-woven mohair in beige and brown. Spacing between rows was made 45 inches back-to-back to provide extra leg room and permit patrons to reach inner chairs without seated patrons needing to rise. The theatre now presents a picture 19 feet wide on a Shearer-Stark "Cyclo-ramic" screen, with the distance from the screen to the first row 20 feet, and approximately 89 feet to the last row. This gives a maximal viewing factor of 4½ W. The management reports that many patrons voluntarily offer their congratulations on its making the theatre notably comfortable, and that any number of them have said they visit the Playhouse because of the comfort and atmosphere "regardless of the picture being played."



Critics Note a Need For Better Theatres

(*Continued from page* 18)

they are architecturally passe and dull."

And Mr. Crowther regards the theatre itself as important to enjoyment of recreational hours in a motion picture theatre. He observes:

"It is in this area of catering to the patron who discriminates, not only in his films but in his surroundings, that a lot of progress can be made. For one of the major realizations about movie-going must be that a customer goes to a theatre for more than what he sees on the screen. He goes for a total experience—for a change, for a break in routine, for the pleasure and comfort of the enviroment, and for the general stimulation of the whole thing.

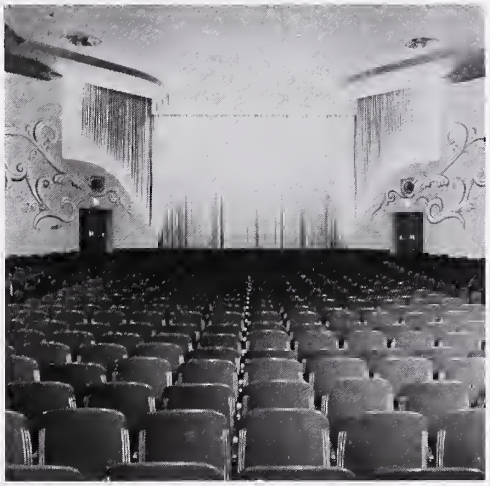
"The experience begins at the moment he enters the theatre—or even before, when he begins to anticipate it—and it doesn't end until he leaves. Everything that he senses should be a gratification to him—including, of course, the picture, which should be in reasonable tune."

Mr. Crowther sees in the smaller "class theatres," as he calls them, response to a realization of the values which he has pointed out. They may be that, true enough; but there is evidence of the same revaluations in theatres of more regular policy built since the war.

And while Mr. Crowther's piece referred expressly only to environmental features, some of his satisfaction with newer design doubtless came also from functional characteristics, possibly without his realizing it. For all of the theatres covered by his remarks emphasize the performance.

•

"BODIFORM" CHAIRS INSTALLED



Looking down the center of the middle bank of seating in the Kogod & Burke circuits new Ontario theatre in Washington, D. C. In describing this theatre in the May issue, the seating was accredited to a manufacturer other than the American Seating Company, whose "Bodiform" chairs are used. They number 1600 and are spaced 36 inches back-to-back.

A PERMANENT ATTRACTION

THE
UNIVERSAL CHAIR
by IDEAL

Now for the first time a single custom-built chair is offered in

32 DIFFERENT MODELS

16 different construction combinations in retractable or conventional type.

Production economies permit

THE GREATEST CHAIR VALUES IN HISTORY

Free planning service.

Also inquire about IDEAL CHAIRS FOR DRIVE-INS

IDEAL SEATING COMPANY
513 Ann Street, N.W. Grand Rapids, Mich.

Please send free literature on Ideal chairs.

NAME ....
THEATRE ....
STREET ....
CITY and STATE ....

Super Cleaning Gives You CLEAN Air Conditioning

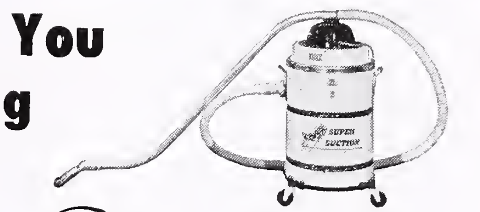
A Super Specialized Heavy Duty Theatre Cleaner keeps your theatre so clean that no dirt is wafted about by the cooling breezes of your air conditioning system to settle on patrons and furnishings. The Super is designed and tool-equipped to clean everything from screen to lobby with the minimum of labor and cost.

One operator and a Super can do the job because the Super gets the dirt without repeated effort.

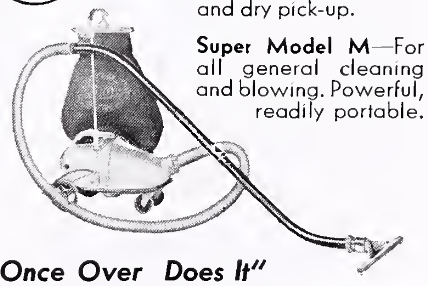
The Super cleans 100 air filters in 15 minutes! Right where they are. No removal and replacement. No messy scrubbing.

Supply distributors and equipment dealers sell and service the Super. Ask them or write for specification data.

● All models approved by Underwriters' Laboratories and Canadian Standards.



Super Model BP-1—A quiet, double duty cleaner for both wet and dry pick-up.



Super Model M—For all general cleaning and blowing. Powerful, readily portable.

"Once Over Does It"

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th St. Toledo 2, Ohio

In Canada:
Plant Maintenance Equipment Co.
Toronto and Vancouver

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

YOU'LL SAVE TIME . . .

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart on page 37.

Color for Theatre TV

(*Continued from page* 33)

line or dot by dot, but a whole field at a time. The resulting flicker would be very serious if Columbia adhered to the standard 60-field-per-second standard currently used for black-and-white TV. To get away from the flicker resulting from changing color over a whole field at once, CBS has gone up to rate of 144 fields per second instead of 60.

This takes care of the flicker, but it means that the picture can be received only on a 144-field-per-second receiver; whereas other systems are "compatible" in that their pictures can be received on any 60-field black-and-white receiver and will simply appear as black-and-white instead of in color. The CBS system is not "compatible," but in recent test made by the Bureau of Standards, it was judged high in color fidelity.

LINE SEQUENTIAL SYSTEM

The *line sequential* system associated with Color Television, Inc., uses a three-in-one camera surface, and a three-in-one picture tube. In effect the camera may be regarded as having three sensitive surfaces located side by side. The image to be transmitted is broken up optically into three images, each of which is "viewed" separately by one of the sensitive surfaces through an appropriate color filter.

The picture tube in the receiver has three different phosphors, each of which glows in its own color only—red, green or blue. These three separate images are optically combined and projected. The scanning beams in camera and in picture tube are synchronized. Each line of the image is scanned three times, once in each of the colors, which is why the system is therefore called *line* sequential.

DOT SEQUENTIAL SYSTEM

In the RCA *dot sequential* system, each "line" is broken up into a row of dots. The camera uses three separate tubes and a set of color-mirrors that break up the image and send each color into the camera tube adapted to receive it. Automatic electronic switches cut the cathode ray beams off and turn them on again 3,580,000 times per second. Each of the three tubes thus produces a series of dots rather than a continuous line; and since the action of the electronic switches is interleaved, a sequence of dots is transmitted, corresponding to an interleaving of three colors, dot by dot.

In the theatre-type RCA receiver there are three projection tubes, each wired with similar electronic switches to activate and inactivate them in synchronism with the three camera tubes. A triple image is produced and is optically combined into one by the process of projecting it to a single viewing screen.

There are a number of further refinements in the RCA system, of which only two will be mentioned here. Very small areas of color are not transmitted in color, but in black-and-white; only larger color areas are transmitted in color. Fine detail is not seen in color, but as gray, by the action of the human eye. Therefore such details are transmitted as gray. This is one of the ingenious devices by which a quart-and-a-half or so of material is crammed into a one-quart bottle.

As the picture is scanned, the signal output is passed through a frequency-selective filter. Signals higher in frequency than two megacycles represent the fine detail to be transmitted in gray, and these are applied equally to the output circuits of all three camera tubes—they will therefore actuate all three color tubes in the receiver to an identical degree, and consequently show up in the reintegrated image as pale gray tones. Signals lower in frequency than two megacycles represent color areas large enough to be transmitted in color, and therefore are applied only to the output of their own camera tube.

This three-tube RCA system is the one shown in the accompanying illustrations, but there is also a variation—a three-in-one tube having three electron guns and a screen composed of clusters of three kinds of phosphors. The electronic timing switch permits each gun to operate only during the interval when its beam will impinge upon a phosphor dot of the appropriate color.

PARAMOUNT METHOD

Still a further variation of the three-in-one principle is a picture tube, rights to which have been acquired by Paramount. Three phosphors (each glowing in a different color) are printed on the face of the viewing plate as alternate lines. A wire grid actuated by electronic switching guides the electron beam to the specific line to be excited at that moment. The tube is said to be no more expensive to manufacture than a black-and-white picture tube, and to be adaptable to field or dot sequential systems. Its inventor is Ernest Lawrence, inventor of the atom-smashing cyclotron.

[*Aaron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to* BETTER THEATRES *on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."*—ED.]

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Plans for construction of a 700-seat theatre on the site of the present Revilla theatre in Ketchikan, Alaska, have been announced by B. F. SHEARER, president of the Alaska Empire Theatres, Inc., and his associate, LAWRENCE KUBLEY.

GARLAND W. HAYWORTH, formerly manager of the Carolina theatre, Asheboro, N. C., is the new manager of the National theatre in Raleigh, N. C. He has been associated with North Carolina Theaters, Inc., for the past fourteen years. JAMES A. BURRELL, former manager of the National, has been transferred to Lexington, N. C., as manager of the company's Carolina theatre there.

EDDIE JOSEPH, who operates three drive-in theatres in Austin, Tex., has obtained a permit for construction of another theatre in the Delwood Community Center there.

The Theatre Amusement Company (Fingold & Dale) of Toronto, Ontario, is building its first drive-in theatre two miles south of the town of Midland. An opening is planned for June 16th.

Remodeling of the Downtown Paramount theatre in Los Angeles is currently underway, according to JERRY ZIGMOND, West Coast division manager for United Paramount Theatres. Work includes new seats, front, marquee, lobby, drapes, fixtures and a number of other important improvements.

ROY E. WILLIAMS is the new manager of the Weis theatre in Savannah, Ga. He succeeds SPENCER STEINHURST, who resigned to join RKO as field representative in Atlanta. Mr. Williams will also handle publicity and promotion activities for the Savannah and Roxy theatres, all owned and operated by FRED G. WEIS.

The Third District, IATSE, took four booths at the AFL Union Industries show in Boston May 17-24, where it exhibited motion picture equipment from an early 1900 machine to a modern projector. WILLIAM SCANLAN, New England representative for IATSE, and WALTER DIEHL, business agent for Local 182, were in charge of the display.

The Swift, a new theatre, has been opened in Swifton, Tenn., by R. S. CHAPMAN.

WILLIAM COSGROVE, former projectionist at the Warner State theatre, Manchester, Conn., is the new boothman at the Warner Regal, Hartford, replacing TOM HARRIES, now at the Pike Drive-In, Newington, Conn.

Modernization of the Westgate Drive-In theatre at Racine, Wisc., has been completed, according to manager ROBERT PECK. New equipment includes ramps, generators and speakers.

A new, 800-seat suburban theatre, called the Palace, has been opened at Edmonton, B. C., by MIKE KUCEY, who will operate it as an independent house.

A new drive-in theatre is being built at North Battleford, Saskatchewan, by GERRITT NYHOLT. It will accommodate 400 cars and is expected to be ready in July.

JACK FORNEY of the Tivoli theatre, Frederick, Md., has resigned. He will be replaced by JOHN HERSH, formerly assistant manager at the Maryland theatre, Hagerstown.

FLEMMING J. MOATES, manager of the Ritz theatre in De Funiak Springs, Fla., for several years, has resigned to take over a theatre in Headland, Ala. He will be replaced by JACK RUDD.

Fifteen acres of land west of Shenandoah, Iowa, have been purchased by BOB HOLDRIDGE, who plans to construct a drive-in theatre there.

FLOYD PITTMAN of Balaton, Minn., has been named to manage the Rialto theatre in Missouri Valley. He will be assisted by MRS. M. B. WARRICK. Mr. Pittman owns a theatre in Balaton, which he has leased.

A new playground area has been completely equipped by JOHN NOLAN at his Parkway drive-in theatre in Louisville, Ky.

Following the resignation of LARRY KNEE as manager of the Warner theatre, Pittsburgh, several changes have been made by the company. MAX SILVERMAN has gone to the Warner; GEORGE VUYNOVIC to the Squirrel Hill; ALMA LIGHT to the Boulevard; and WILLIAM JACOBY to the Whitehall.

Changes in the Fox West Coast management include the appointment of STANFORD LINK as manager of the Capitol theatre, Sacramento. Mr. Link, formerly manager

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashers
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor cleaning
602—Brooms and brushes
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Microphones
1019—Mirror guards
1020—Motor-generators
1021—Non-sync. turntables
1022—Photoelectric cells
1023—Projectors, standard
1024—Projectors, 16-mm.
1025—Projector parts
1026—Projection, rear
1027—Public address system
1028—Rectifiers
1029—Reel and alarms
1030—Reels
1031—Reflectors (arc)
1032—Renovators, film
1033—Rewinders
1034—Rheostats
1035—Safety devices, projector
1036—Screens
1037—Speakers and horns
1038—Splicers
1039—Soundheads
1040—Stereopticons
1041—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THEATRE SALES
1401—Candy
1402—Candy Machines
1403—Grills
1404—Gum
1405—Gum machines
1406—Ice cream
1407—Popcorn
1408—Popcorn machines
1409—Popping oil
1410—Soft drinks, bottle
1411—Soft drinks, syrup
1412—Soft drink dispensers
1413—Showcases
1414—Vending carts

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

VENDING—See Theatre Sales

6-52

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

Name.................................... Theatre..................................

Address..

of the State theatre, Lodi, replaced J. M. Hill, who resigned. Dale Clemmons, former assistant at the Crest theatre, Vallejo, has been promoted to manager of the State theatre, Richmond, replacing Ralph Avouris, who resigned.

Members of film row in Minneapolis recently honored George Fox, retiring manager of the local branch office of American Seating Company, at a testimonial dinner.

A 330-car drive-in theatre is under construction in the central part of Louisiana on the Winnfield-Alexandria crossroads by W. Otho Long. It will be known as the Parkway and is slated for a July 4th opening.

Remodeling of the Bell theatre in New Orleans, a neighborhood house, is reported by E. T. Colongne and T. Sevin.

A large drive-in theatre with a capacity of 1,100 cars is under construction on a fifteen-acre tract fronting on South Park Boulevard and Holmes Road in Houston, Texas. To be known as the King Center drive-in theatre, the project was designed by L. C. Kyburg, Beaumont architect, for Long, Inc., a new corporation headed by Julius M. Gordon, president and principal owner. Mr. Gordon is the son of Saul E. Gordon, who developed extensive theatre interests, part of which became the Jefferson Amusement Company of Beaumont.

Van Gettier, former Warner manager in Hornell, N. Y., has been named Kingston city manager for Walter Reade. He directs the Broadway and Kingston theatres and the Nine-W drive-in. William Connelly, former Warner manager in Wellsville, is Mr. Gettier's successor in Hornell.

Fay Boyd, formerly manager of the Kar-Vue drive-in, Lamara, Col., has been moved by Atlas Theatres to Gunnison, Col., to manage the Unique, recently bought by that company from Ben Snyder.

Roy Mellenberndt of Wakonda, S. D., has succeeded Stan Moyle as manager of the Rapids theatre in Rock Rapids. Mr. Moyle has moved to Luverne, Ia., where he will act as manager of the Palace and Pix theatres.

For the seventh consecutive year, Walter F. Diehl was named business agent of the Boston Local 182, IATSE, at the annual election of officers in May. Named for the sixth time as president was Joseph Nuzzolo. Others included Bernard Lynch, vice president; Leon Narbut, financial secretary; Joseph Caplan, treasurer and James Gibbons, recording secretary. On the executive board are William Dwyer, Ralph Frazier and Morris Goldman; while the seniority board has Fred Jones, William Kaitz, Patrick Kelly, Henry Perry and Alex Tradd. Elected as trustee was Jack Rosenberg. Delegates to the IATSE convention were Caplan and Lynch with alternates Hyman Dinerstein, William Lawler and Joseph Ritchie.

Explaining the mechanics of the famous Baltar lens to movie stars Anne Gwynn (left) Sterling Hayden and Vera-Ellen is Carl L. Bausch, vice-president in charge of engineering and development at Bausch & Lomb Optical Company in Rochester, N. Y. The screenland trio visited the company recently in connection with the Movietime USA Caravan, a country-wide tour commemorating the 50th anniversary of the motion picture industry.

Ernest "Bud" Brooks, formerly with the Savoy theatre in Louisville, has assumed managership of the LeRose theatre, Jeffersonville, Ind., owned by the Switow Amusement Company. He replaces Don Gilooly, who resigned.

Three downtown theatres in Houston, Texas, are remodeling. Loew's State, Metropolitan and Kirby all have extensive improvement programs in prospect, it was announced by the managements.

A new drive-in theatre, called the Rose and accommodating 800 cars, has been opened in Pittsburgh, Pa. It is owned by Joseph Warren of Irwin and operated by the Associated Drivein Theatres.

INSTALLMENT 5 OF DRIVE-IN SERIES
to appear in July issue

The fifth installment of the series, "Getting into the Drive-In Business," by Wilfred P. Smith, has had to be postponed from this issue to the July issue because of circumstances preventing Mr. Smith from completing material which he has desired to add to it.

R. B. Smith of the Sierra theatre, Chowchilla, Calif., has installed a new Synchro-Screen as part of a remodeling project. New carpets and drapes were included in the renovation.

The Warner Brothers have moved Paul Williams from the Enright theatre to their Etna theatre in Pittsburgh. Jack Keifer takes over at the Enright.

Roland Lloyd, formerly with Goldberg theatres, has replaced Gordon Deal as manager of the New Mission theatre, San Francisco.

A new 500-car drive-in has been opened in Montgomery, Ala., by Mat and Jimmy Suraci. The concession stand has a full-length glass so patrons can watch the show from the stand.

The Super 40 drive-in near Cumberland, Md., is being enlarged, according to owners Thomas Blash and Paul Owens. Five acres have been purchased, and the extension will increase the number of car accommodations from 500 to 750.

Fifteen Synchro-Screens have been ordered by theatres in the Chicago territory recently, according to Spero Kontos of Abbott Theatre Equipment. Included are the Remova, Apollo and Colony, neighborhoods, and the downtown Clark, Monroe, Palace and Today.

A new drive-in theatre, to be known as the Green River Outdoor theatre, is being built at Liberty, Ky., by Bert Sallee, Charles Brown and Leslie Sanders.

Following extensive remodeling and redecorating the State theatre, New Haven, Conn., has been reopened by Frank Meadow.

Rocky Stone has been promoted to manager of B. F. Shearer's Tower theatre in Bremerton, Wash. Mr. Stone, who replaces Russ Riches, had been assistant and relief manager of various Shearer theatres.

British Columbia claims two of the oldest members in Canadian show business. They are Edward Bickle, who operates four theatres in the Cumberland-Courtney district of Vancouver Island; and Hector Quagliotti of the Colonial theatre in downtown Vancouver. Both men are nearly 80 years old and have been exhibitors for over half a century. They are still active as theatre operators and in good health.

the newest **ASHCRAFT** achievement

"HYDRO-ARC"

SAVES 50%

ON YOUR PRESENT POSITIVE CARBON COSTS

EVERY HOUR*

AND INCREASES SCREEN ILLUMINATION

* The Ashcraft Hydro-Arc with its large, high speed reflector and water cooled non-rotating 9mm x 20 high intensity carbon, when operating at 83 amperes costs only 18¢ per hour for carbon. A high intensity condenser lamp, operating at 130 amperes costs 34¢ per hour for carbon. The Hydro-Arc saves 50% of your carbon cost every hour and increases screen illumination. Hydro-Arc was developed especially for theatres using 22 to 28 foot screens and for drive-ins with screens measuring 44 to 56 feet.

HYDRO-ARC beats SUPREX ARC

The Hydro-Arc, operating at normal capacity, produces 30% more light than the maximum output of Suprex Lamps (70 amps.) at approximately the same operating expense.

Water Recirculator, 11½" dia. by 14" high, supplies adequate water to both arcs. Highly efficient, easily installed, eliminates plumbing, sturdily built and low priced.

Write for further data

DISTRIBUTED BY: INDEPENDENT THEATRE SUPPLY DEALERS • CANADA: DOMINION SOUND EQUIPMENTS, LTD. • FOREIGN: WESTREX CORP.

C. S. ASHCRAFT MANUFACTURING COMPANY

36-32 THIRTY-EIGHTH STREET LONG ISLAND CITY 1, N. Y.

Three . . . SO different

. . . but with

One Thing in Common!

LEVER HOUSE

WALDORF-ASTORIA

Simplex

T. M. REG. U. S. PAT. OFF.

In all the world there is no finer, no more dependable Projection and Sound System than SIMPLEX!

Beekman
Beekman

BEEKMAN THEATER

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

JUNE 14, 1952

MOTION PICTURE HERALD

COLUMBIA OPENS TV DOOR WITH FORD-NBC CONTRACT

Zanuck Sets 20th-Fox Goal:

"Films of international appeal made on sensible budgets..."

PARAMOUNT'S 6-MONTH SCHEDULE

REVIEWS (*In Product Digest*): CARRIE, FRANCIS GOES TO WEST POINT, HAS ANYBODY SEEN MY GAL, LADY IN THE IRON MASK, CALIFORNIA CONQUEST, I DREAM OF JEANIE, THE LAST MUSKETEER, HERE COME THE MARINES, BLACK HILLS AMBUSH

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

"SEEING IS BELIEVING!"

"SCARAMOUCHE"

First engagements are terrific. Newark and Jersey City first 6 days top "Show Boat." First 5 days Asbury Park, N. J. beats "American In Paris," "Great Caruso." First 4 days Morristown, N. J. beats "Show Boat," "King Solomon's Mines." First 4 days Perth Amboy, N. J. does "Show Boat" biz and beats "American In Paris." Perfect summer entertainment is M-G-M's spectacular Technicolor adventure starring Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, with Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson.

"LOVELY TO LOOK AT"

Radio City Music Hall sets new all-time Memorial Day high with M-G-M's eye-filling Technicolor Musical, starring Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller, with Zsa Zsa Gabor, Kurt Kasznar. (Pre-release engagement.)

"SKIRTS AHOY!"

Tops the National Box-office Survey in Variety for second successive week. A rollicking Technicolor M-G-Musical starring Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine.

AND MORE FROM M-G-M!

"PAT AND MIKE" starring Spencer Tracy, Katharine Hepburn, co-starring Aldo Ray, with William Ching. "THE DEVIL MAKES THREE" starring Gene Kelly, Pier Angeli. "IVANHOE" (Technicolor) starring Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams. "THE MERRY WIDOW" (Technicolor) starring Lana Turner, co-starring Fernando Lamas. And other Big Ones!

The Musical with a lot of *twists* is on the way from WARNER BROS!

Soon GAY GARTERS

"She's Working Her Way Through College"

COLOR BY **TECHNICOLOR**

STARRING VIRGINIA **MAYO** ★ RONALD **REAGAN** ★ GENE **NELSON** DON DeFO

PHYLLIS THAXTER · PATRICE WYMORE

WITH ROLAND WINTERS · RAYMOND GREENLEAF · GINGER CROWLEY · NORM

MUSICAL NUMBERS STAGED AND

GERTIE will be rah-rah-rockin' the screen!

BEN KALMENSON DRIVE
JUNE 1-SEPT. 27
WB

RE

AN BARTOLD

THE BLACKBURN TWINS

SCREEN PLAY BY
PETER MILNE

PRODUCED BY
WILLIAM JACOBS

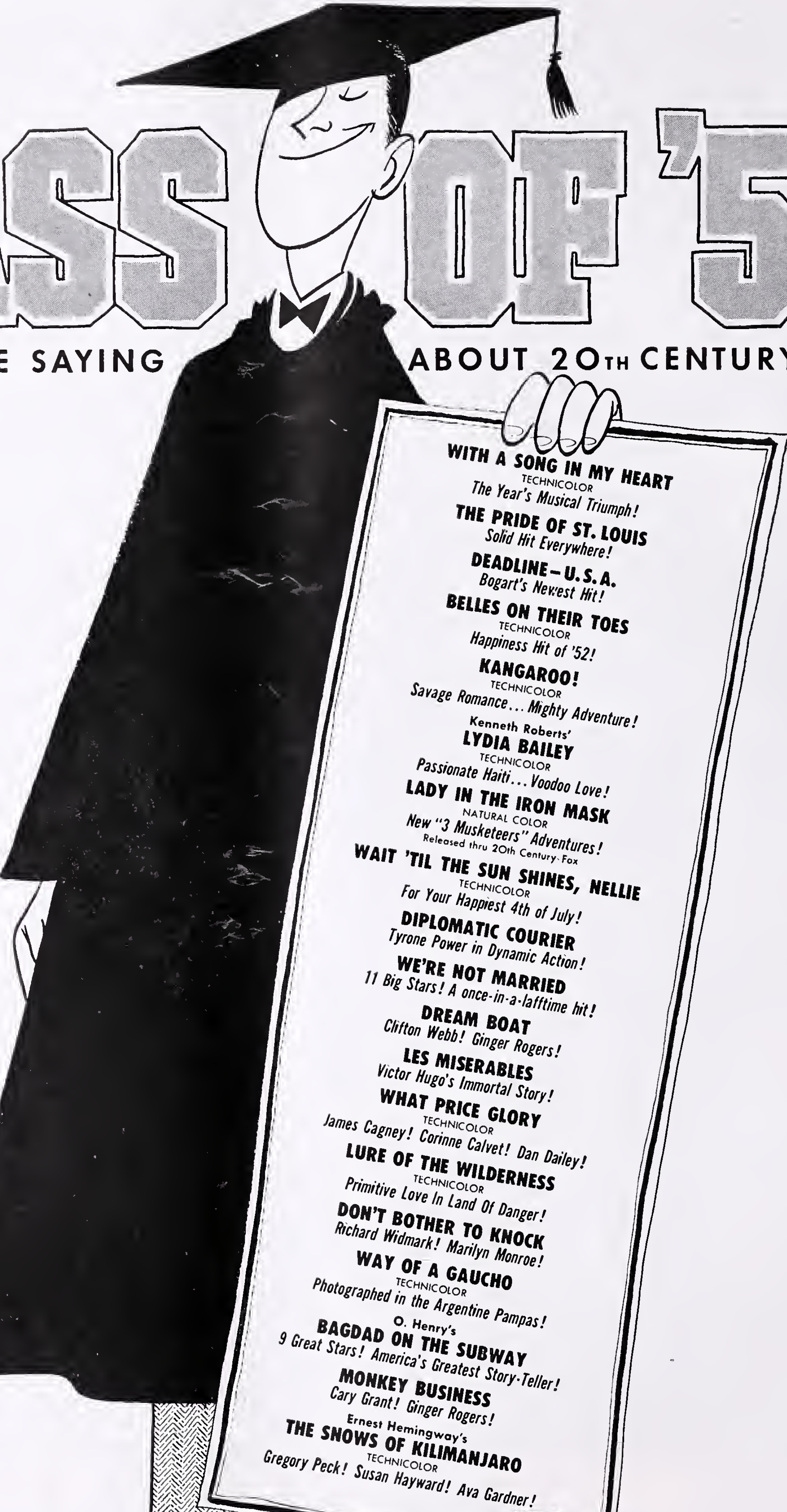
DIRECTED BY
BRUCE HUMBERSTONE

DIRECTED BY LeROY PRINZ

MUSICAL DIRECTION RAY HEINDORF

CLASS OF '52

IS WHAT THEY'RE SAYING ABOUT 20TH CENTURY-FOX!



WITH A SONG IN MY HEART
TECHNICOLOR
The Year's Musical Triumph!

THE PRIDE OF ST. LOUIS
Solid Hit Everywhere!

DEADLINE—U.S.A.
Bogart's Newest Hit!

BELLES ON THEIR TOES
TECHNICOLOR
Happiness Hit of '52!

KANGAROO!
TECHNICOLOR
Savage Romance... Mighty Adventure!

Kenneth Roberts'
LYDIA BAILEY
TECHNICOLOR
Passionate Haiti... Voodoo Love!

LADY IN THE IRON MASK
NATURAL COLOR
New "3 Musketeers" Adventures!
Released thru 20th Century-Fox

WAIT 'TIL THE SUN SHINES, NELLIE
TECHNICOLOR
For Your Happiest 4th of July!

DIPLOMATIC COURIER
Tyrone Power in Dynamic Action!

WE'RE NOT MARRIED
11 Big Stars! A once-in-a-lafftime hit!

DREAM BOAT
Clifton Webb! Ginger Rogers!

LES MISERABLES
Victor Hugo's Immortal Story!

WHAT PRICE GLORY
TECHNICOLOR
James Cagney! Corinne Calvet! Dan Dailey!

LURE OF THE WILDERNESS
TECHNICOLOR
Primitive Love In Land Of Danger!

DON'T BOTHER TO KNOCK
Richard Widmark! Marilyn Monroe!

WAY OF A GAUCHO
TECHNICOLOR
Photographed in the Argentine Pampas!

O. Henry's
BAGDAD ON THE SUBWAY
9 Great Stars! America's Greatest Story-Teller!

MONKEY BUSINESS
Cary Grant! Ginger Rogers!

Ernest Hemingway's
THE SNOWS OF KILIMANJARO
TECHNICOLOR
Gregory Peck! Susan Hayward! Ava Gardner!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 11

June 14, 1952

ART and BUSINESS

—A Plea for Economic Reality in Hollywood

By MARTIN QUIGLEY

THE time is here at which it becomes imperative that Hollywood should assume, realistically and faithfully, its true responsibility in the economic predicament that confronts the business of motion pictures. In no other way may the pressing economic problems immediately at hand be dealt with effectively.

No constructive purpose is to be served at this point with any extended examination into the question of why and how the process of making motion pictures has assumed its present cost levels. Obviously the responsibility in this connection is not that of Hollywood alone because at no time in the history of the industry has complete authority on production costs been lodged in Hollywood.

The only constructive purpose—and an imperative and immediate one—is that Hollywood forthwith set about the job of revising in a thorough-going fashion its whole scheme of values, irrespective of pleasant traditions or hurt feelings. This may be done with full realization that the only possible alternative may be found to be even considerably less acceptable.

Over a period of many years, engendered by the one-time profitableness of the motion picture business and the consequent competition for a place in the sun, the whole range of production activities from the initial executive decisions to the final touches of craftsmanship on the finished negative, has become thickly coated with layer upon layer of exaggerated and distorted values—exaggerated and distorted in relation to any other type or kind of responsible commercial enterprise on the face of the earth.

FOR a long time the answer was—so what! It pays off, doesn't it! Yes, strangely enough, it did. But that day is passed, unlikely ever to return.

The stark reality now is that the economic life of the great business of motion pictures as presently constituted is in jeopardy. Despite over-all revenues of great volume the profit margins—which mean the solvency and stability of the business—have narrowed critically and are continuing to narrow. Immediate, drastic and thorough-going action is imperative.

Fantastic as it appears on calm and objective reflection, many hundreds of persons associated with production are receiving incomes in various forms of payment which dwarf payments received by the chief individuals in the personnel of the greatest and most profitable businesses in this or any other country. A large book could be written in explanation of how all this came about. But it would be of no help in solving a problem that must be dealt with here and now if disaster on a broad front is to be avoided.

IT is to be freely conceded that distinguished achievement in the varied arts, skills and administrations that comprise production requires particular ability, talent, a slavish devotion to the work and many other requirements, not the least of which is, incidentally, considerable good luck. These creative executives, writers, directors, actors and others should receive full recognition together with generous portions of the coin of the realm. But how absurd it is that large numbers of these persons are demanding and receiving—even though they can only keep tiny portions after taxes—payments to a total amount that in light of all discernible conditions is killing the goose whence the golden eggs have been coming.

Credit for what the ability, talent, skill and industry of Hollywood has accomplished can hardly be over-stated. It has made the American motion picture the amusement in preeminent favor with the public the whole world over. It would simply confuse the problem and defeat a solution if Hollywood should choose to view the thorough-going retrenchment and readjustment that is required as mere criticism and complaint or a passing flurry in penny-pinching.

The plain fact of the matter is that the motion picture business now finds itself confronted with a new and different status. Its cost structure in production, which absorbs the bulk of the revenues collected in film rental, is out of line with present and forseeable possibilities. That cost structure must be revised and rearranged from top to bottom.

With a realistic appreciation of existing conditions and good faith this can be done in an orderly, constructive manner to the end of preserving and really bettering an industry whose product plays an important part in the lives of vast millions the world over. With the necessary revision and rearrangement accomplished there will be preserved great opportunities and rich rewards for the creative workers but necessarily on lines which bear closer resemblance to the realities of the times.

Let this road be followed promptly; in any other direction lies disaster!

Letters to the Herald

COMPO PROVES VALUE TO TEXAS EXHIBITION

To the Editor:

In your issue of May 31, we note on page 20-21 a compilation of the results you obtained in a survey answering the question, "Should COMPO be kept alive?" In this compilation there is noted a comment from S. G. Fry of Tyler, Texas, in which he expresses the thought that from his experience COMPO is of benefit only in the large cities or "in our particular situation of benefit to the first run house of a large chain."

Mr. Fry must have gotten his reaction from his own personal experience with our Texas COMPO organization. That organization was formed last summer and received support, financial and otherwise, not only from the larger circuits but from something like 1,100 small independent exhibitors throughout the state of Texas. So far as we have been able to trace, Mr. Fry's theatres were not included in that group of participants, nor do we find from our records, so far as a quick search reveals, any advertising material ordered by his theatres, although many thousands of dollars were spent by other exhibitors during the drive.

This Texas COMPO organization was formed very hurriedly as time was of the essence. Mistakes undoubtedly were made but never intentionally. The campaign cost in the neighborhood of $50,000. While it handled the star tours (two weeks) in the very nature of the thing, considering the size of the state of Texas, it was obviously impossible for that group of stars to visit more than a limited number of situations. It is our recollection that there were approximately 60 towns which were favored with visits from these stars.

▽ ▽ ▽

From all of these towns there were enthusiastic reports and something like a million people in our great state participated, either personally or in the sightseeing crowds. Naturally the larger cities were included in that trip as it must be obvious that the stars themselves would rather resent being kept away from Dallas, Austin, Ft. Worth, San Antonio and Houston and other similar cities, if they were anywhere near them from a geographical standpoint.

There was the further problem of adequate hotel service which necessitated our night stops in the larger cities. In spite of this fact, we think the record will show that there were three times as many small towns visited as big cities, and small theatres were so favored.

In proportion to population the undoubted reaction and value in the small towns was far greater than it was in the cities. In many cases the crowds in the smaller situations equaled or exceeded the total population of the town and possibly the whole county. This, of course, could never be true in the larger cities.

▽ ▽ ▽

After the completion of our first campaign in Texas it was decided to continue the COMPO work as a regular activity of our industry from now on. A general manager, office force and an office have been in operation here ever since the beginning and we expect it to be continued. The particular lines of activity from that office (obviously you can't have stars there every day nor every week) covered two very important activities.

No. 1. An industry speaker was furnished the local exhibitor when he desired a speaker to appear before luncheon clubs, women's clubs, schools, or any general public gathering. We have enlisted from time to time the services of about 15 speakers in this state. We have furnished these speakers, paying their travelling expenses, to appear before more than 150 such gatherings throughout the state and each one of them has been a spokesman for our industry, educating the local business men and women on the importance of the motion picture industry through his local representative, the exhibitor, in furthering the welfare of his particular town, and of his particular business.

These public addresses have been of tremendous value. We can refer Mr. Fry to any one of the 150 exhibitors who have used this service gratis and who will, we are sure, recommend very highly the job that has been done along these lines. This work is continuing and will be a permanent part of our activity from now on.

No. 2. There has been a constantly steady flow of bulletins to every theatre in the state of Texas (including, we presume, Mr. Fry's) giving those exhibitors inexpensive thoughts and useful ideas that can be used toward the betterment of their box office results.

These have gone out in the form of what we call "The Idea of the Week" bulletins. In these bulletins we have taken one thought at a time "The Use of Posters," "The Use of Heralds," "The Use of the Screen," etc. One of these bulletins, including printing, postage, etc., will cost at least $100. They have gone out every other week. In preparation of such bulletins we have gathered the advertising and publicity men from the circuits to meet with us before each bulletin is mailed.

We have arranged for trailers and special materials and made them available to anybody who wants them at cost. The demand for these have grown beyond our state borders and exhibitors in many other states are on our mailing lists at their request. Hundreds of exhibitors have followed these bulletins and used them to their financial benefit. This is clearly evidenced by the amount of advertising material which has been bought by them at cost.

This letter is written not in a controversial spirit, but to set the record straight as we have no idea that Mr. Fry is speaking for any great number of exhibitors.—*ROBERT J. O'DONNELL and COLONEL H. A. COLE, Co-Chairmen, Texas COMPO Showmen.*

Quality Vital

To the Editor:

Motion picture theatres were generally acknowledged to be the most reasonably priced entertainment for the whole American family, but now TV seems to be in that position. It then behooves the motion picture industry to make quality in entertainment and thus make the theatre the place the public will seek when they think of entertainment in the fullest sense. Since TV is scaled to 15-minute, half-hour and hour slots, let that medium produce its own material which thus would be comparable to the shorts now used in theatres. We should not aid TV by giving them even our old features. Let the motion picture theatre be the only place in which a worthwhile novel, play or any subject can be given completely with the proper attention. We should strive to let TV fall into the position of the "sideshow" and the motion picture theatre really be the "big top."—*HARRY MELCHER, Unity Theatres, Milwaukee, Wis.*

MOTION PICTURE HERALD

June 14, 1952

COLUMBIA is knee-deep in television with Ford-NBC deal — Page 13

FOX recipe is big films for world market, says Zanuck — Page 14

TEXAS COMPO goes all out in promotion and public relations — Page 23

TERRY RAMSAYE Says—A column of comment on matters cinematic — Page 24

SCREEN and press, at symposium, find they have much in common — Page 26

AD rate cut results from one-man campaign in San Mateo — Page 26

RATE reduction would benefit papers, too, says Oscar Doob — Page 30

PARAMOUNT gives exhibitor something with which to fight summer — Page 32

JUSTICE Douglas attacks tendency toward pre-release censorship — Page 36

HOLLYWOOD Looks Ahead—Part II of study by Martin Quigley, Jr. — Page 37

HERALD Institute hit the jackpot on forecast of trends — Page 39

FRENCH film industry finds itself again under state probe — Page 44

TEXAS town's two theatres are taxed to death — Page 47

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 48

SERVICE DEPARTMENTS

Film Buyer's Rating — Page 62

Hollywood Scene — Page 42

In the Newsreels — Page 53

Managers' Round Table — Page 55

People in the News — Page 43

Short Product at First Runs — Page 46

What the Picture Did for Me — Page 60

IN PRODUCT DIGEST SECTION

Showmen's Reviews — Page 1397

Advance Synopses — Page 1399

Short Subjects — Page 1399

The Release Chart — Page 1399

Release Chart by Company — Page 1405

Short Subjects Chart — Page 1415

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

▶ David O. Selznick may soon conclude a contract with a major studio for a series of productions covering a number of years. Talks are now in progress.

▶ "I thought two years ago that we were headed towards enlarging audiences and for quality product, but it has not turned out that way. Some pictures that won high critical acclaim did not get box office returns in proportion. I believe audiences are not as intellectually inclined as they were before television became as widespread as it has."—Darryl Zanuck at a press conference in New York Tuesday.

▶ Many exhibitor applications for new television stations are expected to be filed with the Federal Communications Commission in the next three weeks. The Commission will start processing applications for new stations July 1. Most applicants have been waiting to file in the last two or three weeks before the deadline. Industry attorneys are quite sure the big flood expected now will include "a large number of applications from exhibitors, including two or three very significant applications."

▶ "The motion picture industry adopted the Production Code just in time to save itself from exile or iron-fisted censorship," Representative Thomas J. Lane, Massachusetts, told Congress Tuesday. The Congressman made the comment in a speech attacking the quality of television programs. He said the TV problem was similar to the one faced by motion pictures in their early days, but "at least we had fair warning as to what type of programs were showing in the various theatres and could keep our children away from those that were objectionable." Moreover, he said, public opinion went to work and "the producers were scared into setting up a code of conduct of their own."

▶ The information media guaranty program, which has been carried on by the Economic Cooperation Administration, will be switched to the State Department soon after the new foreign aid bill becomes law. The law continues the program under whatever agency the President designates.

▶ From present indications, films will be mentioned from time to time during the current House Commerce subcommittee hearings on radio and television programs, but will not get any extensive going-over. The subcommittee seems interested only in films used on TV programs, and not too interested in those, at that.

▶ Allied States Association officials are still playing hard to get on the role Allied will play—if any—in the coming arbitration talks. If Allied should attend, it will probably have a very take-it-or-leave-it attitude.

▶ Around that corner: David Sarnoff, president of RCA, predicted this week that there would be 50,000,000 television sets in operation in American homes by 1955, receiving the broadcasts of 1,500 transmitting stations.

▶ With Congress now taking an interest in the various FCC bottlenecks, the process of reviewing applications for new television stations may be speeded considerably. It is possible that special funds will be made available to enable the Commission to accelerate hearings.

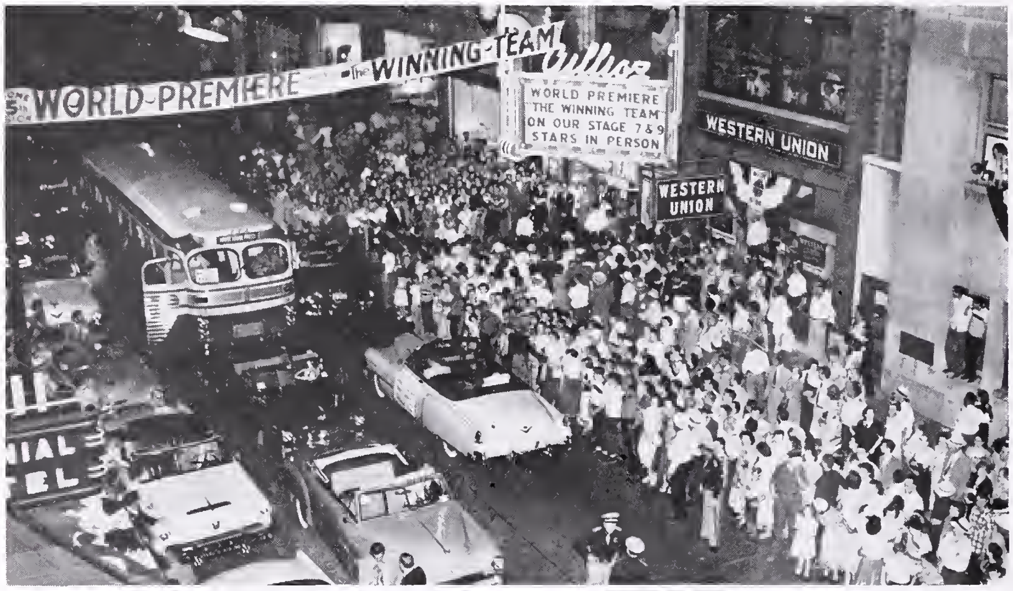
▶ State Department officials expect serious trouble for U. S. film companies in the new British film pact. They say the British balance of payment position is extremely bad, and that Winston Churchill's Government will cut remittances.

▶ Don't look for any rapid action on the Senate Appropriations Committee's suggestion that broadcast licensees be made to pay fees to cover FCC expenses, but it will come sooner or later.

▶ With Sam Goldwyn closing his London offices, expect that organization to move into smaller quarters in New York soon.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



PREMIERE, in Springfield, Mo. Above, part of the huge crowd at the Gillioz Theatre. They greeted Warner stars there and at the Fox Theatre. The opening of Warner's "The Winning Team" included a celebration by the 35th Division, President Truman's World War I unit. At the left, Roy Haines, Warner western division manager, seated, chats with Elmer Rhoden, Fox Midwest chief.

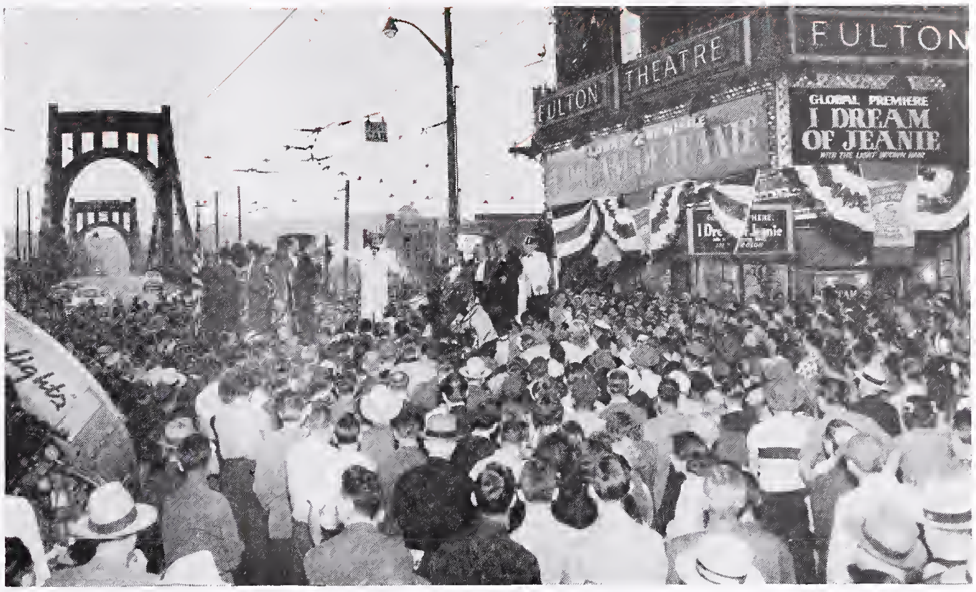
VISITORS FROM AUSTRALIA, George Griffith, left, and his wife, are guests of Warners, and above are seen chatting with Ray Bolger on the "April in Paris" set. Mr. Griffith is a Hoyts circuit executive.

By the Herald

MASS INTERVIEW, Monday, in New York, as Universal-International foreign sales executives returned from far lands. At the right, Herc C. McIntyre, Australian manager, tells of phenomenal boom times, with theatre business exceeding the peak year of 1947 by $1,000,000. Al Daff, the company's worldwide sales chief, is helping him answer questions. Seated are Ben Cohn, assistant foreign sales manager, who reported much theatre construction in Caracas, Sao Paulo, Montevideo, and Lima, but a business setback in Uruguay and in Brazil and Colombia; Saul Jacobs, Panama manager, who noted gains made by French pictures in Central America; and Herbert Tonks, Eastern Asia and Far East supervisor, who declared American films had gained more than 1,000,000 Japanese customers.

PARAMOUNT Makes The Next 6 Months The BIGGEST In Industry History!

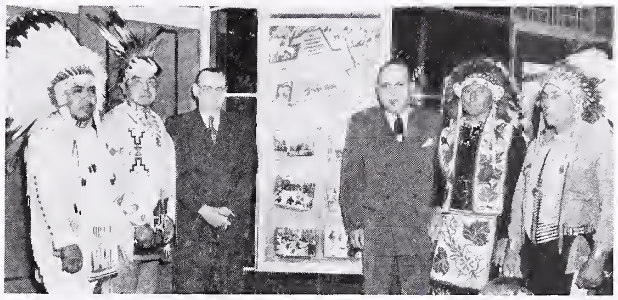
THE LINEUP. The evidence that Paramount has the goods to deliver, so it can make the "next six months the biggest in industry history" is examined at the New York home office by the president of the company, Barney Balaban, above. See pages 32-33.



PREMIERE, in Pittsburgh. A fine, big, prolonged display of old fashioned hoopla accompanied the opening of Republic's "I Dream of Jeanie". Above, the band plays, and the flags fly as the crowd watches a minstrel show in front of the Fulton. At right, Ray Middleton, one of the stars, center, chats with Republic executive vice-president James R. Grainger, and Mrs. Lily Silvers, wife of the Warner zone manager.

MANAGERS, examining entries for the "John Davis Showmanship Drive": Ontario showmen of the Odeon circuit, in Toronto for a one day meeting. In left to right array are Harry Dunk, Frank Eckersley, Lorne Moore, Claude Hunter, Willard Fawcett, and Ron Leonard.

COLUMBIA'S INDIANS, ballyhooing "Brave Warrior," stop off at the Lafayette, Indianapolis, and chat with Harry Frederickson, 4th Avenue Amusement Co. city manager, and Abe Gelman, Columbia branch manager.



IN CANADA, right, at the meeting in Toronto of the newly elected Canadian Picture Pioneers board of directors, which in turn elected N. A. "Nat" Taylor as president; Don Gould vice-president; and Archie Laurie secretary-treasurer. In clockwise order are Harold Pfaff, Ray Lewis, Mr. Laurie, Mr. Taylor, Mr. Gould, Charles Dentlebeck, Curly Posen, and Clare Appel. Standing, left to right are Miss Wells, secretary; Walter Kennedy, Oscar Hanson, Harrison Patte, and David Ongley.

The Vital Spark

Ever since the early days of the business of motion pictures, exhibitors have been accustomed to know that product worth the selling is worth the telling in unmistakable fashion in their trade paper.

That feeling has not changed. In these realistic times, it is more pronounced than ever.

His trade paper, through the many services it renders, has become an integral part of the daily business life of the exhibitor. Its advertising pages have come to reflect to him the product situation.

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—*or lack of telling about it*—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

The vital spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold."*

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it soon enough; (2) Make it effectively proclaim the box-office values of the picture; (3) Publish a sufficient continuity of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling—*to* the exhibitor and consequently *through* the exhibitor. Its cost is dimes that bring dollars—for the producer, the distributor *and* the exhibitor. It is the vital spark for the power that produces greatest results!

UP-TO-DATE
Check List

of recent or
forthcoming releases
featured in advertising*
in *MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
ABOUT FACE (5 Pages)	Warner
AFRICAN TREASURE	Monogram
ATOMIC CITY (2 Pages)	Paramount
BELLES ON THEIR TOES (5 Pages)	20th-Fox
BITTER RICE	Lux
BRAVE WARRIOR (2 Pages)	Columbia
CARBINE WILLIAMS (2 Pages)	MGM
CARSON CITY	Warner
CLASH BY NIGHT (2 Pages)	RKO
DIPLOMATIC COURIER (3 Pages)	20th-Fox
GOBS AND GALS (2 Pages)	Republic
THE HALF-BREED (2 Pages)	RKO
HAS ANYBODY SEEN MY GAL? (2 Pages)	Universal
HERE COME THE MARINES	Monogram
JUMPING JACKS	Paramount
KANGAROO (6 Pages)	20th-Fox
KING KONG (2 Pages)	RKO
LADY IN THE IRON MASK (2 Pages)	20th-Fox
LADY POSSESSED	Republic
LOVELY TO LOOK AT (2 Pages)	MGM
LYDIA BAILEY (2 Pages)	20th-Fox
MARA MARU (6 Pages)	Warner
MY SIX CONVICTS (5 Pages)	Columbia
THE NARROW MARGIN	RKO
PAT AND MIKE (3 Pages)	MGM
PAULA	Columbia
PICKWICK PAPERS	Renown
RED MOUNTAIN (2 Pages)	Paramount
ROBIN HOOD	RKO
THE SAN FRANCISCO STORY (2 Pages)	Warner
SCARAMOUCHE	MGM
SHE'S WORKING HER WAY THROUGH COLLEGE (2 Pages)	Warner
SKIRTS AHOY!	MGM
SOUND OFF (3 Pages)	Columbia
THIEF OF DAMASCUS (3 Pages)	Columbia
3 FOR BEDROOM C	Warner
WALK EAST ON BEACON (2 Pages)	Columbia
WHERE'S CHARLEY (2 Pages)	Warner
THE WILD HEART (3 Pages)	RKO
THE WINNING TEAM (3 Pages)	Warner
THE WORLD IN HIS ARMS (2 Pages)	Universal
A YANK IN INDO-CHINA	Columbia

*Pictures featured in *M. P. Herald* advertising during past 6 weeks.

COLUMBIA KNEE-DEEP IN TV WITH FORD-NBC DEAL

Studio Unit to Produce 39 Half-Hour Pictures for Ford Motor Co., NBC

Breaking sharply with precedent and at the same time setting the pace for other studios, Columbia Pictures this week announced that it had signed a deal with the Ford Motor Company and the National Broadcasting Co. for the production of motion pictures specifically for television. With the exception of Rita Hayworth, all Columbia contract players will be available for these productions.

This marks the first time that a national advertiser and a major Hollywood studio have joined in such an undertaking, with the producer contributing both star power and facilities. The arrangement is an extension of the trend to put TV programming on film for wider distribution.

Three-Way Contract; Start Shooting at Once

Under the three-way contract, Columbia will start production immediately on a series of 39 half-hour plays. The title of the program will be "The Ford Theatre" and the Ford Dealers will sponsor.

The shows are to be presented over the 51-station NBC-TV network for 39 consecutive weeks starting October 2. There were no indications at midweek of the extent to which NBC is investing in the project. The Ford pictures reportedly are budgeted at from $40,000 to $45,000.

The pictures will be made under the label of Screen Gems, Inc., Columbia's television subsidiary, at the Columbia studios. Jules Bricken of Screen Gems will be the producer. According to the announcement, the films will employ not only top stars but also big-name directors and writers. Actual casts have not yet been announced.

Columbia retains ownership of the telefilms. The Ford Company has first-run TV rights and an option on subsequent showings but Columbia eventually can sell the series to other sponsors.

The trend to putting TV shows on film has become more pronounced with the growth of the networks and their frequent inability to clear time on sufficient stations to meet sponsor requirements.

TV Circles See Deal as Wide Network Move

Television circles in New York are inclined to see the Columbia deal as the starting point of a more vigorous network attempt to obtain much-needed film fare. For some considerable time, the broadcasters shied from the high costs of filming and gambled on the availability of regular theatrical feature film.

COLUMBIA CONTRACT PLAYERS AVAILABLE

With Rita Hayworth the only exception, an impressive list of Columbia contract players became available to Screen Gems for casting in the new Ford series. Among the stars are Broderick Crawford, John Derek, Audrey Totter and Donna Reed. It is indicated, however, that the majority of the players used for the TV pictures will come from other than Columbia studio sources. The studio first relaxed the non-television clause in performer contracts last year during the Movietime U.S.A. tours, but only male stars were freed. Female players now are available also and furnishing them to Screen Gems is seen as not very different from authorizing TV appearances.

Although the motion picture industry's front has been far from solid, only an insignificant number of feature pictures have trickled out of the vaults. With the exception of Republic, none of the important companies has released films to TV. Monogram got started but called off its TV activities when exhibitors complained.

The producer point-of-view was outlined recently by Barney Balaban, president of Paramount Pictures, when addressing Paramount stockholders. "It is also clear that television has had its adverse effects upon our business," he said. "However, we have always felt that television, in the long run, represented an opportunity rather than a threat to us.

Sees Constructive Role For Industry to Play

"In spite of the transient effects which television has had upon the motion picture business, Paramount has great faith in the new medium and every confidence that there is a constructive role for us to play in its development. We feel that we have much to give to television. The showmanship know-how of the motion picture industry, accumulated over a period of years, is something that television needs desperately today."

While several companies have television departments set up, only Universal, through United World, and Columbia, through Screen Gems, have been actively engaged in the production of television films. The average cost of such pictures is estimated at from $20,000 to $30,000 per 26-minute feature.

United World, using the Universal studios, this week completed specimen reels for half-hour shows, using two different story formats. The pictures were made on an experimental basis and no sponsor was involved. United World has completed 13 reels of a new "Headlines on Parade" series, a newreel project, and the company is also busy turning out TV commercials.

At the Columbia studios, Screen Gems completed seven half-hour shows for DuPont's "Cavalcade of America" before signing the Ford contract.

First Three of New Series Are Selected

The first three of the 39 Ford plays already have been picked. One will be a special adaptation of Nathaniel Hawthorne's classic, "Snow Image," now being written by Edward Hope, noted magazine writer and novelist. Another is "Understudy," an original written by Jo Swerling and now being adapted by Cyril Hume. And the third is a special TV adaptation of "Turnip's Blood," the Rachel Maddux novel.

There will be no continuity to the Ford Theatre series, with each presentation an entity of its own. The stars, too, will differ from film to film.

Although Spyros P. Skouras, president of Twentieth Century-Fox, told stockholders in New York in May that there would be a merging of the film and television industries to their "mutual benefit," and that 20th-Fox was working on plans for the production of special films for home television, Darryl F. Zanuck, vice-president in charge of production at the studio, said here Tuesday that he knew of no such project on the coast.

Peter Levathes, short subjects sales manager and director of TV for 20th-Fox, told the HERALD the company definitely was studying various possibilities and was surveying the economic potential of the field. "Every company is in television in one way or another," Mr. Levathes said. "We have the Eidophor and a television newsreel which is extremely successful and about to be expanded.

Advises Caution in Going Into Television Medium

"Paramount has invested in Telemeter and the Lawrence color tube. We can't afford to go off half-cocked into TV film production. After all, this is something quite new to us—making product that must sell something. Our standards differ from those of the advertising agencies and the broadcasters. And there is no point in rushing into something we may later regret."

At Republic, as at Universal, the television subsidiary, Hollywood Television Service, operates independent of Republic Pictures. At Monogram, the only other studio with an active TV subsidiary, Interstate Television Corporation maintains no regular contract list and has no policy for or against interchangeability.

BIG FILMS FOR WORLD MARKET IS FOX RECIPE

Zanuck, in from Europe, Cites Policy Change; He'll Only Supervise

by MARTIN QUIGLEY, Jr.

The answer of Twentieth Century-Fox to the challenge of current industry conditions is a decision to alter long-standing production policy.

This "radical change in studio policy" was announced June 10 in New York by Darryl F. Zanuck, vice-president in charge of production. In order to devote full time to the implementation of the program Mr. Zanuck said that he personally would not produce any pictures for two years.

The new 20th-Fox program will concentrate on the production of important subjects expected to attract large audiences in the world market. It is the intention to make these major films on reasonable budgets. To be eliminated are film topics thought to be of interest only in the domestic market and the general run of low budget pictures.

Major points made by Mr. Zanuck were:

1. **"We shall concentrate on important subjects."**
2. **"We are convinced that low budget pictures made as such can add nothing to the future of the industry."**
3. **"We know a large international audience awaits pictures that merit attention."**
4. **"We believe that great motion pictures can be made at a reasonable cost without losing the qualities of entertainment."**
5. **"We believe the price factor is as important as the subject matter."**

As an introduction to his announcement of the change in policy Mr. Zanuck said, "We have come to the conclusion that the only way of defeating the downward trend in attendance is by concentrating on important subjects. While there is nothing startingly new in such a statement, we mean it. We are convinced that low budget pictures, made as such, can add nothing to the future of this industry. We are convinced that a large international audience awaits pictures that interest such an audience and that merit its interest.

"For this reason," Mr. Zanuck continued, "we are going to attempt during the balance of this year and next year to make a larger percentage of important productions than we ever attempted."

Herald photo

DARRYL F. ZANUCK

To illustrate the type of pictures he had in mind the 20th-Fox production chief listed the following films which have been recently completed, are now shooting or are in advanced stages of preparation: "The Robe,"—"one of the most important undertakings ever attempted in the motion picture industry"; Ernest Hemingway's "Snows of Kilimanjaro," produced by Mr. Zanuck and in his words, "second only to 'The Robe' in importance"; "My Cousin Rachel"; "There's No Business Like Show Business," by Irving Berlin; "Call Me Madam"; "Gentlemen Prefer Blondes"; "Stars and Stripes Forever," a musical biography of John Philip Sousa; "Tonight We Sing," Sol Hurok story; "The President's Lady"; "The Way of a Gaucho," made in Argentina; "What Price Glory," "Les Miserables," "Monkey Business," "Lure of the Wildnerness," "Pony Soldier," "Bagdad on the Subway," five short stories by O. Henry; "Man on the Tight Rope," "The Farmer Takes a Wife" and "Niagara."

Sees Price Factor as Important as Subject

On the subject of budgets Mr. Zanuck said, "We believe that great motion pictures can be made at a reasonable cost without losing the qualities of entertainment. We believe that the price factor is as important as the subject matter. We are in business to stay in business. We can only do this successfully if we can make a program of important pictures and if we can make them at a sensible price. Too much money has been spent on invisible quality."

Inevitably the attentions on important pictures will result in a decrease in over-all production, it was noted. "We will make fewer pictures and may make considerably fewer," Mr. Zanuck said. He cautioned that the production schedule had no direct relationship to the release schedule and the company might release more films, the same number or fewer but that was a decision to be made by the distribution department. In 1951 the studio made 37 films and this year it expects to complete 29 or 30. Most of the films being made are in color by Technicolor.

In answer to a question about the studio's plans for production of short films for television Mr. Zanuck said, "We have no plans for the production of shorts for television."

Mr. Zanuck noted that most successful pictures in the domestic market generally have been equally successful in Europe. Exceptions are some types of musicals because only the speaking is dubbed and the singing is in English. This means, Mr. Zanuck said, that audience appeal is lost. The result is that "foreign audiences don't like musicals as we do." On the other hand musicals with a special flavor or with selections from operas are well liked in the world market. Mr. Zanuck said, "We are not going to make as many musicals as in the past. The musicals we make will be those with a great reputation in America or subjects with appeal at home and abroad."

In response to a query about the absence of what are usually called "message pictures" from his production plans, Mr. Zanuck replied, "I have nothing against message pictures. I have made a lot of money with them. I don't know of any new controversies. I am waiting for someone to dramatize the right subject."

Mr. Zanuck denied, as Spyros P. Skouras, president, did recently, that any major changes were to be made at the studio. Mr. Zanuck said, "Joseph Moskowitz (20th-Fox vice-president and eastern studio representative) will continue to maintain an office in New York but he is coming to the coast as one of my executive assistants." Mr. Zanuck also denied that there would be any changes in the duties of Lew Schreiber, executive manager in charge of studio operations and executive assistant to Mr. Zanuck, or of Julian Blaustein, executive producer.

Siegel to Be Coordinator Of All Musical Films

He explained, as announced several weeks ago, that Sol C. Siegel would be coordinator of all musical pictures. Also he said that Leonard Goldstein, former production executive at Universal International, was not going to join the 20th-Fox studio.

At the conclusion of the press conference Mr. Zanuck made it clear that he realized the importance of the domestic market. "I have lost no faith in American audiences" were his words. Also he pointed out that several films are doing more business than at the high point of World War II. The domestic gross of "David and Bathsheba" will reach between $6,000,000 and $7,000,000, a greater sum than any 20th-Fox film ever has recorded in the domestic market.

Shout it From the Housetops!

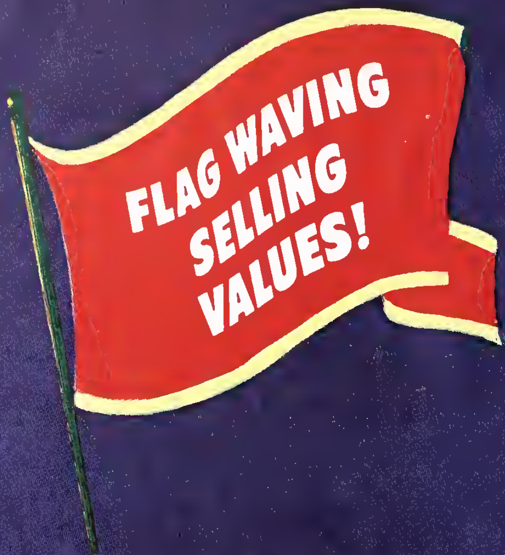
Let The Flags Wave!

PARAMOUNT Makes The Next 6 Months The BIGGEST In Industry History!

The product Paramount concentrates into the 6 months starting in July, is, we believe, without precedent in our industry. Every single one of these pictures is the kind of top-quality merchandise that in the past came along only occasionally and was considered as a "special." In these 13 pictures plus-values abound—big stars—big production—A MUSICAL A MONTH. AND 9 OUT OF 13 ARE IN COLOR BY TECHNICOLOR.

The tremendous financial investment represented by these pictures and the decision to release them one right after another accent Paramount's conviction that the months ahead can be made the most profitable in the history of exhibition. The big, eagerly wanted entertainment these pictures constitute can solve most of the complex problems challenging exhibitors today.

So we say: "Shout it from the housetops! This is the biggest six months line-up of money-making attractions ever—from Paramount or any other company! Here they come, from July Fourth thru New Year's Eve . . ."



THE GREATEST MONEY SHOW ON EARTH . . . general release in July! Attendance figures are almost incredible in the limited pre-release dates, set up to exploit it for you! From its long-run record of 11 weeks at Radio City Music Hall—right down the line—there's never been any screen attraction to equal it!

In medium-size towns as well as in large cities, it's the phenomenon of show business. For instance—in Bangor, Maine—Waterloo, Iowa—Palo Alto, California—Greenville, South Carolina—Fort Wayne, Indiana—it played to attendance totaling from 51% to 110% of the *entire population!*

Cecil B. DeMille's

THE GREATEST SHOW ON EARTH

Color by
TECHNICOLOR

starring

BETTY HUTTON · CORNEL WILDE
CHARLTON HESTON · DOROTHY LAMOUR
GLORIA GRAHAME and JAMES STEWART

FLAG WAVING
SELLING
VALUES!

THIS TERRIFIC MUSICAL WILL BE THEIR GREATEST GROSSER! Packed with laughs—thrills—big production! Martin & Lewis, who broke all highs in "At War With The Army" and "Sailor Beware," are "in service" again—this time as paratroopers! When they "hit the silk," *all* records will come tumbling down!

DEAN MARTIN and JERRY LEWIS
in HAL WALLIS' production

JUMPING JACKS

co-starring
MONA FREEMAN with DON DeFORE · ROBERT STRAUSS

FLAG WAVING
SELLING
VALUES!

NOW FOR THE MASS AUDIENCE W. Somerset Maugham, author of "Trio" and "Quartet," writes a picture packed with hilarity! All about the daring, foolish things people sometimes do for love . . . the spinster alone on a boat with five men . . . the cabaret entertainer's leap for life to recapture the lover she thought she had lost!

W. SOMERSET MAUGHAM'S

ENCORE

starring
GLYNIS JOHNS · NIGEL PATRICK · KAY WALSH
ROLAND CULVER · RONALD SQUIRE

FLAG WAVING
SELLING
VALUES!

THIS BIG ONE is by the author of "A Place In The Sun"—made by the producer-director of "The Best Years Of Our Lives." This is a woman's picture . . . every woman will love it . . . every woman will tell her friends! Two of the greatest stars possible! Romantic drama about a girl of whom it might be asked: Did she do wrong . . . or only what every woman dreams of doing?

LAURENCE JENNIFER
Olivier · Jones
in WILLIAM WYLER'S production

Carrie

with
MIRIAM HOPKINS · EDDIE ALBERT

From the American classic, "Sister Carrie" by Theodore Dreiser

---

FLAG WAVING
SELLING
VALUES!

THE SCREEN'S MOST SENSATIONAL STORY OF RACKET-BUSTING! This is really dynamite! Big city corruption . . . with an aroused public finally reaching the drama-loaded turning point and striking back! Strong star-names give added weight to this sock thrill material.

WILLIAM EDMOND ALEXIS
HOLDEN · O'BRIEN · SMITH in

KILLING SYNDICATE
GANGS THREATEN
COP
RACK

The Turning Point

FLAG WAVING SELLING VALUES!

REMEMBER "PALEFACE"? THIS IS A BIGGER MUSICAL! Funnier gags! Bigger production! Bob's great! Jane's more sensational than ever! And these big boxoffice plus-elements — Roy Rogers and Trigger . . . and "Wing Ding," a catchier song than even "Buttons and Bows"!

BOB HOPE · JANE RUSSELL · ROY ROGERS

in

AND "TRIGGER"

SON OF Paleface

Color by TECHNICOLOR

FLAG WAVING SELLING VALUES!

NOT SINCE "TWO YEARS BEFORE THE MAST" has there been such an exciting sea picture! Pirates storming fortresses . . . surging mob scenes . . . terrific action! Fighting ships in furious sea-battle! And adventure! And romance!

JOHN PAYNE · ARLENE DAHL · FRANCIS X. SULLIVAN

in

CARIBBEAN

Produced by WILLIAM H. PINE
and WILLIAM C. THOMAS

Color by TECHNICOLOR

FLAG WAVING
SELLING
VALUES!

A BIG TECHNICOLOR MUSICAL with a *new* Betty Hutton, who sings 21 songs! Big production numbers! Gowns that will make the women drool . . . and an exciting, new leading man that'll make 'em flip! Betty was never so boxoffice as right now following her triumph in "The Greatest Show On Earth" and her record-shattering appearances at the New York Palace.

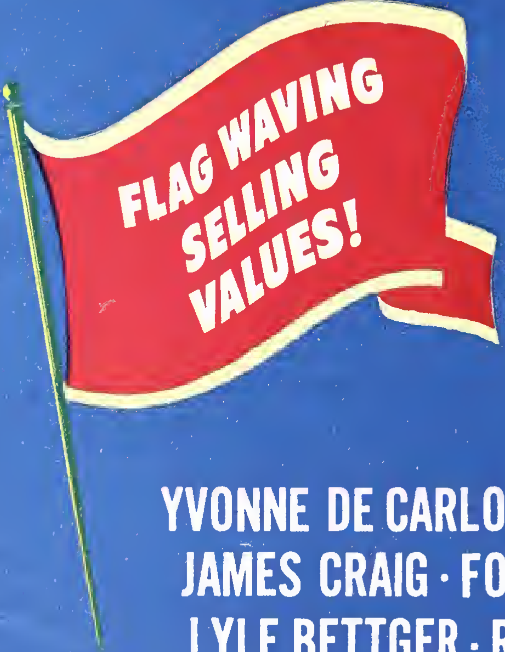
BETTY **HUTTON** · RALPH **MEEKER**

in

SOMEBODY LOVES ME

A PERLBERG-SEATON
PRODUCTION

Color by
TECHNICOLOR



NAT HOLT'S BIGGEST SPECTACLE . . . a mighty sea adventure! Underwater duel between sailors and man-eating sharks . . . a savage mutiny . . . exotic Polynesian love dances . . . and a great many other ticket-selling elements!

YVONNE DE CARLO · JOHN IRELAND
JAMES CRAIG · FORREST TUCKER
LYLE BETTGER · RICHARD ARLEN

in

HURRICANE SMITH

Color by
TECHNICOLOR

Produced by NAT HOLT

FLAG WAVING
SELLING
VALUES!

THIS IS A SMASH TECHNICOLOR MUSICAL . . . hand-tailored for Bing and Jane and the boxoffice! It's got big production numbers! It's gay! It's got gorgeous girls! Remember Bing and Jane singing "Cool, Cool, Cool of the Evening"? Wait'll you hear 'em sing: "Zing A Little Zong"! You'll say it's even zingier!

BING **Crosby** · JANE **Wyman** · ETHEL **Barrymore**

in

JUST FOR YOU

Color by
TECHNICOLOR

FLAG WAVING
SELLING
VALUES!

BIG, EXCITING ENTERTAINMENT! Crammed with action . . . big battle scenes. Charlton Heston, sensational star of "The Greatest Show On Earth," plays the white man, brought up as an Indian, torn between his savage blood-brothers and his own white people!

THE SAVAGE

Color by
TECHNICOLOR

starring
CHARLTON HESTON
SUSAN MORROW · PETER HANSON
JOAN TAYLOR

FLAG WAVING
SELLING
VALUES!

HERE'S ONE TO MAKE YOU SHOUT "HURRAY!" Bing, Bob and Dotty take to the "Road" again in the kind of picture your tongue has been hanging out for . . . a big musical loaded with big scenes . . . gags . . . songs . . . Bali-Bali girls! And it's the first "Road" hit in Technicolor!

BING CROSBY · BOB HOPE · DOROTHY LAMOUR

in

ROAD TO BALI

with

MURVYN VYE

Color by
TECHNICOLOR

FLAG WAVING
SELLING
VALUES!

THRILLING ADVENTURE AND ACTION! A giant, roaring forest fire as its big climax! The man who knows big screen spectacle best—showman of showmen, Cecil B. DeMille, says about it: "'The Blazing Forest' is filled with as much thrilling adventure and action as a three-ring circus!" Take it from there, Mr. Exhibitor!

The BLAZING FOREST

starring **John Payne**

WILLIAM DEMAREST · AGNES MOOREHEAD
RICHARD ARLEN · SUSAN MORROW

Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

Color by
TECHNICOLOR

PRINTED IN U.S.A.

PARAMOUNT NEWS and SHORTS are better than ever—to make your whole show "The Best Show In Town"

TEXAS COMPO GOES ALL THE WAY IN PROMOTION

Proves in 3-Day Meet in Dallas Enthusiasm Can Go Long Way in Selling

DALLAS: Some 1,000 motion picture people including top executives from exhibition, distribution and production, gathered here this week under the auspices of the Texas Council of Motion Picture Organizations, to discuss, in practical terms, the industry's problems of public relations and promoting better business for theatres at large.

Pointing up the fact that the three-day conference, which started Monday, was not to deal in generalities, was the "Production Preview" at the Palace theatre attended by some 350 executives. A lengthy string of clips from films due to be released in the immediate future were screened, with Eric Johnston, president of Motion Picture Association of America, providing the commentary. The talk following the showing was concerned mainly with exploitation ideas.

Circuits and Exhibitor Units Hold Meetings

The Texas COMPO meeting was also the occasion for a number of other gatherings held by the regional units of Allied and Theatre Owners of America (Theatre Owners of Texas), Rowley United Theatre Enterprises, Jefferson Amusement Co., Ezell and Associates, and the Independent Drive-in Theatre Owners. The congenial and optimistic air from the Texas COMPO talks was carried over to the noon and luncheon meetings of these other groups, making Dallas this week a kind of rialto of the film industry.

The Texas COMPO meetings were held at the Hotel Adolphus and the Variety Club headquarters. Delegates began to arrive at the weekend, one of the first being actor Ronald Reagan, president of the Screen Actors Guild, who addressed the conference Tuesday; spoke at a luncheon honoring John Rosenfeld, who is marking 25 years as amusements editor of the Dallas *Morning News;* and did another industry selling job at a Junior Chamber of Commerce meeting.

Rotary Club Honors Depinet at Luncheon

Another prominent industry personality, Ned E. Depinet, RKO Pictures president, stepped away from the sessions for a while to tell the Rotary Club about the motion picture industry of America. The occasion was a meeting honoring Mr. Depinet.

Meanwhile, it was evident from the spirit of the delegates early in the sessions that, at least on this occasion, there would be no problems of unity of purpose. This sparked reports that depending on the success of the Texas COMPO conference, other similar gatherings might be held in various key areas throughout the country.

LICHTMAN THIRD MAN ON COMPO COMMITTEE

The three-man administrative unit heading the Council of Motion Picture Organizations pending the appointment of a president was completed this week with the naming of Al Lichtman, Twentieth Century-Fox's head of distribution, as the Motion Picture Association of America representative. The other two members, previously named by their respective groups, are Trueman Rembusch for Allied States Association and Sam Pinanski of Theatre Owners of America. The three-man group probably will meet at an early date to map the COMPO activities approved by the board last February, and possibly to name a new executive vice-president to succeed Arthur L. Mayer, who resigned last spring. Since Mr. Mayer's departure, COMPO's affairs have been in the hands of Robert Coyne, special counsel, and Charles McCarthy, public relations director. William C. Gehring, executive assistant general sales manager of 20th-Fox, is Mr. Lichtman's alternate on the COMPO administrative three-man group.

Al Lichtman

Some 1,000 persons were invited to Dallas and the early signs were that a pretty full complement would be in attendance. Among others asked to be present were the Governor of Texas, political and community figures, and of course the heads of the production and distribution companies, prominent exhibitors, delegates from the various unions and production guilds, and the trade press.

It was Robert J. O'Donnell and Col. E. A. Cole, who struck the keynote of the actual purpose of the conference. They said before the opening that the sessions would deal directly with exhibition-community relationships instead of the usual intra-industry discussions, and in this respect would be "unlike previous industry gatherings."

A sidelight of the air of harmony and cooperation of the Texas COMPO talks was the meeting called by John Rowley, chairman of the Southwestern Region of TOA, of the organization's second area grievance panel.

Tuesday was general assembly day, and this was followed by a special luncheon honoring Billy Graham, the evangelist, who was a keynote speaker at the conference. Other speakers were L. M. Rise, theatre attorney; Phil Isley and Mr. O'Donnell.

Among those scheduled to represent the Hollywood film colony were David O. Selznick, Alice Faye and Phil Harris, Carey Wilson, William Perlberg, president of the Screen Producers Guild, Robert Lippert, George Murphy and Robert Taylor.

Robert Coyne, special COMPO counsel, spoke on Tuesday and said he believed the novelty of television was wearing off and it was now time for the film industry to step in and re-establish its status with the public by returning to "old style" showmanship. "We need more promotion, more advertising, and more of the old showmanship of beating the bushes with publicity," he said.

Television Is Due In Southwest Area Soon

Adding emphasis to Mr. Coyne's remarks was the fact that Texas exhibitors were preparing to start competing against live television shows which will be brought into the Southwest within the month by extension of the coaxial cable. The cable will be laid in time to bring in live telecasts of the political conventions in Chicago.

Another speaker, Henderson M. Richey of MGM, told the Allied Independent Theatre Owners of Texas, that the film industry is allowing people to lose the habit of going to theatres. Lack of showmanship, he said, was much responsible for this.

On Wednesday, the final day of the meeting, it became clear that one of the big problems currently on the minds of industry executive is the 20 per cent Federal admissions tax. Determination was expressed to take steps to get the tax repealed.

Sees Industry Passing Into Manhood Stage

Among the final day's speakers were Abram F. Myers, board chairman and general counsel of Allied States, who, speaking of television, observed that the big struggle was in television's trying to get film production to further its business. Of the film industry, Mr. Myers said it was a great industry passing from adolescence to manhood.

Mr. Coyne depicted the industry as a mosaic of small theatre owners and not just a few Hollywood and New York tycoons. "Next to church and home, the industry is an institution fighting for the American way of life," he declared. Mr. Depinet told the meeting that Texas had fulfilled the dream of the national COMPO organization and that it had made invaluable contributions to it.

Terry Ramsaye Says

TELEVISION ADJUSTMENTS — The process of fitting television into the communications pattern is inevitably accompanied by confusions in the status quo ante of the world of communications, in which the press is immediately concerned.

The latest manifestation was in the incident at the Eisenhower press audience in Abilene in which, despite adverse "arrangements" television insisted on attending and reporting, thus going directly on the air, while the press was under constraint to remain seated with no dashing to the wires, while the mass interview was in progress. The arrangers did not dare a national antagonism of the big new medium by literally throwing television out. In effect the press of the printed word was scooped for a part of the audience by the swift and simultaneous TV report. Despite all objections, the theory would be for protection of slower facilities like mail or pigeon post against the wire services. Let 'em fight it out.

Restrictive efforts concerning TV hitherto have been based somewhat on political finagle but more basically on the fact that the physical apparatus of the electronic equipment is invasive of the scene, turning august, official and perhaps even important functions into movie sets, beset ever with cameras, cables, lights and working crews—somewhat more conspicuous than the reporter's pencil or the microphones of radio. The still photography of the newspaper camera has made vast strides in penetration of events since the invention of the flash bulb. Once every indoor picture involved a magnesium powder explosion and a cloud of smoke.

In time television will largely have its way, in part by technological development, in part by adjustment of acceptance, official and public.

* * *

THOSE "CLIPS"—In the flow of publicity material which sweeps across this desk is a release about a newsreel attention to a patriotic cause. It refers to it as a 190-foot "clip." That is part of what is the matter with the status of the newsreel. In the trade parlance everything in the newsreel seems to be a clip. The suggestion conveyed makes one think of a Thursday night salad tossed together by the maid out of what the cook left in the refrigerator on her day off. The terminology derives from shop talk, the nonchalance with which motion picture industry odd-jobs are tossed to the newsreel, and the sidewalk patter which too often invades some media of motion picture journalism. Screen time in a newsreel is valuable and expensive, in several directions. If a subject rates newsreel attention it is a subject, a story. Clips are scraps on the cutting room floor. Also both the dignity and the effective screen functioning of the newsreel might be better maintained if it were not so constantly being made the errand boy of the industry. Its position is cursed with some of the same executive policy which refers everything that it does not know how to handle to the publicity department.

* * *

NEWSPAPERING—By steps not even lightly noted by the great majority the newspaper press continuously evolves under a levelling commercial pressure as irresistible as the flow of glaciers. The great majorities are taking over. Recent figures declare that 729 newspapers have vanished in twenty years, by processes of merger, suspension or failure. Circulations have grown with those concentrations, while more and more the papers are the tracts of merchandisers to the masses. Since 1939 advertising space has increased from 48 per cent to 60, at of course the expense of editorial space. This is the period in which advertising has become a show business.

A current manifestation more definite than conspicuous comes in the changing face of the Hearst journals, ever growing calmer. Note how Westbrook Pegler was off to Europe, apparently for a cooling-off of some of his high belligerency, which in some aspects was no aid to circulation. Note incidentally that so far as routine observation has discovered, the name of Marion Davies has not bedecked the movie columns of Louella Parsons since the day that William Randolph Hearst died. That day was the beginning of a new order in the most conspicuous single sector of the American press. That was because it was the end of the greatest single personal career in journalism. His journalism was the instrument and high seat of a barony. What he left behind was not a barony but a business, as which it is now being conducted by his son, William Randolph, Jr.

Now it seems that local Hearst editors may make their own decisions even about the copy of columnists, including those personal choices of Hearst-the-Editor, Mr. Pegler and George Sokolsky. Mr. Sokolsky is said to be acquiring increased attention, also Louella seems to be holding her own with her movieland.

Arbitration Unit Meets On Monday

The second phase of the Industry Arbitration Conference will get under way Monday, June 16, at the Hotel Astor in New York.

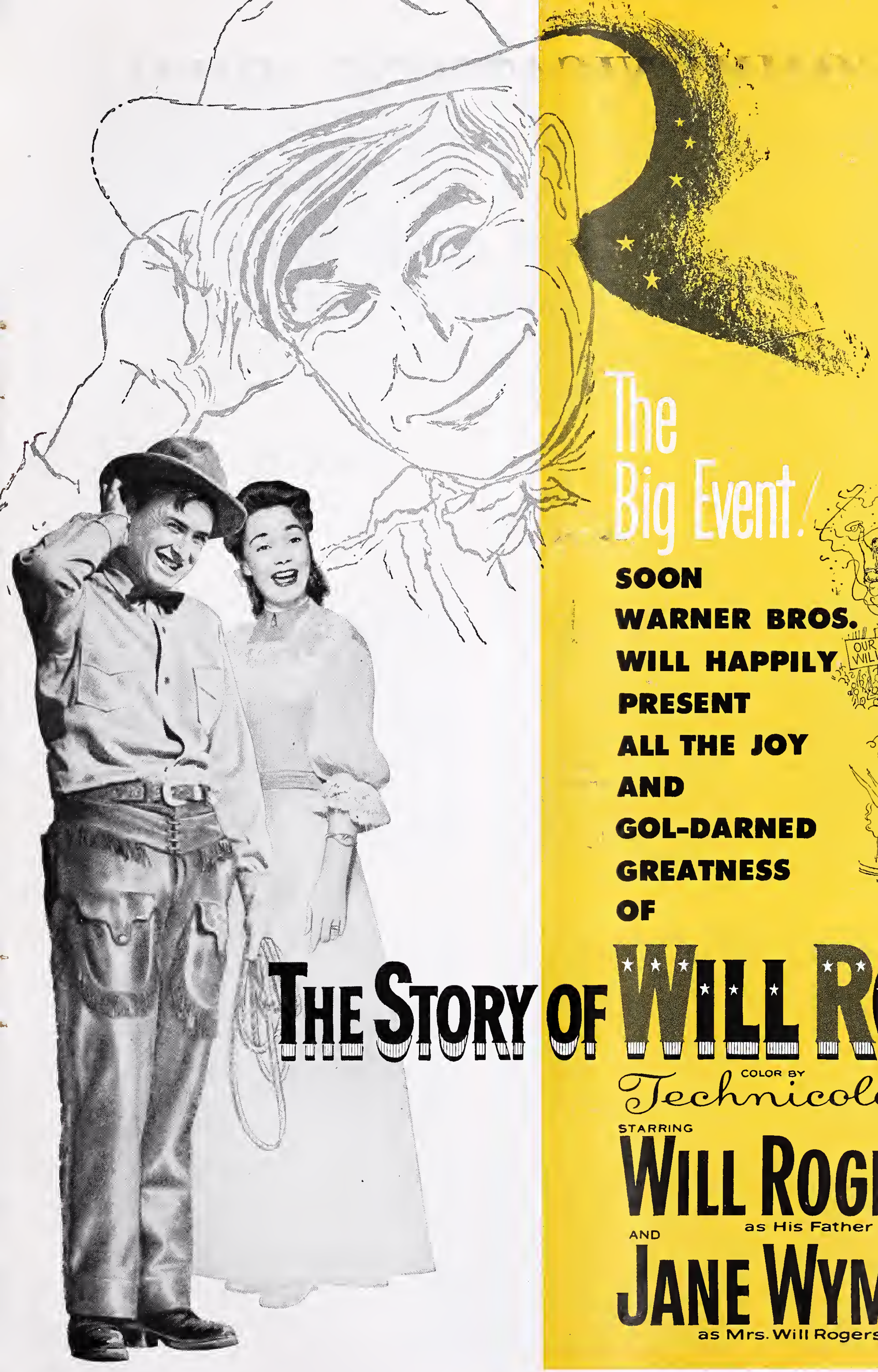
The gathering will mark the resumption of discussions begun at the first series of meetings which went through the week of April 22. At the conclusion of those talks, it was decided that a rules committee, headed by Herman M. Levy, draft into legal form the conclusions, decisions and agreements reached by the delegates who were to resume their deliberations May 26. Later the date for the second meeting was moved to June 16.

In recent weeks, the rules committee, composed of Mr. Levy, Mitchell Klupt of Metropolitan Motion Picture Theatres Association, Milton Weisman of Independent Theatre Owners Association, L. S. Hamm of Western Theatre Owners, Austin Keough of Paramount, Robert W. Perkins of Warner Bros., and Adolph Schimel of Universal, met almost daily to speed completion of the legal document. Abram F. Myers, general counsel of Allied States Association, was also on the committee, but pressure of other business kept him from attending the New York sessions.

This week, it was learned that the legal document is expected to be ready in time for submission and study by the delegates attending the meeting on Monday. The document puts into legal terminology the arbitration framework decided upon thus for at the first meeting. This included: An organizational plan; grass roots participation; conciliation; selection of arbitrators; some arbitrable subjects; damages, and use of counsel. One of arbitration's knottiest problems—whether film rentals should be arbitrable—still remains to be decided.

Majors Approve Exhibit Plans for Ohio Fair

Plans of the Independent Theatre Owners of Ohio to stage an industry exposition at the Ohio State Fair this summer have received full major company cooperation, C. F. Pfister and Robert Wile, president and secretary, respectively, of the exhibitor group, announced this week after a series of meetings with home office officials in New York. At midweek, all but one of the major companies, as well as the Motion Picture Association of America, had approved the plan and pledged cooperation. Cooperation by Warner Brothers was awaiting word from Mort Blumenstock, vice-president at the company's Burbank studio. In addition to a motion picture exhibition at the state fair, the plan also contemplates repeat appearances at county fairs in Ohio, at the Indiana State Fair and in some other areas.



The Big Event!

OUR WILL
ROGERS FOR PRESIDENT
ZIEGFELD FOLLIES

**SOON
WARNER BROS.
WILL HAPPILY
PRESENT
ALL THE JOY
AND
GOL-DARNED
GREATNESS
OF**

THE STORY OF WILL ROGERS

COLOR BY
Technicolor

STARRING
WILL ROGERS, JR.
as His Father
AND
JANE WYMAN
as Mrs. Will Rogers

WITH
CARL BENTON REID · EVE MILLER · JAMES GLEASON · SLIM PICKENS
NOAH BEERY, JR. · MARY WICKES · STEVE BRODIE · PINKY TOMLIN AND **EDDIE CANTOR** AS HIMSELF

SCREEN PLAY BY
FRANK DAVIS AND
STANLEY ROBERTS

BASED ON THE SATURDAY EVENING POST STORY,
"UNCLE CLEM'S BOY" BY MRS. WILL ROGERS

PRODUCED BY ROBERT ARTHUR DIRECTED BY **MICHAEL CURTIZ** ORIGINAL MUSIC BY VICTOR YOUNG

TWO COMMUNICATIONS MEDIA DISCOVER MUCH IN COMMON

by FLOYD E. STONE

IT may become an institution, this meeting of the minds between the industry and those other opinion makers, the publishers and editors of the press.

The sponsors hope so. They plan more, after the hugely successful symposium Wednesday, June 4, atop Talcott Mountain, near Hartford, Conn.

The sponsors in this instance were the *Hartford Times,* run by a very energetic man of good will among publishers, Francis S. Murphy, and the Motion Picture Association of America, cooperating. The latter feels the idea may well be repeated in other sections.

Setting Ideal for Friendly Discussion of Problems

The meeting of the minds was good for two reasons. Firstly, the scene; and secondly, the subjects. The scene was the 400 acres of virgin woodland atop the mountain, and the 150 foot eyrie and mansion known as Times Tower. Magnificent vistas, luxurious appointments, refreshments and food (a sheep barbecue, served at long tables in the meeting tent), an easy initial socializing between men of the two industries; and then a settling at the table to a discussion of the industry's problems, and also an airing of viewpoints.

The subjects were mainly advertising rates, for which the industry, its spokesmen asserted, has been penalized overlong and unjustly—and the content of films, with its concomitant, censorship.

The industry spokesmen were Eric A. Johnston, president of the Motion Picture Association of America, whose call for a community of interest in the battle against governmental controls and censorship drew warm applause, and representatives of the industry's companies and talent.

Reagan Treats Editors To Defense of Hollywood

These were Ronald Reagan, actor and president of the Screen Actors' Guild, whose warm defense of Hollywood was an interesting subject for newspaper men whose columns have so often carried news extremely harmful to the industry's public relations; and Oscar Doob, vice-president and advertising executive for Loew's, Inc., who in a frank appraisal of newspaper attitudes nevertheless persisted in a plea for lower advertising rates.

Mr. Doob's declaration that it was time the practice of premium advertising rates for amusements be ended brought strong reply from men who said film news received special treatment and extra space. And Mr. Doob countered with the frankness that newspaper movie pages are badly, carelessly, laid out and in general poor newspaper practice.

Also Harry Goldberg, Warner Theatres, advertising director, who decried a poor mouth attitude in talk about theatres, and voiced faith in the industry's future; and Leon Bamberger, RKO Radio sales promotion manager, who pointed up the interrelationship between the interests of exhibitors, merchants, and newspapers.

In the questions asked Mr. Johnston after his initial speech, a persistent theme was the function of the Motion Picture Production Code, with some of the newspaper men feeling the industry was responsible for what they said were pictures unsuitable for families, and for advertising in a similar vein. Mr. Johnston explained the mechanism of the Code Administration and that the industry did not operate by strict censorship, and was as free within limits of public decency as the press, and should not be asked to bear any more hobbles than a free press.

Some of the newspaper men in replying to industry charges that amusement rates are discriminatory, pointed up payment of percentages to national advertising agencies and to their own representatives as added burdens, and said they felt rates were too low.

Also raised were questions of theatre adaptation to the times. Courtesy, seating comfort, easy parking were mentioned as needed. One man asked for more "adult" pictures.

Show Lack of Understanding Of Industry Problems

The tenor of comment was similar to that of the public at large: an unfamiliarity with the keen problems of the industry, and a latent feeling it has many and peculiar responsibilities apparently beyond those of newspapers.

To whatever extent the discussion made the news men feel the motion picture is a medium of information akin to newspapers, the meeting was a gain, from the industry observers' viewpoint.

Among industry men present in addition to those named were James Totman, Martin Mullin, Harry Browning, Ray McNamara, John Murphy, Lou Cohen, Lou Brown, Harry Shaw, Art Moger, Floyd Fitzsimmons, E. M. Loew, George Landers, Herman Levy, Sid Mesibove, Francis Winikus, Charles E. McCarthy, Walter Murphy,

(*Continued on page 30*)

ONE-MAN DRIVE BRINGS AD RATE DOWN IN SAN MATEO

SAN FRANCISCO: A one-man campaign for more equitable theatre advertising rates in newspapers came to a successful conclusion June 1 when the *San Mateo Times,* San Mateo, Cal., announced it was removing theatre advertising from the amusement classification and placing it in the retail display rate structure.

Staged by Hal D. Neides, purchasing agent for Blumenfeld Theatres, the campaign got under way last March when Mr. Neides unsuccessfully approached the *Times* advertising manager. Other northern California showmen, saying "it's impossible to get anything out of newspapers," refused to join the crusade despite the fact that the newspapers had stopped giving free publicity to theatres—part of the agreement when ad rates were raised.

Mr. Neides then went straight to J. Hart Clinton, publisher of the *San Mateo Times,* pointing out the theatre's role in bringing customers to retail shopping areas. "Co-operation between the newspaper and the theatre is now more important than ever before," he said in a letter to Mr. Clinton, relating something of the theatre man's woes as a result of television competition.

"In the past," Mr. Neides said, "the so-called amusement rate charged by newspapers was established on the basis of free publicity, readers and art work. The practice of giving free publicity was discontinued some years ago, but the penalty amusement rate was never changed . . . we can see no reason why the theatres should pay higher rates than other regular advertisers, as we receive no preferred position."

After several meetings with the advertising department, the publisher notified Mr. Neides that "as an aid to the motion picture industry" the special rates were being removed.

"This rate adjustment is not general in our paper," he wrote, "in fact, we have recently raised our rates. However, because theatres have been outstanding advertisers with the *San Mateo Times* in the past, we desire to make this adjustment with the hope that additional space under the new rate will help with your present problem."

Commenting on the action, Mr. Neides said it points up the "crying need" for theatre men to stand together for their own interests rather than taking the "let-George-do-it" attitude. On behalf of Blumenfeld Theatres, he publicly thanked the *Times* for "the step in the right direction."

Eric A. Johnston admires the newspaper publishers' "Oscar" (a newsboy statuette) given him by Raymond Mickinney, standing, newspaper advertising representative. Seated is Francis S. Murphy, Hartford Times publisher, and host and sponsor of the symposium.

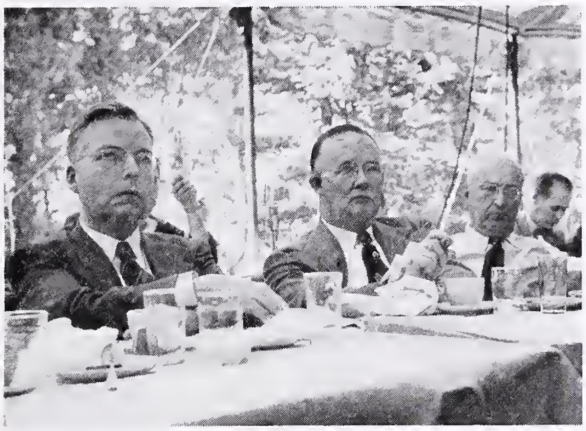
[Photos by the Herald]

Ronald Reagan speaks for the industry, at the left—giving an honest picture of Hollywood.

Oscar Doob speaks for the industry, above—asking a cut in newspaper ad rates.

THE FILM INDUSTRY MEETS THE PRESS ON A MOUNTAINTOP

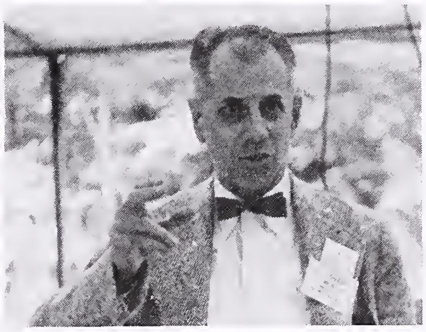
IN A TENT, on the magnificently scenic estate of the Hartford Times, atop Talcott Mountain, representatives of the industry, local and national, met, mingled, ate and drank, and argued with publishers, editors and film critics of Connecticut and Western Massachusetts newspapers. Some of it is here.



Warren Gardner, Meriden Record; S. H. Wendover, Meriden Journal; Thomas A. Haggerty, Winsted Citizen.

Lynn Bitner, of the Gannett chain of newspapers.

Bartlett Barnes, of the Bristol Press.



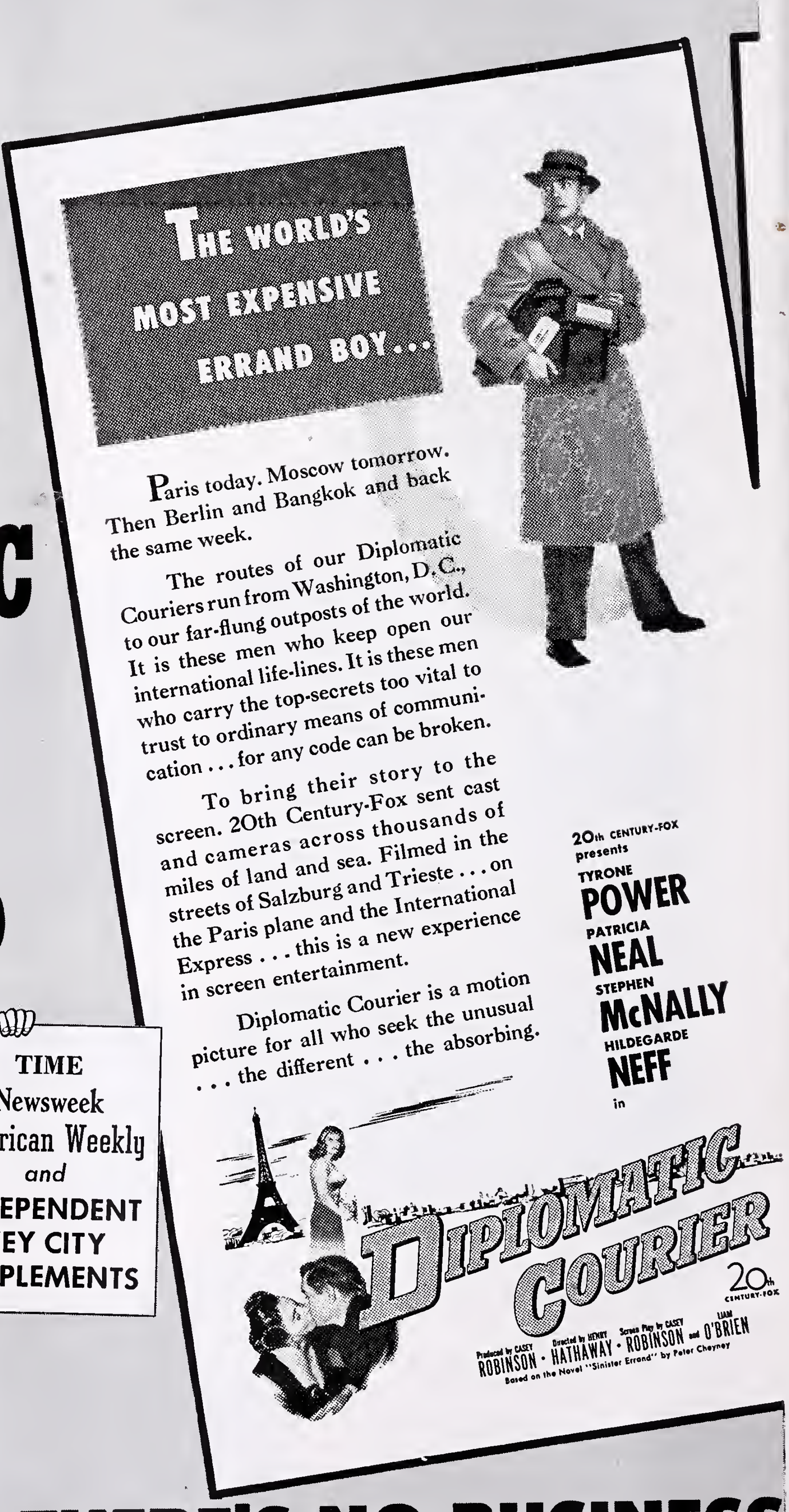
Above, Blanche Hixson-Smith, Meriden Record; William Foote, Hartford Courant; Wayne C. Smith, of the Meriden Record.

Above, center, Harley Rudkin, Spring field Daily News.

Above, extreme right, William Pape, who represented the Waterbury Republican American.

At the right, the general scene in the huge outdoor tent.

THESE NATIONAL ADS ARE PRE-SELLING "DIPLOMATIC COURIER" TO 133,000,000 READERS



THE WORLD'S MOST EXPENSIVE ERRAND BOY...

Paris today. Moscow tomorrow. Then Berlin and Bangkok and back the same week.

The routes of our Diplomatic Couriers run from Washington, D.C., to our far-flung outposts of the world. It is these men who keep open our international life-lines. It is these men who carry the top-secrets too vital to trust to ordinary means of communication . . . for any code can be broken.

To bring their story to the screen. 20th Century-Fox sent cast and cameras across thousands of miles of land and sea. Filmed in the streets of Salzburg and Trieste . . . on the Paris plane and the International Express . . . this is a new experience in screen entertainment.

Diplomatic Courier is a motion picture for all who seek the unusual . . . the different . . . the absorbing.

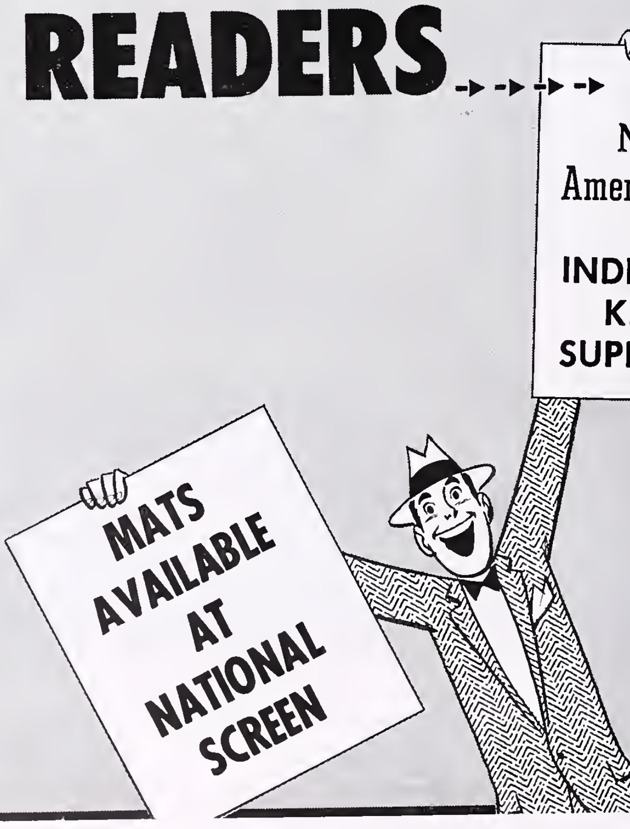
20th CENTURY-FOX presents
TYRONE **POWER**
PATRICIA **NEAL**
STEPHEN **McNALLY**
HILDEGARDE **NEFF**
in

DIPLOMATIC COURIER

20th CENTURY-FOX

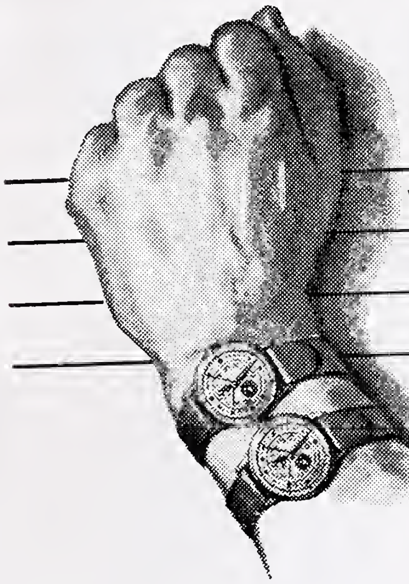
Produced by CASEY ROBINSON · Directed by HENRY HATHAWAY · Screen Play by CASEY ROBINSON and LIAM O'BRIEN
Based on the Novel "Sinister Errand" by Peter Cheyney

TIME
Newsweek
American Weekly
and
INDEPENDENT
KEY CITY
SUPPLEMENTS



MATS AVAILABLE AT NATIONAL SCREEN

THERE'S NO BUSINESS



THE MAN WHO WEARS TWO WATCHES...

He may be on the seat next to you in your trans-Atlantic plane . . . sharing your compartment on the Blue Train . . . in the adjoining cabin on the Queen.

And you'd probably never give him a second glance . . . unless . . . you happened to notice . . *he's wearing two watches!*

He is a Diplomatic Courier, and not only his life . . . but *yours* . . . may hang on the thread of a minute's mistake.

Filmed in the streets of Salzburg and Trieste . . . on the Paris plane and the International Express . . . this is a new experience in motion pictures.

You will go along on a mission.
You will share the danger.
You will feel the tension.

TWENTIETH CENTURY-FOX presents

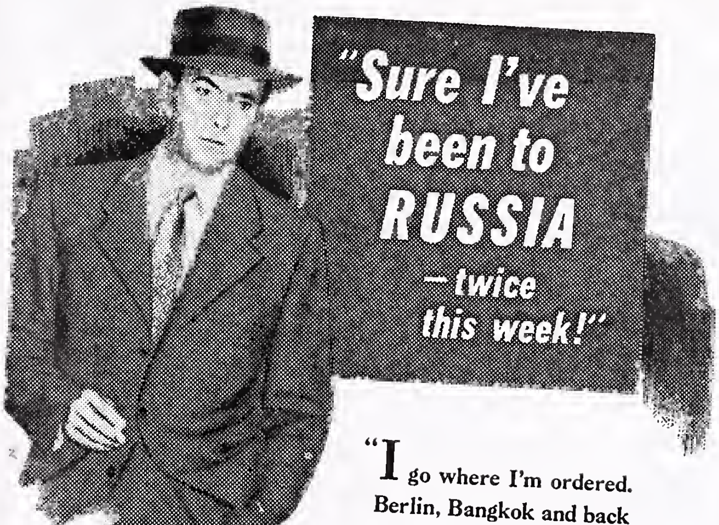
TYRONE **POWER** · PATRICIA **NEAL** · STEPHEN **McNALLY** · HILDEGARDE **NEFF**

DIPLOMATIC COURIER

20th CENTURY-FOX

Produced by CASEY ROBINSON · Directed by HENRY HATHAWAY · Screen Play by CASEY ROBINSON and LIAM O'BRIEN

Based on the Novel "Sinister Errand" by Peter Cheyney



"Sure I've been to RUSSIA —twice this week!"

"I go where I'm ordered. Berlin, Bangkok and back with a five-minute stopover. Washington, D.C., to the Kremlin overnight. To any of our far-flung outposts of the world on a moment's notice. I'm a Diplomatic Courier.

"I had just landed at Orly field in Paris. My chief met me at the airport and ordered me to go to Trieste immediately. There, at the railway station, I was to pick up . . . ."

20th Century-Fox sent cast and cameras thousands of miles to film this amazing adventure—on the Paris plane—the International Express—in the streets of Salzburg and Trieste!

You will know that you are seeing a motion picture unusual in the extreme . . . different in every sense . . . absorbing to the utmost!

TYRONE **POWER** · PATRICIA **NEAL** · STEPHEN **McNALLY** · HILDEGARDE **NEFF**

DIPLOMATIC COURIER

Produced by CASEY ROBINSON · Directed by HENRY HATHAWAY · Screen Play by CASEY ROBINSON and LIAM O'BRIEN

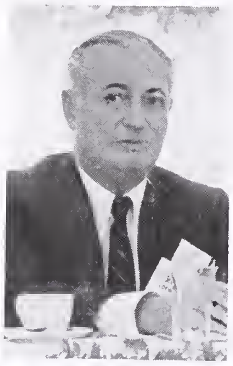
Based on the Novel "Sinister Errand" by Peter Cheyney

20th CENTURY-FOX

LIKE 20th CENTURY-FOX BUSINESS!

RATE CUT WOULD AID PAPERS, SAYS DOOB

Newspapers, in resisting the increasing pressure from exhibitors to establish retail theatre advertising rates, may very well be "resisting" to their own detriment, according to Oscar A. Doob, executive of Loew's Theatres.


Oscar Doob

In an interview in New York this week, Mr. Doob outlined his views on the situation and discussed something of the background of the exhibitor-newspaper relationship. The question, he said, had been brought sharply into focus at the recent gathering in Hartford, Conn., called by the publisher of the *Hartford Times* that newspaper men and theatre men might air any mutual problems.

Speaking at the Hartford meeting, Eric Johnston, president of the Motion Picture Association of America had asked, "Why do movie theatres pay more for advertising space in newspapers than the store next door?"

"That question started a lively discussion," said Mr. Doob. "Several newspaper executives spoke in defense of the premium movie rate—but it is difficult to defend a practice that has come down through the years and for which there is no modern excuse. There might have been, 40 years ago when movies were classed with fly-by-night peep shows, carnivals and street fairs.

"Newspapers, like any other old-line, tradition-steeped business enterprises, naturally resist any proposed change in price structure. Sometimes they resist to their own detriment."

Describes Early Incident

As an example of this "resistance," Mr. Doob described an incident which took place in New York about 15 years ago. Loew's Theatres, after having always relied on billboards and mailing lists, decided to switch to newspapers to promote their New York neighborhood circuit. At the regular movie rates then existing, such advertising would have been prohibitive. The company wanted to run a movie guide directory ad in each daily paper seven days a week.

When he approached the newspapers with the plan, Mr. Doob said, the response was "traditional." Nobody would tamper with existing rate cards. Three years later, however, the *Journal-American* decided to try the plan, and after much discussion—extending over weeks and months—the other papers followed suit by making acceptable proposals. The Movie Guide was launched. "This classification," Mr. Doob declared, "which was so bitterly opposed by the newspapers, has dumped more than $15,000,000 into their laps in its 12-year history.

"There no longer is any talk about the 'prostituting' of rates or the shattering of tradition," he continued. "A new tradition was started and New York neighborhood movie advertising today is big, acceptable business."

Good for Newspapers

He cautioned, however, that the idea of eliminating the premium theatre rate is only good if it is good for the newspaper. "I happen to think it *is* good for the newspaper—not just theoretically or ideologically but financially good. I am as convinced of that as I was that neighborhood rates would pour extra money into the New York newspapers.

"If you believe in newspaper advertising, as I do, then you want to use more of it than you can afford. The retail rate will enable you to do it, and will enable you to be on a par with your neighboring merchant."

Loew's Theatres, he said, has a standing offer to make a contract for space at the local retail card rate, with a promise to spend as much money next year as this year. "We even go a step further," he added, "and promise the newspaper never to nag or plague its editors for so-called free publicity space."

It's Mr. Doob's belief, however, that a switch to retail rates for theatres would actually bring about an increase in revenue. Theatre men, whom he described as "notoriously bad space buyers," might very well "bust out" with bigger and better and more frequent ads than ever.

In this connection, he said that he had heard that in Binghamton, N. Y., where several months ago the Gannett newspaper had granted theatres retail rates with a promise not to decrease total advertising budgets, the theatres already had gone far beyond the promised expenditures.

Urges an Experiment

Without suggesting "an irrevocable step," Mr. Doob said it is "about time for the newspapers to do something to help their old, faithful customer—the movies.

"If I were a publisher, I would experiment and offer retail rates for six months or a year, with the promises mentioned. If the thing did not work out, how much could be lost? The only way anything could be lost is for the exhibitors to break their word and make heels of themselves. That is inconceivable—for business reasons, if nothing else."

He declared that such an experiment, carried out successfully with exhibitors and newspapers in 20 to 40 cities throughout the country, would place the motion picture business in a position of self-respect and would "bring about a renaissance of showmanship that will mean money to us and to the newspapers.

"A score or two of successful experiments will go far toward convincing reluctant advertising managers that what we are suggesting is not as preposterous and unthinkable as they fear. The finest deal that can be made is a deal that benefits both parties; that is the kind of deal a retail rate would be!"

SYMPOSIUM

(*Continued from page 26*)

Maurice Shulman, Russ Ordway, Morris Kempner.

Also, Henry Needles, William Mortensen, John Joseph, Kenneth Clark, Manning Claggett, Al Corwin, Bruno Weingarten, A. M. Schuman, Ernest Grecula, Harry Feinstein.

Some of the newspaper representatives who attended were Leo Miller, managing editor and theatre editor of the Bridgeport *Herald;* Bartlett Barnes, business manager, *Bristol Press;* John R. Reitemeyer, publisher, William J. Foote, managing editor, John Sudarsky, business manager, *The Hartford Courant;* Wayne C. Smith, publisher, S. H. Wendover, managing editor; Mrs. Blanche Hixson Smith, theatre editor, and Warren Gardner, the *Meriden Record;* Fred N. Smith, editor, and Einar A. Gustafson, managing editor, the *Middletown Press.*

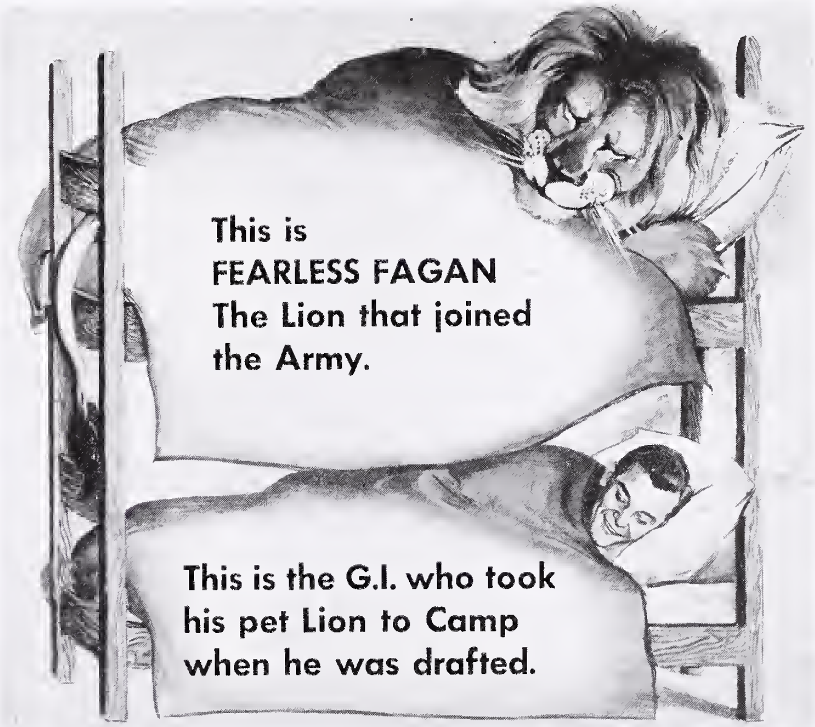
Also, E. R. McCullough, managing editor, *Stamford Advocate;* Walter Gisselbrecht, editor, and E. M. Stone, *Torrington Register;* William J. Pape, publisher, William B. Pape, assistant publisher, W. W. Vosburgh, managing editor, Waterbury *Republican-American;* Thomas A. Haggerty, managing editor, *Winsted Citizen;* Frank Kelly, managing editor, and Harley Rudkin, theatre editor, *Springfield Daily News;* Ward Duffy, associate editor, Carl Lindstrom, managing editor; Francis T. Ahearn, city editor; Richard Henderson, director of public service, Allan Widem, theatre editor, *Hartford Times;* Sherman Voorhees, *Future Springfield, Inc.;* Lynn Bitner, Gannett Newspapers; Vincent Jones, director of editorial offices, Gannett Newspapers.

Monogram Net Is Up Steve Broidy Reports

A $365,058 profit for the 39-week period ended March 29, 1952, was announced for Monogram Pictures Corporation and its subsidiaries Wednesday by Steve Broidy, president, prior to his departure for Europe. The figure compares with a net of $258,118 for the identical period the year before. Gross income, after eliminating inter-company transactions, amounted to $6,680,956 for the 39-week period ended March 29, 1952, compared to $6,351,802 in the corresponding period last year.

THESE TWO M-G-M PICTURES HAVE SPECIAL AUDIENCE APPEAL!

Girl reporter on the search for scandal gets surprise of her life!



This is FEARLESS FAGAN The Lion that joined the Army.

This is the G.I. who took his pet Lion to Camp when he was drafted.

"WASHINGTON STORY" TRADE SHOW JUNE 26th

The producer and writer of "Battleground" have collaborated on a new and exciting story that takes you behind the scenes of the national capital. Timely! Unusual!

M-G-M presents "WASHINGTON STORY" starring Van Johnson • Patricia Neal Louis Calhern • with Sidney Blackmer • Written and Directed by Robert Pirosh Produced by Dore Schary

"FEARLESS FAGAN" TRADE SHOW JUNE 27th

An uproarious comedy based on the true story that got nationwide newspaper publicity and a section in LIFE magazine. It's an exploitation natural.

M-G-M presents "FEARLESS FAGAN" • Janet Leigh • Carleton Carpenter • Keenan Wynn • and introducing Fearless Fagan (*Himself*) • Screen Play by Charles Lederer Adaptation by Frederick Hazlitt Brennan • Based On A Story by Sidney Franklin, Jr. and Eldon W. Griffiths • Directed by Stanley Donen • Produced by Edwin H. Knopf

CITIES AND SCREEN ROOMS FOR BOTH TRADE SHOWS:

"Washington Story"—June 26th
"Fearless Fagan"—June 27th

ALBANY	20th-Fox Screen Room	1052 Broadway	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Sm.	1638 Central Parkway	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1 P.M.
*DALLAS	20th-Fox Screen Room	1803 Wood Street	(see below)
DENVER	Paramount Screen Room	2100 Stout Street	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1:30 A.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2 P.M.

*(*Dallas Showing at 10:30 A. M. for "Washington Story" only*) • *(*Dallas showing at 2:30 P. M. for "Fearless Fagan" only*)

WHO SAID "SUMMER!" SAYS PARAMOUNT

PARAMOUNT production and distribution officials, in their schedule of 13 top productions for the last six months of 1952, have aimed a one-two punch, in support of the exhibitor, at heat, humidity and summer competition in general and that same pace is to be maintained, not only in July and August, but through the final months of the year.

Dean Martin and Jerry Lewis in "Jumping Jacks," a Hal Wallis production, lead the parade with a July release; followed closely by Somerset Maugham's "Encore." In the same month, Cecil B. DeMille's circus extravaganza in color by Technicolor, "The Greatest Show on Earth," starring Betty Hutton, Cornel Wilde, Dorothy Lamour, Gloria Grahame, and James Stewart, will go into general release throughout the country. Following in August will be William Wyler's "Carrie," starring Jennifer Jones and Laurence Olivier and "Son of Paleface," Technicolor with Bob Hope, Jane Russell, Roy Rogers.

"Just for You," Technicolor, and starring Bing Crosby, Jane Wyman and Ethel Barrymore, and "Caribbean," a Pine-Thomas production in Technicolor, starring John Payne and Arlene Dahl, are the two September releases. The first October offering will be "Somebody Loves Me," Technicolor, starring Betty Hutton and Ralph Meeker.

Also in October will be "Hurricane Smith," Technicolor, starring Yvonne DeCarlo and John Ireland. First of the two November releases will be "The Savage," Technicolor, starring Charlton Heston, Susan Morrow, Peter Hanson and Joan Taylor. The second is "The Turning Point," starring William Holden, Alexis Smith and Edmund O'Brien.

The 1952 Christmas-New Year's productions for December release will be "Road to Bali," Technicolor, starring Bob Hope, Bing Crosby and Dorothy Lamour and another Pine-Thomas film, "The Blazing Forest," Technicolor, starring John Payne.

The girl on the trapeze above is Betty Hutton, who soars mighty high with Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame and James Stewart in DeMille's "The Greatest Show on Earth."

Jane Russell, a beautiful brunette bandit, gives Bob Hope a close shave in "Son of the Paleface," right. Bob, a tenderfoot with a Harvard education, learns about the ways of the Old West from Miss Russell and co-star Roy Rogers in a sequel to "Paleface." In color by Technicolor.

Jennifer Jones and Laurence Olivier, above, star in William Wyler's production of "Carrie," a drama of a tragic love adapted from Theodore Dreiser's turn-of-the-century novel, "Sister Carrie." Mr. Wyler produced and directed.

Bing Crosby in his latest musical comedy in color by Technicolor, "Just for You," teams once again with Jane Wyman, above, with whom he had such success in "Here Comes the Groom." Co-starring with Crosby and Miss Wyman is Ethel Barrymore.

Betty Hutton, shown in a "black-face" number above, gets a change of pace in "Somebody Loves Me," a musical biography, in color by Technicolor, based on the lives of Blossom Seeley and Benny Fields, played by Ralph Meeker.

Romance, adventure and action—as indicated above by Richard Arlen and Forrest Tucker, highlight the Nat Holt production, "Hurricane Smith," which stars Yvonne DeCarlo, John Ireland and James Craig. It was filmed in color by Technicolor.

Featured in "The Turning Point" a newspaper crime drama starring William Holden, Edmund O'Brien and Alexis Smith, is sultry Carolyn Jones, above, as a girl who knows her way around the law. The picture was directed by William Dieterle and produced by Irving Asher.

Dean Martin and Jerry Lewis, in limbo at right, play havoc with the morale of high-ranking brass of the U. S. Paratroops in "Jumping Jacks," a a Hal Wallis production. Lewis, as indicated from his expression thinks he has made a great mistake by leaving his earlier duties in the Army ("At War with the Army") and Navy ("Sailor Beware").

In "Caribbean," a Pine-Thomas production in color by Technicolor, John Payne, shown at the right above, stars with Arlene Dahl and Sir Cedric Hardwicke in a tale of 18th Century piracy and revenge.

Glynis Johns, right, is a beautiful high-diver, in the "Gigolo and Gigolette" tale in "Encore," a dramatization of three Somerset Maugham short stories on the order of "Trio" and "Quartet."

If you loved

THE **FUN**
OF **"MIRACLE ON 34th ST."**

THE **HAPPINESS**
OF **"GOING MY WAY"**

THE **HILARITY**
OF **"YOU CAN'T TAKE IT WITH YOU"**

This one's for *YOUR* BOX-OFFICE!

Nobody,

UNIVERSAL-INTERNATIONAL
presents

SALLY

Universal International

U-I MAKES THE PICTURES

but NOBODY has "drag" like SALLY!

SHE'S GOT A PERSONAL PULL WITH A SAINT

Want Joe to get a black eye?..Want a date with that blonde?
Want to be happy?..Just ask Sally to put in a pitch...
They did – and the most hilarious fun of the year began!

and SAINT ANNE

The wonderful story of a miraculously funny family!

Starring

ANN BLYTH · EDMUND GWENN

with

JOHN McINTIRE PALMER LEE HUGH O'BRIAN KATHLEEN HUGHES

Directed by RUDOLPH MATÉ · Screenplay by James O'HANLON and HERB MEADOW · Produced by LEONARD GOLDSTEIN

WITH THE BUILT-IN PROFIT!

JUSTICE DOUGLAS ATTACKS PRE-RELEASE CENSORSHIP

WASHINGTON: Supreme Court Justice William O. Douglas this week gave further evidence of his opposition to pre-release censorship of motion pictures and at the same time indicated the broad scope covered in his view by the high court's "Miracle" decision.

Justice Douglas issued a two-paragraph statement belatedly stating his reasons for agreeing with the court's decision reversing the Conviction of W. L. Gelling, Texas exhibitor, who was fined $200 for showing the picture, "Pinky." The first paragraph was devoted merely to a recitation of the facts in the "Pinky" case which was decided in favor of Mr. Gelling partially on the basis that the censorship ordinance of Marshall, Texas, was too loosely worded and too indefinite to be legally applied.

The second paragraph said: "The evil of prior restraint condemned by Near vs. Minnesota in the case of newspapers and in Burstyn vs. New York in the case of motion pictures is present here (in the 'Pinky' case) in flagrant form.

"If a board of censors can tell the American people what is in their best interests to see or to read or to hear, then thought is regimented, authority is substituted for liberty, and the great purpose of the First Amendment, to keep uncontrolled the freedom of expression, is defeated."

Observers here feel that this promised that Justice Douglas would oppose practically all pre-showing censorship of films.

They see in the Douglas opinion another sign that the effect of the "Miracle" case will actually be far broader than the "sacrilege" question to which Justice Tom C. Clark confined it, and that censor boards will face an increasingly rough road in the Federal courts.

In the instance of "The Miracle," the Supreme Court ruled that New York had no right to ban a film on the ground that it is "sacrilegious." But the court went farther by reversing a 37-year-old decision and ruling that motion pictures should enjoy the same constitutional guarantees of freedom of speech and expression as are extended to radio and the press.

There is general agreement that it will take many more test cases before the specific meaning of the court's language will be established and the exact scope of the ruling defined.

Charles Skouras Outlines Divorcement Program

Plans for the operation of National Theatres following the divorcement from 20th Century-Fox June 28 were outlined by Charles Skouras, president, for some 200 Fox West Coast home office executives, department heads and others at a meeting in Hollywood last week. At the same time, Mr. Skouras announced a new sales drive to start June 29 and to run until October 11. In the recently concluded spring drive, some $36,000 was distributed to Fox West Coast managers in southern California. At the Hollywood meeting, Mr. Skouras predicted a bright future for exhibition, praised current product and Eidophor, and assured employees that all insurance, retirement and other benefit plans will be continued. After the divorcement, Mr. Skouras said, National Theatres will operate 440 theatres and its stock will be held by approximately 30,000 stockholders. Following the coast meeting, Mr. Skouras left to conduct similar conferences in Milwaukee, Kansas City and Denver.

Postpone Scheduled Red Hearings in Los Angeles

House Un-American Activities Committee hearings which were scheduled to get underway in Los Angeles June 16 have been postponed indefinitely, or at least until September. The hearings were to cover many phases of alleged Communist penetration in the Los Angeles area, including some additional witnesses on Communist activities in Hollywood. Officials said the postponement also would probably delay indefinitely a supplementary report which the committee was preparing on the subject of Communism in the film industry. They said the plan was to include in the report any additional material developed at the new hearings. In Hollywood this week, Representative Donald L. Jackson, a member of the House committee, said he was glad to report that Hollywood had made substantial efforts to eliminate Communists. The statement was made on a television show.

United Artists Plans "Bill Heineman" Drive

A "Bill Heineman Drive," honoring William Heineman, distribution vice-president of United Artists, will be launched June 15 to run for 25 weeks, ending December 6. This sales drive will be unusual, a company statement said, in that there will be three different categories for the exchanges, so that they will compete on the basis of comparable average revenue. There will be three laps of six weeks each—with special prizes for each lap and each category—and the last seven weeks will determine the grand prize winners.

Trust Case Fee Protested

Defendants in the Towne theatre antitrust case are appealing an additional $32,000 in counsel fees awarded Thomas C. McConnell. The appeal is based on the claim that the awarding of fees was outside the Chicago District Court's jurisdiction.

Warner Net $3,750,000 In 6 Months

A net profit of $3,750,000 after provision of $3,900,000 for Federal income taxes and of $200,000 for contingent liabilities was reported by Warner Brothers Pictures and subsidiary companies for the six months ended March 1, 1952.

The net compares with $3,827,000 after provision of $4,200,000 for Federal taxes and $400,000 for contingent liabilities for the comparable months in 1950-51. Included in the operating profit for the six months ending March 1, 1952, is a profit of $978,000 from sales of capital assets, before provision for Federal income taxes thereon, which compares with a corresponding profit of $162,000 for the six months ending February 24, 1951.

The net for the half-year ending March 1, 1952, is equivalent to 66 cents per share on the 5,619,785 shares of common stock outstanding on March 1, 1952. The net profit for the corresponding period last year was equivalent to 56 cents per share on the 6,772,000 shares of common stock then outstanding. During the six months ending March 1, 1952, the company retired 1,152,215 shares of its common stock purchased prior to August 31, 1951.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the six months ending March 1, 1952, amounted to $57,528,000 as compared with $57,143,000 for the corresponding period last year.

In accordance with the Invitations to Tender Stock the company on April 4, 1952, purchased 669,185 of its common stock at a total cost of $10,000,166. After deducting the shares so acquired by the company, 4,950,600 shares of common stock are now outstanding.

RKO Pictures Directors Reelect All Officers

RKO Pictures Corp., board of directors, chosen last week at the annual stockholders meeting, at a meeting Tuesday at the New York home office, reelected all officers to hold office for the ensuing year. They are: Noah Dietrich, chairman of the board; Ned E. Depinet, president; J. Miller Walker, vice-president and general-counsel; William H. Clark, treasurer; Garret Van Wagner, comptroller; Mr. Walker, secretary; Joseph J. Lamb, assistant secretary; Edwin J. Smith, Jr., assistant treasurer.

Close Three for Summer

For the first time, the three United Paramount theatres in Philadelphia will be closed for the summer. Representing three of the largest key neighborhood houses in the city, the circuit has announced summer closing for the Roosevelt, Nixon and Tower. All three houses are expected to reopen in the Fall.

HOLLYWOOD LOOKS AHEAD

A Survey of Production [PART II]

by MARTIN QUIGLEY, JR.

HOLLYWOOD

In the present circumstances both Hollywood and the exhibitors of the United States and Canada have grave responsibilities to keep faith one with another. The production center has the obligation to do all it can to make a sufficient number of worthwhile pictures so that the theatres may operate on a profitable basis. The exhibitors on the other hand, have the duty to extract every potential dollar for all good films. The paying of equitable film rentals should be regarded as a form of insurance. In a measure—provided a satisfactory return is made to the theatre—the exhibitor should be happier as the amount turned over to the distributor goes up. Only in this way can production be assured of the means of maintaining quality.

Films Will Have to Do "Extremely Well"

It is certainly no secret that the films now in production will have to do, in the aggregate, extremely well as compared with current grosses in order to return their production investment.

In recent years Hollywood has struggled with the problem of costs. Some success has been made in this regard, but events could make economies largely illusionary. It would be hard to demonstrate that any successful picture costs too much; nor on the other hand to prove the commercial wisdom of a low-budget picture that does not pay off. Up to now the major savings in feature budgets have been achieved by a general tightening up process which has resulted in shorter shooting schedules than were the practice during and immediately after World War II.

High Talent Salaries Still Major Obstacle

While in a few cases the costs of performers have come down, the general trend is not marked. In fact, salaries in Hollywood are still high by any standard. The guilds and unions have forced constantly higher rates. The matter of prestige for certain producers, directors, writers and stars has also kept the prices at levels that make it difficult for the average film to be a good financial risk.

This latter situation is somewhat surprising, especially as it concerns stars. There is quite general agreement among top studio personnel that star values are not the draw they once were. It is known that stars help a good attraction, but no matter who is in a picture in which the public is not interested, it will fail. Yet there are stars who command as much as $325,000 for appearing in a single film!

In the initial installment of his survey of Hollywood production, published last week in Motion Picture Herald, page 23, Martin Quigley, Jr., emphasized that in general the level of production activity in Hollywood is high, and cited the current emphasis on two basic types of films, the Big Pictures and the mass-appeal films.

Executives in touch with exhibition also deplore the fact that most of the top Hollywood stars are reluctant to get out into the country and assist in exploiting pictures in which they appear. On the other hand, a number of the younger players who are making tours, either for single pictures or under the sponsorship of COMPO, have been learning something of the value of personal appearances and their impact on box office attendance.

It would be too much to expect, however, that there be any sudden change in the typical Hollywood star's attitude towards the films in which they appear. It is generally said that most of them have no interest in the picture after the shooting is over and they have received their full pay. The situation seems to cry out for a swift and extensive development of procedure under which a star receives a small salary or none at all and a participation in the profits of the film or even in the gross rentals.

See Inequity in Risk On High Budget Films

It is unreasonable and unduly burdensome that a picture budget be saddled with hundreds of thousands of dollars for a few names. This factor, more than any other, increases to an alarming degree the risks of production of "A" features. Stars, producers, directors, writers are all entitled to a rich reward from outstanding box office hits. They certainly deserve no fabulous salaries—which anyway go chiefly to the U. S. Treasury—for services in films which are unsuccessful from a dollars and cents point of view.

In one area in particular Hollywood has responded to exhibitor demands. That is for more color. The resolution passed at the T.O.A. convention in Houston in November, 1950 that all features be in color seemed exaggerated at the time. Events have shown that the exhibitors accurately realized that color was an extra stimulus, a great help to strong attractions and something that television has not now and will not have generally for some years.

The preponderant majority of big pictures from Hollywood during the rest of 1952 and 1953 will be in color. The trend is for more color as technical equipment is available. The day is not far distant when all "A" budget films will be in color, except special subjects in which the choice for black and white is made for dramatic rather than budgetary reasons. The trend to color in more modest budget films also will continue. It has been found that in a number of cases a film that would have been unacceptable in black and white—such as a low budget musical—can be profitable if in color.

Coming Season May Be The "Year of Decision"

Despite the ebb and flow of feelings in Hollywood, the success and continuance of the industry on the basis which it has known in the past, depends on the production and exhibition of a considerable number of films each year for which the public—in the tens of millions—is willing to pay money. It is no exaggeration that this coming theatrical season of 1952-53 is the year of decision. If the big budget films do not make out well—on the average—at the box office, a new approach will be needed in Hollywood.

The best insurance for the future of exhibition would be to help make a success of every film possible. That does not mean, of course, that a bad picture or one made on a wasteful budget can be salvaged into a financial success. However, the aggregate production of the studios in Hollywood—and generally speaking, the aggregate production of any principal company—must be successful. The industry has no alternative for survival. There is no other source of sufficient quality product for the theatres of this country, or the world.

Hollywood is getting on determinedly with the job of picture making. It is up to rest of the industry to discharge with like determination the particular responsibility it faces to gain the over-all end of successful team play.

Two Warner Stars Begin 16-City Promotion Tour

Warner Brothers' dancing stars, Gene Nelson and Virginia Gibson, this week began a 16-city tour on behalf of their new pictures, "She's working Her Way Through College" and "About Face," both in color by Technicolor. The tour, which will take them to 10 states and will last until July 2, began with personal appearances at the world premiere of Warners' "The Winning Team" in Springfield, Mo., for president Truman's own 35th Division Association. Other cities which they are visiting include St. Louis, Memphis, Nashville, Chattanooga, Knoxville, Atlanta, Charlotte, Jacksonville, Birmingham, Louisville, Cincinnati, Dayton, Indianapolis, Cleveland and Philadelphia.

J.L. Warner Is Honored By British

LONDON: Declaring that good films can beat all other types of entertainment, Jack L. Warner, vice-president in charge of production for Warner Brothers, told a luncheon audience here this week of his company's plans to make pictures in British studios.

Mr. Warner was guest of honor at a luncheon given by the British Film Producers Association and attended by more than 300, including Lt. Gen. Sir Frederick Browning, comptroller and president of the Queen's Household; Peter Thorneycroft, president of the Board of Trade; Walter Gifford, American Ambassador to Great Britain, leading newspaper executives and representatives of the British industry.

Confident of Future

Mr. Warner spoke confidently of the industry and its future. "We believe," he said, "that ours is the basic entertainment art and industry, that its brief 50-year history has merely been the curtain-raiser for a fine future. My own belief is that our future has never been brighter, has never held greater promise."

Regarding Warners' future production plans in Britain, Mr. Warner said: "We are going forward also with the producing of pictures here in cooperation with ABPC. In addition we will continue to produce Warner pictures directly at Elstree studios. The several pictures made so far have met with a great deal of success and have been well received.

"I am here now to inaugurate preparations for several more for future filming. One of them, 'The Master of Ballantrae,' starring Errol Flynn, starts shortly at the Elstree studios. In July we will start 'His Majesty O'Keefe,' starring Burt Lancaster, and to be made completely on location in the Fiji Islands. Both will be in Technicolor. These will be followed by others."

Commenting on his studio's determined swing to color, Mr. Warner said: "We see a day when the screen will be entirely in color, almost without exception—features, short subjects and newsreels. In fact it is our plan to photograph the Coronation of Queen Elizabeth in the new WarnerColor for Pathe News."

"Friend of British Studios"

The British producers' group was honoring Mr. Warner for "being a long-time and active friend of British film production."

In his speech Mr. Warner recalled the encouragement given the brothers when they introduced sound pictures in Britain and he discounted the long-range effects of television. "We learned that, like radio, it (TV) has a place in entertainment. We also learned it has weaknesses as well," he said.

JACK L. WARNER, right, greeted on his arrival in London by Lord Beaverbrook.

British Year Book Out

Odhams Press, Ltd., of London has just published and released to the industry here and in Britain the "Kinematograph Year Book 1952," a hard-cover, 620-page handbook of the British film industry.

This is the 39th edition of the book, which covers every aspect of the industry, from personalities to trade organizations, statistics and the 16mm market. The volume is provided with a handy thumb-index which underscores its comprehensive nature.

The statistical section shows that at midyear, 1951, there were 4,692 theatres registered with the British Board of Trade, of which 4,593 were operating and making regular reports. The number of seats totaled 3,375,000 in England, 588,800 in Scotland and 257,400 in Wales.

The average seat price in 1951 was 1s. 6d. In the distribution field there are about 60 companies, of which some 30 are British controlled. The number of feature films registered with the Board of Trade came to 125 British and 444 foreign during the year ended March 31, 1951.

For the year ended September 1, 1951, British studios cmpleted 53 first features and about 25 second features, a drop which the "Yearbook" attributes directly to the Eady scheme.

Loew's Given New Extension In UA Theatres Split-up

The Justice Department has agreed to new extensions for Loew's, Inc., to end its partnership in seven United Artists circuit theatres. The postponements permit new deadlines—June 23 and June 30. The former date is for Loew's to begin action to end the partnership; the latter date is an alternative, with the company required to submit a satisfactory plan for ending the partnership. The previous deadlines were June 19 and June 16.

British Total Gross in 1951 Shows Gain

by PETER BURNUP

LONDON: British theatre admissions for the last quarter of 1951 totaled 324,301,000, bringing the total for the year to 1,365,036,000 admissions, according to a report in the Board of Trade journal. Admissions for 1950 aggregated 1,395,828,000.

Despite the approximately 30,000,000 admissions decline, the gross for 1951 was aided by an average admission price increase from 19.4 pence in 1950 to 20.1 pence. The rise reflected increases in the entertainment tax and the Eady tax becoming fully effective.

Gross box office receipts for the final 1951 quarter amounted to £27,115,000, bringing the total gross for the entire year to £108,296,000 compared with £105,181,000 in 1950. During the final 1951 quarter £9,490,000 was paid in admission tax and £745,000 in Eady tax, representing 35 per cent and 2.7 per cent, respectively, of the gross. Net receipts amounted to £16,880,000 for the quarter compared with £17,585,000 for the previous quarter.

▽

The Government's broad hint in its TV White Paper that the film industry should prepare "a detailed (TV) scheme for consideration by the Government's Advisory Committee," threatens a top-to-bottom split in the trade. The matter came up at the last meeting of the R.E.P. (Renters, Exhibitors, Producers) Committee but the only decision then was to refer the matter back to the committee's constituent bodies. The Cinematograph Exhibitors Association maintains its adamant attitude.

▽

With glittering gusto and superb showmanship Republic's Irish-made "The Quiet Man" was given its world premiere at Paramount's Plaza here last week. The Technicolor piece was greeted by a celebrity-studded, enthusiastic audience. Among the notables attending were Chancellor of the Exchequer R. A. Butler, the Irish and several other ambassadors, the U. S. naval attache, Rear Admiral N. K. Dietrich, and others. The picture had a simultaneous opening at Dublin's Adelphi theatre in the presence of the President of the Irish Republic, Sean O'Kelly, and his Cabinet.

▽

Queen Elizabeth last week posed for 20 minutes in Buckingham Palace courtyard while National Screen Service Technicolor cameras photographed a 75-foot trailer which will take the place of the national anthem reel which customarily ends the performance at all theatres this side. Arnold Williams, National Screen Service head here, estimates that his company will sell copies to at least 4,000 British theatres, 500 in Canada and Australia and 250 each to South Africa and New Zealand.

HERALD INSTITUTE HIT JACKPOT IN FORECASTS

Opinion Studies Sharply Gauged Trade Trends of Past Six Months

Inaugurated as a gauge of industry trends and opinions on major questions and problems vital to all branches of the trade, the *Herald Institute of Industry Opinion* has now been in operation for six months. During that period it has published reports and comprehensive analyses on eight distinct subjects.

The flow of industry news concerning each of these subjects indicates that in every case the *Institute* analysis correctly measured the industry's desires and beliefs on that subject.

Arbitration First Topic, Is Now Well in Work

The first topic studied by the *Institute* was arbitration and the report showed overwhelming opinion in favor of a workable arbitration system. That overwhelming opinion was expressed in action three months later when the Motion Picture Association invited exhibitor leaders to sit down with distribution executives to draft a plan for an arbitration system. The committee set up at that meeting is to meet again next week to submit the first proposal.

The *Institute's* study of the use of color was another outstanding example of how industry opinion can be gauged. A report published February 23 indicated that a majority of the members of all three panels—production, distribution and exhibition—felt that the number of color pictures being made by the major studios should be substantially increased. Within the last six weeks Warners, Republic, and Universal have announced very great increases in the proportion of color pictures to black and white, and this week Paramount, announcing its release dates from July to December, covering 13 pictures, emphasized the fact that nine of these would be in color.

Vote Showed 90 Per Cent For Continuing COMPO

COMPO, which three weeks ago was the subject of an *Institute* study which showed a better than 90 per cent vote in favor of continuing and expanding the organization and its activities, this week was given new life with the appointment of Al Lichtman as the third member of the triumvirate which will be in active command of the unit.

A report published January 26 indicated that light musicals were the principal choice of showmen for the type of picture most likely to bolster falling grosses. Release schedules for the majors show a distinct trend toward light musicals for their summer releases.

Witness MGM's "Lovely to Look At" and "Skirts Ahoy"; Paramount's "Jumping Jacks," "Son of Paleface" and "Just for You"; Republic's "I Dream of Jeanie"; Twentieth Century-Fox's "Wait 'Til the Sun Shines Nellie" and Warners' "She's Working Her Way Through College." In addition that array covers the top money-making names from Bing Crosby and Esther Williams through Martin & Lewis and Bob Hope-Jane Russell, to Virginia Mayo and Ronald Reagan.

Topics now in work or being prepared for *Institute* study are as vital and as close to the industry's problems as those on which reports have been published. For example the next report, on which returns are now being tabulated, will cover the important issue of the effect of the Congressional investigation of Communism on theatres.

The Six Months' Record

The *Herald Institute of Industry Opinion* in the six months since its inauguration has published the results of studies on such diverse industry problems as arbitration, pre-release engagements, product preference, high budget pictures, development of talent, increased use of color, home television competition, the potentialities of theatre television, and the Council of Motion Picture Organizations.

The highlights of these analyses of industry opinion:

On Arbitration

The combined opinion of the exhibition, production and distribution panel members was an overwhelming 94 per cent in favor of the establishment of an industry arbitration system. Panel members advised the Institute also, by a 60 per cent combined vote, that such a system should comprise boards including an exhibitor, a distributor and a member from outside the industry. Report published January 19.

On Pre-Release Engagements

Members of the three *Institute* panels by a combined vote of 52 per cent approved pre-release engagements of special calibre attractions with admission prices advanced up to 40 per cent above average, provided such releases were limited to four or five a year. In this vote, however, the exhibition panel, with only 27 per cent approving such releases, was heavily overweighted by distribution and production with 70 per cent and 60 per cent respectively. Report published January 26.

On Product Preference

Light musicals were by far the first choice of exhibition, production and distribution in an *Institute* report published January 26. Romantic comedy drama was the second choice of all three panels and fantasy was the least wanted.

On High Budget Pictures

The panels representing the three branches of the industry favored production of a greater number of high budget pictures, convinced that such a program will increase theatre attendance. They took this stand regardless of whether it might mean a reduction in the total number of pictures the majors are now producing. Exhibition with 87 per cent in favor, and distribution with 93 per cent in favor were followed by production with 74 per cent in favor. Report published February 23.

On Development of Talent

All three panels were of the opinion that the industry needs many new stars and that the effort to find and develop them should be stepped up. The combined vote in favor of this was 86 per cent. Report published February 23.

On Increase in Color Films

Sixty-four per cent of the vote by the combined panels was in favor of more pictures in color. Few of the panel members were satisfied with the proportion of pictures in color, all thought increased use of it would improve attendance. Report published February 23.

On TV Competition

The *Institute* reported April 5 that exhibitors thought the early months of 1952 had increased the effect of television competition. The panels also voted 53 per cent against releasing films to television; 69 per cent for theatre television, 90 per cent for star appearances on TV and 90 per cent for extensive advertising of motion pictures on television. Report published April 12.

On COMPO

Members of all three of the industry panels indicated emphatically that COMPO should be continued and expanded. The combined vote on the question was more than 90 per cent. These also indicated that the organization's primary function should be to find ways of cultivating new theatre patronage. Report published May 31.

Drama!... Romance.

Against the most exotic

Bal Tabarin

HOT-SPOT OF THE ENTERTAINMENT WORLD!

starring

MURIEL LAWRENCE · **WILLIAM CHING**

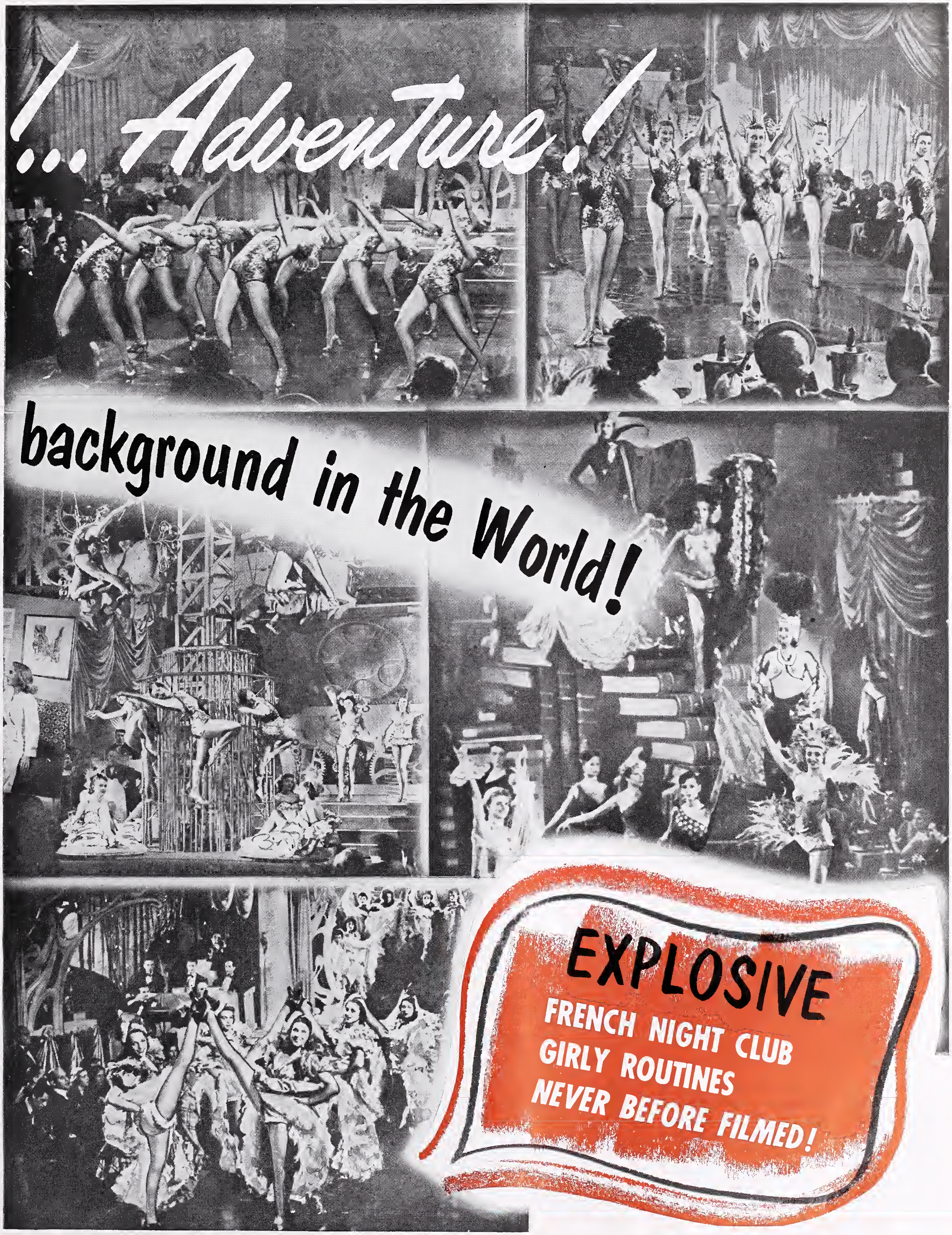
with The Famous French Can-Can Dancers

and CLAIRE CARLETON · STEVE BRODIE · STEVEN GERAY

Screen Play By HOUSTON BRANCH · Associate Producer HERMAN MILLAKOWSKY · Directed By PHILIP FORD

A REPUBLIC PRODUCTION · Republic Pictures Corporation
Herbert J. Yates, President

PHOTOGRAPHED WITH THE COOPERATION OF THE FAMOUS TABARIN, PARIS, including numbers from their revue


!... Adventure!
background in the World!
EXPLOSIVE
FRENCH NIGHT CLUB
GIRLY ROUTINES
NEVER BEFORE FILMED!

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

THREE unrelated television news items of the week reflect the frailty of the motion picture industry's defenses.

Swartts-Doniger Productions was formed to star Paul Kelly (long neglected by Hollywood) in a series of television films for which $250,000 worth of financing has been provided by the New York syndicate, Stillman & Stillman (that amount being greater by considerable than an independent producer of theatrical films has been able to get from a banker, without at least one top-star name, in many a long moon).

Hedy Lamarr signed for a series of half-hour television films to be produced by Victor Pahlen and directed by Edgar Ulmer, said series to consist of 36 single stories under the general title of "Great Loves," with Miss Lamarr taking profit-participation in addition to salary for making her famed face and figure so commonplace to TV viewers that none will need pay to see them on the theatre screen.

Arrow Productions started its first television series, "Ramar of the Jungle," Arrow being the corporate name for Leon Fromkess, and "Ramar" engaging the talents of such other main-line picture people as Wallace Fox, Rudy Flothow, and players in the Ludwig Stossell, Hillary Brookes category. These are items typical of the flow, chosen for here because the names of Lamarr and Fromkess are the best, and the amount of $250,000 is the biggest, of the week. They combine to suggest rather than to show the rate of drift of talent to telefilm production. They make the studios' contractual restrictions on player performances for TV seem a minimum measure of protection, and every time a major studio undergoes a pruning of contract lists it becomes more so. An industry as given to top-echelon huddles as this one is might well hold one, attended by all experts east and west, with an agenda which would be confined exclusively to stopping the drift.

◆

THE first week of June witnessed the start of shooting on 13 features, six of them in color. Ten others were completed. Thirty-three were in camera stage at the weekend.

Possibly the most important of the new undertakings in color, from the exhibitor point of view, is "The Farmer Takes a Wife," 20th Century-Fox, which brings back to work the top distaff box office star, Betty Grable, after too long away. Facing the Technicolor camera with her are Dale Robertson, John Carroll, Thelma Ritter and Eddie Foy, Jr. Frank P. Rosenberg is producing, Henry Levin directing.

Producer Charles Brackett started "Niagra," also Technicolor, for the same studio, with Joseph Cotten, Marilyn Monroe, Jean Peters, Lurene Tuttle and Don Wilson in the cast directed by Henry Hathaway.

The third 20th-Fox enterprise of the week is Part V of "Bagdad on the Subway," entitled "The Ransom of the Red Chief," and this one has Fred Allen and Oscar Levant in top spots. Andre Hakim is producer, Howard Hawks director.

Dean Martin and Jerry Lewis, two of the busiest and paying-est young men in show business, went to work for Hal Wallis Productions, and Paramount release, in "Scared Stiff," with Carmen Miranda and Dorothy Malone in principal roles opposite them. George Marshall is giving the project the benefit of his directorial veterancy.

"The Stars Are Singing," Technicolor, Paramount, stacks up as a song film of diversity as well as proportions, the vocal talents involved including those of Lauritz Melchior, Rosemary Clooney and young Anna Maria Alberghetti, a wide variety. Irving Asher is producer of this picture, Norman Taurog directing.

"Pleasure Island," a production by the ever dependable Paul Jones, is another Paramount Technicolor job, directed by F. Hugh Herbert The players include Leo Genn, Elsa Lanchester, Don Taylor, Audrey Dalton and Joan Elan.

Plans "Bluebeard"

Edmund Grainger Productions, releasing through RKO Pictures, is using Technicolor for "Bluebeard the Pirate," produced by Grainger and directed by Raoul Walsh, a big-scale production in which Linda Darnell, Robert Newton, William Bendix, Irene Ryan and Keith Andes are to be seen.

MGM's Hayes Goetz began filming "Apache Trail," directed by Harold Kress, whose views were presented on this page three weeks ago, with Gilbert Roland, Glenda Farrell, Robert Horton, Gene Lockhart and Barbara Buick among the players.

"Hiawatha," which the studio holds in high regard, was started by Walter Mirisch, Monogram-Allied Artists executive producer, with Kurt Neuman directing the picture, filmed in Cinecolor. The players include Vincent Edwards, Yvette Dugay and Stephen Chase.

Associated Players and Producers, composed of Edward Small, Sol Lesser and Sam Briskin, started filming "Kansas City 117," with John Payne, Coleen Gray and Preston Foster topping a cast directed by Phil Karlson. United Artists will distribute.

Wallace McDonald began shooting "Target—Hong Kong," Columbia, with Fred F. Sears directing Richard Denning, Richard Loo, Philip Ahn, Nancy Gates and others.

Monogram's William F. Broidy turned cameras on "Yukon Gold" with Kirby Grant, Martha Hyer and Chinook, the dog, in a cast directed by Frank McDonald.

"Gun Smoke Range" is a Whip Wilson Western for Monogram, produced by Vincent M. Fennelly and directed by Lewis Collins, with Peggy Stewart and Noel Neill.

THIS WEEK IN PRODUCTION:

STARTED (13)

COLUMBIA
- Target-Hong Kong

INDEPENDENT
- Kansas City 1-1-7 (Assoc.-UA)

MGM
- Apache Trail

MONOGRAM
- Hiawatha
- Gun Smoke Range
- Yukon Gold

PARAMOUNT
- Scared Stiff (Hal Wallis Prod.)
- Pleasure Island (Technicolor)
- The Stars Are Singing (Technicolor)

RKO RADIO
- Blackbeard the Pirate (Edmund Grainger Prod.-Technicolor)

20TH CENTURY-FOX
- Bagdad on the Subway (Part 5-"Ransom of Red Chief")
- The Farmer Takes a Wife (Technicolor)
- Niagara (Technicolor)

FINISHED (10)

INDEPENDENT
- Bela Lugosi Meets the Gorilla Man (Jack Broder Prods.)
- Decameron Nights (Film Locations, Ltd. Prods.—Eros Films release)

MGM
- Plymouth Adventure (Technicolor)

REPUBLIC
- The Wac from Walla Walla
- Thunderbirds

RKO RADIO
- Hans Christian Andersen (Goldwyn)

20TH CENTURY-FOX
- Big Man
- Something for the Birds

UNIVERSAL-INT'L
- Willie and Joe Back at the Front

WARNER BROS.
- The Iron Mistress (Technicolor)

SHOOTING (20)

INDEPENDENT
- The Glass Wall (Shane-Tors Prods.-U.A. release)
- In the Money (Intercontinental Films Prods.-Lippert release)
- The Black Pawn (Eros Films Ltd.-Lippert release)
- The Thief (Fran Prods.-United Artists release)
- Panic Stricken (Thor Prod.-20th Fox release)

MGM
- Naked Spur (Technicolor)
- I Love Melvin (Technicolor)
- Tribute to a Bad Man
- Lili (Technicolor)
- Everything I Have Is Yours

PARAMOUNT
- Road to Bali (Technicolor)

REPUBLIC
- Tropical Heat Wave

RKO RADIO
- Beautiful But Dangerous

20TH CENTURY-FOX
- Tonight We Sing (Technicolor)

UNIVERSAL-INT'L
- The Great Companions (Technicolor)
- Cattle Kate (Technicolor)

WARNER BROS.
- The Desert Song (Technicolor)
- Big Jim McLain (Honolulu)
- Springfield Rifle (WarnerColor)
- April in Paris (Technicolor)

Snaper Asks Strong Films For Summer

A plea for the release of strong summer product has been made by Wilbur Snaper, president fo Allied States Association, to the general sales managers of all companies. In a letter, Mr. Snaper urged the distributors to help the industry put its best foot forward immediately and to end the practice of withholding good product during the summer months.

"No one will deny the effect of TV upon our box office reports," Mr. Snaper wrote. "Further, it is factual that during the summer months the quality of TV entertainment drops to a very low point. Correlating these two as a conclusion, don't you believe it would be a most advantageous thing for the industry, as a whole, to really come out with our best product during these months?

"If we can present the best of our entertainment to the public when other attractions are at their ebb, there is a great possibility of our recovering the lost audience. It has been the custom of certain companies to withhold their better product during the summer months, but with air conditioning, many theatres experience good business during this period, so I humbly suggest that our best foot be put forward immediately."

Mr. Snaper added that he had discussed the problem with other exhibitors and that they too felt much was to be gained from a strong summer lineup.

People in The News

Barney Balaban, president of Paramount Pictures Corp., was to sail this week for Europe, accompanied by Mrs. Balaban.

Steve Broidy and Harold Mirisch, president and vice-president, respectively, of Monogram and Allied Artists, were scheduled to sail this week on the *Queen Mary* to Britain and Europe. In London, they will confer with executives of Associated British-Pathe regarding joint production and distribution plans.

Carol Reed, British producer, was knighted in Queen Elizabeth's first honors list, and other film personalities honored were as follows: Bruce Woolfe, film official, and Michael Redgrave, actor, Commander of the Order of the British Empire (C.B.E.); Castleton Knight, head of Gaumont British News, Order of the British Empire (O.B.E.), and Leslie Knopp, film technical adviser, Member of the Order of the British Empire (M.B.E.).

Joyce Selznick, Columbia field promotion representative, has been appointed special promotion representative for the Stanley Kramer film, "The 5,000 Fingers of Dr. T."

Joan Arias and Irwin M. Arias, whose father is Henry R. Arias, film exporter and importer, have graduated, respectively, from Skidmore College and from the State University of New York, College of Medicine. The former majored in psychology and will specialize in industrial personnel supervision; and the latter was awarded the William Linder Prize presented to the student "who has excelled in clinical surgery."

Orton H. Hicks, director of Loew's International's 16mm department, was scheduled to address the Kiwanis Club at Waterbury, Conn., this week, on "American Films Overseas." Arrangements for the talk were made by Bob Carney, manager of Loew's Poli, Waterbury.

S. J. Gregory, vice-president and general manager of Alliance Theatres, has sailed for Europe.

William Goetz, in charge of production for Universal-International, was the guest of honor at a luncheon in New York given by Alfred E. Daff, vice-president and director of world sales.

Ary Lima, Armando Trucios and Peter Colli, managers, respectively, of Warners' Atlantic, Pacific and Caribbean divisions, were to arrive this week from Rio de Janeiro, Mexico City and Havana, to confer with Wolfe Cohen, the company's general foreign manager.

Ted Fleisher, president of Interstate Theatres Corp., has been appointed treasurer of the 1952 "Jimmy Fund" in Boston, which sponsors the Children's Cancer Research Foundation in Boston.

Exhibitors Plan to Attend New York Wage Hearings

Representatives of theatres in New York State will be among those appearing at a public hearing in Albany June 17 before the Joint Legislative Committee on Industrial and Labor Conditions. The committee is studying the possibility of an over-all minimum wage for industries and businesses in the state, similar, perhaps, to the 75-cent Federal minimum hourly rate. Only five industries now are covered by minimum wage orders in New York. Motion picture spokesmen generally opposed the 1949-50 promulgation of minimum wages for the amusement and recreation industry which, nevertheless, were made effective April 22, 1951. The committee held other hearings in Buffalo and Rochester this week and will hold one in New York City November 10.

Einfeld Leaves for Meetings in Europe

Charles Einfeld, vice-president of 20th Century-Fox, left for Europe this week for a series of merchandising meetings in Rome, Munich, Amsterdam and Paris with members of the company's international organization. Chief topic of the meetings will be the global world premiere in November of Darryl F. Zanuck's "The Snows of Kilimanjaro," starring Gregory Peck, Susan Hayward, Ava Gardner and Hildegarde Neff, which will open simultaneously in the principal caiptals of Europe and South America as well as key cities in the United States. Advertising, exploitation and publicity material for the openings, as well as campaigns for other new product, will be discussed. These films include "What Price Glory," "Les Miserables," "Lure of the Wilderness," "Way of a Gaucho" and "Don't Bother to Knock." Participating in the meetings will be Murray Silverstone, president of 20th Century-Fox International Corporation. Mr. Einfeld will return at the end of July.

Balaban, Other Officers Reelected at Paramount

Barney Balaban was reelected president of Paramount Pictures last week at a meeting of the board of directors which also reelected all other officers. These included: Adolph Zukor, board chairman; Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Keough and Paul Raibourn, vice-presidents; Mr. Keough, secretary, and Russell Holman, Jacob H. Karp, Arthur Israel and Louis A. Novins, assistant secretaries.

Showmanship Is Topic at Odeon Meet in Toronto

Various aspects of showmanship dominated the discussions at a day-long business meeting of Ontario theatre managers of the Odeon circuit, held recently at the Royal York Hotel in Toronto. Speakers included Bob Gardner, who discused children's movie clubs and screen advertising; Harvey Hunt, the circuit's chief film buyer and booker, who talked on forthcoming product, and Larry Graburn, chief of advertising and publicity, who discussed the current "John Davis Showmanship Drive." In attendance at the discussions, which touched on all phases of theatre operation, were more than 30 managers, in addition to supervisors, head office executives and department heads.

RKO, Baerwitz Make Deal

RKO Radio Pictures has completed negotiations with Samuel Baerwitz Productions for the distribution of three pictures to be made by Baerwitz within the next year. The first will go into production in July and the other two by the end of the year.

FRENCH TRADE PROBED AGAIN

by HENRI KAHN

in Paris

The film industry's constant demand for financial aid, and its reiterated warning that it was doomed, has resulted in yet another enquiry by the National Bank of France. The Governor of the Bank, N. Baumgartner, has asked Pierre Besse, general secretary of the Conseil National du Credit, to review the industry.

M. Besse reported that financial aid is undoubtedly necessary to the industry but only after serious reforms have been carried out. These include important modification at the production end. M. Besse writes: "The production enterprises offer practically none of the guarantees one generally finds in other enterprises, more or less extended financial foundations, important capital investments or fixed material installations."

Asks Cleared Finances

He then goes on to demand that the finances of the industry be cleared up. He asks, for example, that profits from successful films be used to create a solid financial foundation. The normal capital which should be brought by the founders of the enterprise should be no less than 25 per cent, M. Besse estimated.

To the argument that the industry was in difficulties because production costs had increased far beyond the boost in the price of seats, the financial expert gave the following answer:

"It is true that the cost of films has increased to a far greater extent than the price of seats. But it is no less true that films pay for themselves over periods as long as from three to four years, thus facilitating the amortization of the film by the monetary decline. That is to say costs involved three years ago are paid for by growing receipts from the increase in the price of seats."

On the question of declining attendance, the expert said this was a problem for the trade to clear up. He said neither the credit establishments or the Government could interfere here. The Besse report comes at a time when Franco-American negotiations are about to open. He hands on a plan which already has been discussed, that part of the profits earned by American films in France be used for the production of French films. He believes further that foreign film producers should be encouraged to make pictures in France.

This attitude is opposed by the French producers and also by the National Centre which believes French production might suffer. Exhibitors, however, are giving the plan their warm support.

▽

As of June 1, all film for commercial use is on safety-stock. The ruling applies to French films only but will be extended to foreign product August 15.

▽

Restrictions on exhibitors have been eased by a new rule issued by the National Cinema Centre. The most important is the decision to permit the trade to decide how long a single program might be retained. Until now, a Centre rule determined that films may not be shown for less than one week. This meant that exhibitors who wished to show two separate programs weekly—a pre-war practice—were not permitted to do so.

The new rule is not likely to make very much difference since it says an agreement must be reached by the industry as a whole. This means that the Confederation must decide. Producers are unlikely to agree to an increase in the number of weekly programs. Exhibitors would like to see it happen but it would mean the ceiling on foreign films would have to be lifted.

▽

France is making considerable efforts to develop the Yugoslav market. This bureau understands Yugoslavia recently bought 10 French productions. In 1951 that country had purchased eight. It is said here that Yugoslavia needs from 80 to 100 films a year.

ITALY

by DR. ARGEO SANTUCCI

in Rome

The International Federation of Film Producers' Association has reelected Dr. Renato Gualino to the presidency at its meeting in Cannes. John G. McCarthy, head of the international division of the Motion Picture Association of America, was elected a vice-president.

▽

The Federazione Lavoratori Spettacolo, i.e. the trade union of workers in show business, which is controlled by the Communist Trade Union, has urged the Government to establish a quota on foreign film imports. Soviet productions shown in Italy have decreased steadily since the war with only three exhibited in 1951. All the Russian films were shown in third- and fourth-class houses only.

▽

The special fund for granting credit to the native industry and made up with compulsory contribution on each foreign film imported to Italy, raised 701,000,000 lira, or about $1,100,000, during 1951. The increase was due mainly to American production. It is estimated that the $1,000,000 of the 1951 contribution to the fund was a result of the compulsory deposit with the Special Section of the Banca Nazionale del Lavoro of about $3,000,000 for every American film imported during the year. Credits granted the local industry during 1951 came to about $6,000,000. A total of 68 full-length films were financed by the section.

ECUADOR

by HERNAN ROMERO

in Guayaquil

Despite the inflationary spiral here business in 1951 was still very good. About 474 pictures were released, most of them from the United States. These films accumulated billings of 30,000,000 sucres ($150,000).

The Central theatre in Guyaquil was the money-making champion for the year, showing 20th-Fox, Metro and Columbia pictures. It was followed by the Apolo which has RKO, Republic and Universal-International product. The distributors are not certain what 1952 will bring because of changes in the distribution picture here. The Luque, a new first run house, is scheduled to open next May and distributors believe the best way for them to work now is through "spot bookings" in view of the many houses available.

The Hollywood theatre opened recently in Quito and is enjoying good attendance. It is served by Republic, United Artists and French producers. Meanwhile the Mantilla circuit remains with Metro, 20th-Fox, Warners and Paramount while the Cadena circuit uses RKO, Columbia and Universal product.

The "Movies Are Better Than Ever" slogan has been heard here, but such important films as "Quo Vadis," "David and Bathsheba" and "Streetcar Named Desire" still have not played local theatres.

PUERTO RICO

by E. SANCHEZ ORTIZ

in San Juan

A new drive-in theatre, to be called the Las Casas Drive-in, with a capacity of 500 cars, is under construction near Las Casas Race Track. Henry Paredes is the president of the corporation that will operate the project.

Operating here during the past six months was the Las Monjas Drive-in theatre, which is doing excellent business. Jose Planas, a veteran exhibitor, is the manager.

▽

A bill that would authorize the Parks and Recreation Administration to make a study of the motion picture industry in this island, with the purpose of establishing price ceilings for admissions to motion picture houses, has been shelved by the legislature for the second time.

Governor Munoz vetoed a bill approved by the legislature that would exempt all public shows operating on a non-profit basis from paying taxes.

▽

The title of a new 35mm film to be produced in Puerto Rico under the direction of Ramon Peon, noted Mexican director, is "Preciosa." Several local artists will participate in the production.

NEW YORK—Paris—**SMASH**—LINCOLN—
State—**SMASH**—LANCASTER—Colonial
SMASH—BERKELEY—Berkeley & Oaks
SMASH—NEWPORT—Strand—**SMASH**
—PITTSBURGH—Warner—**SMASH**—
SAN FRANCISCO—United Artists—
SMASH—FRESNO—Tower—**SMASH**
—Loew's Grand—**SMASH**—DALLAS—Palace
SMASH—MEMPHIS—Ritz—**SMASH**—OAKLAND—Roxie—**SMASH**—SACRAMENTO—Times,
Tower & Del Paso—**SMASH**—SAN JOSE—Padre—**SMASH**—STOCKTON—Esquire—**SMASH**
—RICHMOND—Loew's—**SMASH**—BANGOR—
Bijou—**SMASH**—NEW BEDFORD—Olympia
—**SMASH**—HOLYOKE—Victory—**SMASH**—
FALL RIVER—Center—**SMASH**—DURHAM
—Carolina—**SMASH**—KENOSHA—Gateway—
—**SMASH**—PITTSFIELD—Union Square—**SMASH**

SPRINGFIELD (Mass)—Paramount—**SMASH**—CHATTANOOGA—State—**SMASH**—NASHVILLE—Loew's Vendome
SMASH—ST. PETERSBURG—Capitol—**SMASH**—BOSTON—Beacon Hill—
SMASH—PROVIDENCE—RKO Albee—
—**SMASH**—WORCESTER—Plymouth—
SMASH—GLENDALE—Vogue—**SMASH**—
BUFFALO—Center—**SMASH**—SYRACUS
-Loew's State—**SMASH**—TUCSON—Lyric
SMASH—AUSTIN—Paramount—**SMASH**—
CANTON—Loew's—**SMASH**—CHAMPAIGN—
Illinois—**SMASH**—AKRON—Warner's Strand
MARION—Palace—**SMASH**—CHICAGO—United Artists—**SMASH**—
HOUSTON—Metropolitan—**SMASH**—SHREVEPORT—Glenwood—
SMASH—PASADENA—State—**SMASH**—SANTA BARBARA—Stat
—**SMASH**—ST. PAUL—Paramount—**SMASH**—MILWAUKEE—
Fox-Wisconsin—**SMASH**—MADISON—Orpheum—**SMASH**—
MINNEAPOLIS—State—**SMASH**—DULUTH—Garrick—**SMASH**
BRIDGEPORT—Art Cinema—**SMASH**—HARTFORD—Colonial & Central—
SMASH—NEW HAVEN—Lincoln—**SMASH**—BAKERSFIELD—Nile—**SMASH**—NEW BRITAIN—Embassy—**SMASH**—ST. LOUIS—Lynn—

"THE RIVER"

Color by TECHNICOLOR

Kenneth McEldowney presents Jean Renoir's production of THE RIVER · Color by Technicolor · with Nora Swinburne · Arthur Shields · Esmond Knight · Suprova Mukerjee · Thomas E. Breen and introducing Patricia Walters · Radha · Adrienne Corri · Produced by Kenneth McEldowney · Directed by Jean Renoir · Assistant to Mr. Renoir—Forrest Judd · Screenplay by Rumer Godden & Jean Renoir Based on the novel by Rumer Godden.

Keeps rolling along... a smash all over* at POPULAR PRICES!

* In big and small cities—in the best theatres in the country—Loew's, RKO, Paramount and every other important circuit!

GET IN THE SWIM...
GET IN THE MONEY...
BOOK IT THRU UA

Ask Theatre TV Hearing Begin Soon

WASHINGTON: The motion picture industry has asked the Federal Communications Commission to reconsider its decision and start the theatre television hearings some time this fall, possibly in October. The commission recently set the starting date tentatively for January, 1953.

It was learned that the Motion Picture Association of America and the National Exhibitors Theatre Television Committee had wired the FCC asking that a block of time this fall be set aside to get the hearing started with engineering and cost accounting testimony from industry witnesses. Under the Industry's plan, the hearings would then recess until January. The theory now is that the FCC believes the hearing would have to go right through once they are started and that January is the earliest date when that much time would be available. Both the MPAA and the Theatre Television Committee would prefer getting the hearings going sooner, even if this means splitting them.

They reason that once the commission starts hearings, it will find it easy to fit a week in here and a week there, whereas under the uninterrupted hearing theory, postponement after postponement might be necessary. In the Paramount hearings, the American Broadcasting Co. has asked an early disposition of the proposed network merger with United Paramount Theatres. The network pointed out that the hearings have been going on since January and that they represented a handicap to ABC in soliciting fall and winter business, and in planning programs.

Short Product in First Run Houses

NEW YORK—Week of June 9

ASTOR: Story of Time*..........*S. C. Goetz
Fantastique* ....*S. C. Goetz
Feature: Outcast of the Islands..........Lopert

CAPITOL: Little Runaway*............*MGM
Mealtime Magic* ....*MGM
Feature: Skirts Ahoy......................MGM

CRITERION: Love Moods*...............*Bell
Feature: Red Ball Express..............Universal

MAYFAIR: Socka-doodle Do*....*Warner Bros.
Murder in A-Flat*.....................*RKO
Feature: The Fighter.............United Artists

PARAMOUNT: Sportscope* ....*RKO
Swimmer Take All*..............*Paramount
Feature: The Wild Heart..................RKO

ROXY: Mechanical Bird*............*20th-Fox
Fighting Cohoes* *20th-Fox
Feature: Lydia Bailey..................20th-Fox

CHICAGO — Week of June 9

CHICAGO: Fronton Games*.......*Paramount
Feature: Skirts Ahoy......................MGM

ESQUIRE: Dance of the Hands*.....*Souvaine
Feature: Outcast of the Islands............Lopert

ROOSEVELT: Land of Everyday Miracles* *Warner Bros.
Feature: San Francisco Story.......Warner Bros.
Feature: Loan Shark.....................Lippert

STATE LAKE: Billy Mouse Akwakade*.*20th-Fox
Feature: Lydia Bailey..................20th-Fox
Feature: The First Time...............Columbia

UNITED ARTISTS: Feminine Rhythm*.*Columbia
Feature: I Dream of Jeanie.............Republic
Feature: A Lady Possessed.............Republic

ZIEGFELD: Spunky Skunky*........*Paramount
Feature: Anything Can Happen.......Paramount

SURF: Arctic Whale Hunt* *British Information Service
Feature: Never Take No for an Answer...Souvaine

20th-Fox Has Two TV Trailers on "Bailey"

Twentieth Century-Fox is making available two distinctive trailers for use in connection with television advertising of "Lydia Bailey." The trailers, running one minute and 20 seconds, feature Dale Robertson and Anne Francis and mark the first time that key personalities have been used. The TV trailers are available to exhibitors gratis, with the single requirement that 20th-Fox receive a schedule listing the actual time-buy for the spots.

Gene Autry Sponsors a Contest for Exhibitors

Gene Autry Productions this week announced a "Gene Autry Day" contest, open to exhibitors throughout the world on the condition only that a Gene Autry Day is held in connection with the showing of a Gene Autry production released by Columbia Pictures. Prizes start with a free trip to Hollywood for the exhibitor whose campaign is judged the best. Other prizes include United States savings bonds ranging in value from $500 to $50 and personalized leather wallets. The contest opens June 14 and closes December 31, 1952. For further details, see page 55.

Civil Liberties Union Hits TV Code of Ethics

A "stultifying and illegal censorship" is what the American Civil Liberties Union this week termed the recently adopted television code of ethics. It asked for a hearing by the Federal Communications Commission to determine whether the code contravenes the Federal Communications Act. The group contends licensees have had responsibility for program content, and that the Act prohibits prior censorship. It charges the code is a combination in restraint of trade in ideas "which may well constitute a violation of the anti-trust laws."

Discuss Plans for TOA Annual Convention

WASHINGTON: Plans for the annual convention of the Theatre Owners of America, slated for September, were discussed her last week by A. Julian Brylawski, chairman of the convention committee, with members of his group and staff members of the national TOA office in New York.

Orren Acquires "Civilized"

"Are We Civilized?" starring William Farnum and Anita Louise and produced by Edwin Carewe Productions, has been acquired by Joseph Ornstein, head of Orren Pictures, 424 Beach 67th St., Arverne, L. I., for distribution in the United States, Canada, Alaska, and Guam. Included in the deal are theatrical, non-theatrical and TV rights for these territories.

M-G-M TRADE SHOW—JUNE 20th

"HOLIDAY FOR SINNERS"

ALBANY	20th-Fox Screen Room	1052 Broadway	6/20	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	6/20	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/20	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/20	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	6/20	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	6/20	1:30 P.M
* CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	6/19	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	6/20	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	6/20	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	6/20	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	6/20	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	6/20	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	6/20	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	6/20	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	6/20	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	6/20	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	6/20	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	6/20	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	6/20	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	6/20	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	6/20	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	6/20	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	6/20	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	6/20	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	6/20	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	6/20	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	6/20	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	6/20	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	6/20	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	6/20	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	6/20	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	6/20	2 P.M.

M-G-M presents "HOLIDAY FOR SINNERS" • Gig Young • Keenan Wynn • Janice Rule
Screen Play by A I. Bezzerides • Based on a Novel by Hamilton Basso • Directed by Gerald Mayer • Produced by John Houseman

* Except Cincinnati which is June 19th

4 in Color of Fox's 10 for 3 Months

Four productions in color are included in the 10-picture lineup set for release by Twentieth Century-Fox between June and August, Al Lichtman, director of distribution, announced this week. Of the four color films, three will be in color by Technicolor and one in Natural Color.

Slated for release in June are: "Kangaroo," Technicolor, Peter Lawford and Maureen O'Hara; "Lydia Bailey," Technicolor, Dale Robertson and Anne Francis, and "Lady in the Iron Mask," a Walter Wanger-Eugene Franke production in Natural Color, starring Louis Hayward and Patricia Medina.

Set for July are: "Wait 'Til the Sun Shines, Nellie," Technicolor, Jean Peters, David Wayne; "Diplomatic Courier," Tyrone Power, Patricia Neal, and "We're Not Married," Ginger Rogers, Fred Allen, Victor Moore, Marilyn Monroe, David Wayne, Eve Arden, Paul Douglas.

August releases feature "Dream Boat," Clifton Webb, Ginger Rogers; "Don't Bother to Knock," Richard Widmark and Marilyn Monroe; "Les Miserables," Michael Rennie, Debra Paget, and "What Price Glory," Technicolor, James Cagney, Corinne Calvet and Dan Dailey.

Supplementing the new productions are four of the previously-announced re-releases, three of which are in color by Technicolor. These include, for June, "Leave Her to Heaven," and "The Rains Came" and for July, "To the Shores of Tripoli" and "The Black Swan." Only "The Rains Came" is in black-and-white.

Kefauver Attends "City" Premiere in Washington

Senator Estes Kefauver, Democratic Presidential aspirant and former head of the Senate Crime-Investigating Committee, will head the list of celebrities attending the Children's Hospital benefit premiere of United Artists' "The Captive City" at the Ontario theatre in Washington, D. C., June 17. Others at the premiere will include Rudolph Halley, president of the New York City Council and former chief counsel of the crime committee, and Gael Sullivan, executive director of the Theatre Owners of America and currently general campaign manager for Sen. Kefauver. A parade through Washington to the theatre will precede the showing of the film, which stars John Forsythe.

New Smith Short on Safety

MGM has scheduled a July release for "Pedestrian Safety," Pete Smith's newest short subject dealing with safety. Three previous Pete Smith shorts on the same subject won awards as "the best safety films of the year."

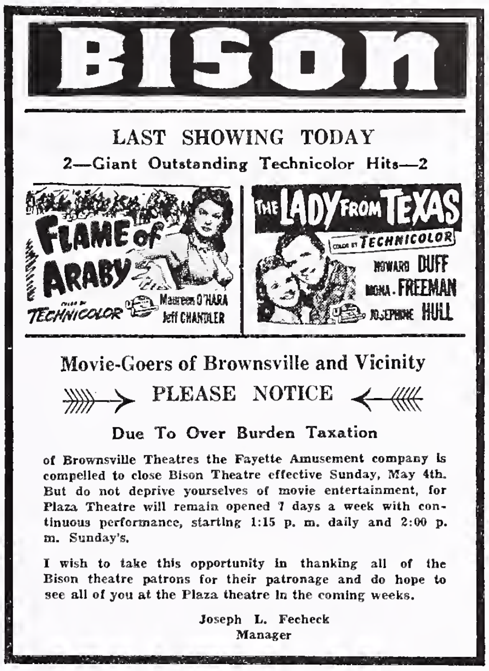
TWO TEXAS THEATRES ARE TAXED AND TAXED TO DEATH

The advertisement reproduced at right is one of a series run recently in newspapers in Brownsville, Texas, by the Fayette Amusement Company, announcing the closing of its Bison theatre as a result of "over-taxation." The Bison is the second of Fayette's three Brownsville theatres to close its doors.

In another ad, the Fayette management pointed out that the company now pays 30 per cent tax on every dollar received at the box office, including 20 per cent Federal tax and 10 per cent city tax. With operation costs at a peak, the company said, it is impossible to operate without heavy losses.

The management stated its case to the Brownsville City Council but received no satisfaction since it was "impossible" to revise the city tax budget. As a result, two theatres are closed and citizens are forced to go elsewhere for their screen entertainment "leaving the merchants of Brownsville holding the bag," the management stated.

In a pertinent after-thought, the Fayette management asks, "And what happens to the 1952 tax budget since there will not be any more tax money coming in from the two theatres closed? Won't that have to be revised?"


BISON

LAST SHOWING TODAY

2—Giant Outstanding Technicolor Hits—2

FLAME of ARABY
Color by TECHNICOLOR
Maureen O'HARA
Jeff CHANDLER
THE LADY FROM TEXAS
Color by TECHNICOLOR
HOWARD DUFF
MONA FREEMAN
JOSEPHINE HULL

Movie-Goers of Brownsville and Vicinity

→ PLEASE NOTICE ←

Due To Over Burden Taxation

of Brownsville Theatres the Fayette Amusement company is compelled to close Bison Theatre effective Sunday, May 4th. But do not deprive yourselves of movie entertainment, for Plaza Theatre will remain opened 7 days a week with continuous performance, starting 1:15 p. m. daily and 2:00 p. m. Sunday's.

I wish to take this opportunity in thanking all of the Bison theatre patrons for their patronage and do hope to see all of you at the Plaza theatre in the coming weeks.

Joseph L. Fecheck
Manager

"Look" Previews Summer Pictures in Article

Hollywood is prepared to beat summer competition from heat waves and TV political convention coverage with a score of "upbeat" pictures that will fill drive-ins and air-conditioned theatres across the country, according to a five-page article entitled "Summer at the Movies" appearing in the June 17 issue of *Look* Magazine. The story previews 19 summer releases and comments, "If there isn't something for everybody, it isn't because Hollywood hasn't tried." Stressing the diversity of summer product, *Look* features MGM's "Ivanhoe," Warners' "She's Working Her Way Through College," Columbia's "The Happy Time," RKO's "Androcles and the Lion," Paramount's "Son of Paleface," United Artists' "High Noon," Universal's "The World in His Arms" and 20th Century-Fox's "What Price Glory?" It also points out that the summer product spans nine centuries of "epics," the majority in color.

NSS "Mister Showman" Brochure Is Ready

National Screen Service currently is distributing the 1952 summer issue of its "Mister Showman," a 12-page brochure featuring special trailer exploitation ideas for summer promotion. In its table of contents, the booklet highlights kiddie shows, father's day, Flag day, July fourth, cool trailers, summer time, contests, graduations, weddings, institutionals, confections and feature leaders.

New Snag in French Talk

The negotiations for a new Franco-American film import and remittance agreement hit a new snag last week when it became known that the French negotiators had withdrawn their four alternative proposals for a new pact. Instead, the French now have put forward a new proposal understood to contain less favorable terms.

There had been a sharp difference of opinion on the original French suggestions, all of which involved some kind of subsidy for the French industry. The Society of Independent Motion Picture Producers declared flatly that it would not agree.

American negotiators are now waiting for further information before making any decision. The current French agreement runs out June 30 and the Americans are known to be anxious to replace it with a new one which would not only increase Hollywood importations, now limited to 121 a year, but would also reduce dubbing taxes and would arrange for remittance of French earnings.

It is now believed that the recent resignation of M. Fourre-Cormeray, head of the French Government's Centre National de la Cinematographie and a key figure in the Paris negotiations for a new agreement, is not connected with the pact talks and is not likely to affect future negotiations. M. Fourre-Cormeray reportedly has resigned to accept a more important post.

The National Spotlight

ALBANY

Fabian managers are thinking up ideas to stimulate grosses in the circuit's June-July-August drive. First prize is $750; second, $500, and third, $250. Managers outside that circle will be rewarded with a percentage of their salaries. . . . Howard Pearl, United Artists exploiteer, arrived from Salt Lake City to plan and conduct a week-long promotion for "Without Warning" at the Ritz. . . . The Warner Theatres screening room was closed. . . . Irwin Ullman, manager of the Mohawk drive-in and son of Saul J. Ullman, upstate general manager for Fabian, and his bride, the former Miss Joan Madison, of Albany, were due back from a honeymoon in Miami Beach. They were married in June 1 in the Ten Eyck Hotel by Rabbi Schechter. . . . The Knickerbocker *News,* responding to an inquiry from a subscriber, declared that it "approved" the U. S. Supreme Court decision in "The Miracle." The *Evangelist,* local diocesan weekly of the Catholic Church, sharply criticized the ruling. . . . Louis W. Schine, of Schine Circuit, was among the visitors.

ATLANTA

Visiting were R. E. Hook, Hook's theatres in Alabama; Earnest Ingram, Lineville and Ashland, Ala.; Paul Englar, Famous Theatres, Birmingham, Ala.; Frand Merritt, Acme Theatres, Birmingham, Ala.; D. L. Buzbee, Ritz Dadeville, Ala.; C. S. Pitman, Pitman, Gadsden, Ala.; M. C. Moore, Riverside, Jacksonville, Fla.; Hugh Martin, Palace, Leesburg, Fla.; and Mr. and Mrs. J. E. Jerrell, Ritz and Roxy, Commerce, Ga. . . . Jyler Hambrice is the new owner of the Pinson theatre, Pinson, Ala. . . . Fred Dodson, branch manager of Twentieth-Century-Fox is better. . . . The Royal theatre, Statman, Ga., has closed. . . . The new owner of the Royal theatre, Watertown, Tenn., is N. C. Hancock. . . . The 58 drive-in, Chattanooga, Tenn., 500 cars, opened to the public. . . . Fred Weis, owner of Weis Theatres in Savannah, Ga., has appointed Roy E. Williams, as manager. He replaces Spencer Steinhurst who has joined the RKO as field representative. . . . T. A. MacDouglas has been transferred as city manager of Martin Theatres in Eufaula, Ala., from Columbus, Ga. . . . John N. Spearing was guest of honor at a testimonial banquet in Jacksonville, Fla., and was given a gold life membership card in IATSE local No. 511 by Richard F. Walsh, IATSE president.

BOSTON

Smith Management's Cinema theatre, Framingham, will discontinue films on June 22 and will start its first summer stock season on June 30. Al Capp and Lee Falk are the lessees who will rename the theatre the County Playhouse for the duration of its summer stock presentations. . . . "Story of Robin Hood" has been booked into the Keith Memorial for week starting July 9 with Hugh MacKenzie and Red King, publicists, busily engaged on a huge campaign. RKO has booked "Faithful City" into the Morton, Dorchester, as a first run feature. . . . Joe Cohen, buyer and booker for the new Lisbon drive-in, Lewiston, Me., and Samuel Lowe, Jr., of Theatre Candy Company who designed and installed the concession building equipment, drove to Lewiston for the theatre's gala opening. Royal Bolduc is the owner. . . . Max Yunik, office manager at Lockwood & Gordon Enterprises, has announced the birth of a son. . . . Nancy Glaser, assistant publicist at Loew's Boston Theatres, was in charge of the opening night festivities of "Skirts Ahoy" at Loew's State, complete with a Waves honor guard, Kleig lights, sound trucks, a Navy band and a Waves recruiting booth in the lobby.

BUFFALO

Dave Miller, chief barker, Tent No. 7, Variety club, said a capacity house was in attendance at the final sneak preview-dinner of the season. . . . George H. Mackenna, manager of Basil's Lafayette, organized an industry section to attend the annual meeting of the Main Street association in the Lafayette hotel, about 20 exhibitors and distributors being in attendance. . . . Joseph Cotten, Marilyn Monroe, Jean Peters and Casey Adams all are in Niagara Falls to star in the Twentieth Century-Fox production, "Niagara," with Henry Hathaway directing. . . . Milt Harris, manager of the Cinema, local art house, announced that the theatre is opening each day now at 6:30 with two shows being offered each day. . . . Joe Gould was in Buffalo and Rochester working with Arthur Krolick and Charlie Taylor at UPT on "Tomorrow Is Too Late." . . . Julius Ricci has taken over the Park in Lackawanna. Joseph Amadori formerly operated this house. . . . George Sussman has succeeded June Polland as assistant booker at Columbia. . . . Duane Marks, manager of the Regent in Geneva recently put on a campaign for "Red Skies of Montana," in which he had the aid of the local Boy Scouts and Fire department. . . . Arthur Krolick, UPT; Lester Pollock, Loew's; Kay Golden, RKO Theatres, and Clint Young, Schine theatres, were among the theatre representatives in attendance at the public hearing in Rochester the other day on the proposed state law to fix a 75-cent minimum hourly wage.

WHEN AND WHERE

June 16-18: Annual summer convention, Virginia Motion Picture Theatres Association, Hotel John Marshall, Richmond, Va.

June 16: Start of second Industry Arbitration Conference, Hotel Astor, New York.

June 17, 18: Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.

June 22-24: Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

September 1-5: Annual convention, Western Theatre Owners, Feather River Inn, Blairsden, Calif.

October 6-10: 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

CHICAGO

Marks Brothers' Double drive-in, the only outdoor theatre inside the Chicago city limits, is experimenting with a new policy Monday to Thursday of running a current combination on one screen and a request double-bill on the other. The first experiment has "King Solomon's Mines" and "Broken Arrow" on one side, "The Green Glove" and "Mutiny" on the other. . . . The large screen TV equipment at the Essaness Crown was in the process of installation last week. . . . The Oriental management gave two weeks' pay to all personnel when the house shuttered. . . . The Film Council of America has moved to new offices at 600 Davis Street, Evanston. . . . Andy Nichols, manager of the H. & E. Balaban Windsor, recently became the father of a baby girl. . . . Stan Leseritz has resumed his duties at the Des Plaines, Des Plaines, Ill., after a sojourn in Cleveland. His assistant, John Kaulentis, and Garham Giles of the Pickwick have been filling in for him. . . . Subterranean parking lots in Grant Park were approved by the voters in an election held here. . . . Quo Vadis" opened simultaneously in 29 "A" houses. The amusement pages of the local dailies were dominated by virtually identical out-size ads run by all the houses the day before and opening day.

CINCINNATI

Mrs. Rose Chambers Dodge, 73, co-owner with her son, Elstun of the Dodge theatre, in nearby New Richmond, Ohio, and the Elstun theatre, in suburban Mount Washington, died in Good Samaritan Hospital. . . . Selig J. Seligman, general manager of Northio Theatres, Inc., here, and Phil Chakeres, head of the theatre circuit bearing his name, in Springfield, Ohio, co-chairmen of the third annual United Cerebral Palsey Drive, report that all exhibitors contacted in the Cincinnati exchange territory have pledged 100 per cent cooperation

(*Continued on opposite page*)

(*Continued from opposite page*)

in collecting for the fund. . . . After staging a local talent search, the RKO Albee played 17 acts which had won first place in talent searches conducted by a local radio station. . . . Cpl. Charles N. Sayre, who was assistant manager of the Regent Theatre, in Springfield, Ohio, died in Korea of wounds received in combat.

CLEVELAND

Most exhibitors report business ranged from good to fair on Memorial Day and the following Saturday. Holiday take was about 4.5 per cent better this year than the corresponding time last year. . . . Ted Davidson, resigned Warner Lima City manager, succeeds Ray Brown, Jr., as manager of M. B. Horwitz's State theatre, Cuyahoga Falls, O. . . . Howard Roth, Paramount booker, is back from a vacation in Texas. . . . Some 200 members of the industry gathered in the Hollenden Hotel to attend the testimonial dinner for Nat Wolf, for 20 years Warner Ohio zone manager, whose resignation became effective June 1. Lester Zuker, U-I branch manager was master of ceremony. Speakers included Harry Kalmine, W. Stuart McDonald, Lou Kaufman, Ben Wirth of New York; Moe Silver, Saul Bragin, Marvin Samuelson, Bob Knepton, Jack Kahn of Pittsburgh. The dinner was sponsored by the Variety Club. . . . Ernest Sand, Warner city sales manager, was called to New York by the death of his father. . . . William Tallman is reseating his Ceramic theatre, East Liverpool, with deluxe Bodyform American Seating chairs sold through Frank Masek's NTS office. . . . Frank W. B. Thomas, projectionist for 25 years at the Circle Theatre, Cleveland, has retired and is moving to Florida.

COLUMBUS

Tom Thibaut has been appointed manager of the new North Hi drive-in of H. & S. Theatres, owned by Al Sugarman and Lee Hofheimer. New drive-in is located 2½ miles north of suburban Worthington and is the 10th drive-in in the Franklin County area. . . . Columbus *Citizen* announced a two-cent increase in ad rates to .255 per line. Increase will be effective July 1. . . . Bernard P. Ginley, manager of the Southern, announced that children under 12 will be admitted at daily matinees during the summer for 10 cents. This is the fourth year this plan has been in effect at the Southern. . . . John Fell, once a WCOL radio staff member here, has a bit part in "Pat and Mike." . . . Local theatre cashiers, office workers and candy girls were pictured in a Sunday photo layout in the *Citizen* titled "Movie Industry Beauties Not All Found On The Silver Screen."

DENVER

Allen E. Wilson, for 20 years projectionist at the Denham, died. He was formerly business agent, secretary and trustee for union local. . . . Don Lappin has resigned as Broadway manager. . . . James Velde, western sales manager for United Artists, in for a visit. . . . $9,000 is being spent modernizing the Luv-Vu, Loveland, Colo., drive-in. Name will be changed to Motorena. . . . Clarence Severson, owner of theatres in Wolf Point, Mont., opens his new 250-car $40,000 drive-in there about July 1. . . . Joseph Kaitz, recently Paramount booker, moves to MGM as assistant booker. . . . Mr. and Mrs. Sam Langwith of Western Service & Supply, to Pacific Northwest for vacation. . . . Robert Patrick, partner in the Lakewood, Lakewood, Colo., takes on distribution of reissue of "King of Kings" for Denver and Salt Lake City areas. . . . Harry Collburn, N. Y., Columbia home office representative, is spending several weeks at the Denver exchange. . . . Alene Gellatley has bought the Hotchkiss, Hotchkiss, Colo., from Stanley Guy. . . . A. G. Smith, manager National Theatre Supply New York branch, and Mrs. Smith, here on vacation..

A REAL CANADIAN THEATRE VETERAN

We present, above, Mr. Hector Quaglotti-Romano, spryly stepping down the street in Vancouver, British Columbia, despite his near 80 years. Mr. Quaglotti-Romano is one of the oldest men in show business in Canada, having been so engaged for more than 60 years, or since 1890. He is currently the operator of the Colonial theatre in downtown Vancouver. He started way back when in the Yukon Territory, and has been at the Colonial for 40 years, no less. He is reported to have turned down an offer of $400,000 for the theatre building from a local bank some 10 years ago.

DES MOINES

Jack Kennedy has sold the Iowa theatre at Winterset to Eben Hayes, formerly of Memphis, Mo. In recent months, Mr. Kennnedy, former branch manager for MGM in Des Moines, has sold the Lyric at Lake View and the Lyric at Coon Rapids. He says he will retain the Rialto at Adel in order to "keep in touch" with the film business. . . . One hundred exhibitors, distributors and circuit men attended Variety club's third annual golf-stag. . . . Elmer P. Laurent, 51, veteran projectionist at Clinton, died of a heart attack. Mr. Laurent was projectionist at the Capitol, Clinton, for about 25 years. . . . Leon Hoofhagle of Baxter Springs, Kan., has been named manager of the Page in Shenandoah. He succeeds Glen Deeter who has gone to manage the New Baxter at Baxter Springs.

DETROIT

The Variety Club of Detroit is holding its annual Golf Party June 30 with all proceeds to go to the Cerebral Palsy fund. . . United Detroit Theatres has renewed its lease on the Mel theatre for another five years. . . . Mac Krim of Krim Circuit is in Honolulu. . . . Butterfield Theatres of Michigan has closed three of its houses upstate for the summer. . . . Wilbur Snaper, president of National Allied, will attend the annual Allied Theatres of Michigan convention October 20 through 22. . . . Earl Hudson, president of United Detroit Theatres, is back from a California trip. . . Harold Munz has been re-elected president of the Century theatre by Cooperative Theatres of Michigan. . . Henry C. Gardner opened his new Meredith drive-in recently. It has a capacity of 200 cars. . . . Thomas Ryan reopened his Franklin theatre with a seven-day policy. . . . Thomas Auburn, owner of the Auburn, is the father of a baby boy—his twelfth. . . . Herman Cohen has been appointed vice-president of the Broder Theatre circuit.

HARTFORD

Charles Lowe, Hartford district sound engineer for the Warner Bros. Theatres Circuit for the past 17 years, has announced his resignation, effective immediately. . . . Peter G. Perakos, head of the Perakos Theatres Circuit, New Britain, Conn., and a son, Peter, Jr., assistant district manager, are enroute to Greece on a three-month vacation trip. They will return in time to attend the September wedding in Detroit of Sperie G. Perakos, another son, to Nikki Pappas, of Detroit. Sperie Perakos is general manager of the independent Connecticut circuit. . . . Henry L. Needles, managing director of the Art Theatre, Hartford, is marking his 50th year in show business. . . . Barney Tarental, partner in the Burnside Theatre, East Hartford, vacationing in Durham, N. C., will return to Hartford about June 15. . . . Samuel Goldstein, president, Western Mass. Theatres, Inc., of Springfield, Mrs. Goldstein, and their son, Ronald, will leave on July 3 for a three-month European trip. . . . Ken Prickett, formerly field exploitation man in the New England territory for MGM, is now operating two theatres, the Peak and Airway, in Dallas, Texas, his home town. . . . Harry Goldberg, national director of advertising and publicity, Warner Bros. Theatres, presided at a New England Zone promotion meeting on "She's Working Her Way Through College" and "The Winning Team," held at the zone headquarters in the Roger Sherman Theatre Building, New Haven. . . . The Southampton Open Air drive-in between Easthampton and Westfield, Mass., changed its name to the Red Rock Drive-In. . . . The Sundown drive-in, between Holyoke and Westfield, Mass., has new policy of screening its feature attraction

(*Continued on following page*)

(*Continued from preceding page*)

first to enable those with children to leave early.

INDIANAPOLIS

The midwest premiere of "I Dream of Jeanie" at the Circle was generally considered the most successful event of its kind here in a long time. The film stars, Ray Middleton, Bill Shirley, Muriel Lawrence and Eileen Christy, attended, along with James R. Grainger, Republic vice-president in charge of sales. . . . Earl Cunningham, general manager of the Fountain Square group, returned to work after recuperating from a heart attack in Florida. . . . Current sick list includes Guy Hancock, Plainfield exhibitor, in Methodist Hospital here for a check-up; Charlie Morrison, drive-in buyer and booker, also at Methodist; and the father of Marc Wolf, Variety's International Main Guy, at St. Vincent's. . . . The engagement of Fay Kalafat, who has operated her father's theatres at Garrett since his death, to Dr. N. J. Topetzes of Milwaukee, has been announced. . . . The Weil and Riley at Greenfield have been added to the Affiliated circuit. . . . Kenneth Law, Argos exhibitor, has taken over the Madrid at Akron, Ind.

KANSAS CITY

Fox Midwest's 23rd annual meeting was held at the Muehlebach Hotel with Charles Skouras, president of National Theatres, present. . . . In July will be held the 21st celebration of "Rhoden Week," in honor of Fox Midwest's president, Elmer C. Rhoden. . . . Homer Strowig was "host" for the press conference held with Dwight Eisenhower—at the theatre of the treasurer of the Kansas Missouri Theatre Association. . . . The Esquire, 800 seats, a downtown Fox Midwest house, has closed for the summer. . . . Art theatres: Warwick, second week for "Encore"; Vogue, ninth and final week for "Man in the White Suit"; Kimo, third week for "Rashomon." . . . "Red Ball Express" at the four Fox Midwest houses; "The San Francisco Story" at the Paramount, and "Carson City" at the RKO Missouri.

LOS ANGELES

Perry Pasmezoglu, Fox West Coast, is back from a junket to Berkeley for the reopening of the California theatre. . . . Herman Wobber, West Coast division manager of Twentieth Century-Fox, and assistant, Buck Stoner, in town from San Francisco to huddle with E. F. Zabel, head film buyer. . . . Rick Williams has been appointed manager of the Embassy to replace Ray Duff, who has been transferred to the La Reina, Van Nuys. . . . Howard Willis has been named manager of the Pasadena, Pasadena, to replace G. William Gutstein, who has resigned. . . . The Majestic, Santa Monica, will henceforth be under the Earl Johnson banner for buying and booking service. . . . Roy Dickson's office has acquired the Motor Vu, Imperial, and the Biltmore drive-in, Tucson, for buying and booking. Both situations were formerly handled by the Midway Theatre Enterprises. . . . Eddie Ashkin has returned to his desk at RKO after an attack of ptomaine poisoning. . . . In from out of town were Ernie Harper, Fontana, Bill Sorenson, Long Beach, and Ben Bronstein, Palm Springs. . . . Doug Helgeson, for many years Loew theatre manager in New York, and recently with Pacific drive-in theatres, has been appointed manager of Warner Bros. Downtown theatre in Los Angeles.

LOUISVILLE

At the directors meeting at the annual KATO convention, a nominating committee consisting of W. E. Horsefield, Morganfield, Ky.; D. Irving Long, Louisville, Ky.; A. N. Miles, Eminence, Ky.; Bob Enoch, Elizabethtown, Ky.; and KATO president Guthrie F. Crowe was appointed to nominate director candidates for KATO for the ensuing year. The balloting for the directors election will be held by mail, with the ballots to be counted July 11. . . . Out of town exhibitors seen on the row recently included Morris Smith, Valley, Taylorsville, Ky.; J. B. Minnix, Ronnie drive-in, London, Ky.; R. H. Totten, Lakeview drive-in, Pendleton, Ky.; Ben Reeves, Grand, Lancaster, Ky.; Rodger Davis, New Lincoln, Stanford, Ky.; Foster Lane, Lane and Dixie Theatres, Williamsburg, Ky.; Joe Isaacs, Cumberland Amusement Co., Cumberland, Ky.; J. E. Isaacs, Jr., Lynch, Lynch, Ky.; Nelson E. Ward, Nelson Amusement Co., Lexington, Ky.; Harold Sliter, Schine district manager, Lexington, Ky.; Gene Lutes, Chakeres district manager, Frankfort, Ky.; Mrs. R. H. Robertson, Majestic, Springfield, Ky.; and Ralph E. McClanahan, Estill and Irvine Theatres, Irvine, Ky. . . . A new summer price policy has gone into effect at the Airway theatre, here, a subsequent run neighborhood house operated by the Switow Amusement Co. Heretofore prices have been 40 cents for adults with the children going for 15 cents. The summer policy is 20 cents at all times for adults, with children 9 cents at any time.

MEMPHIS

A two-week street railway strike in Memphis ended here this week and theatre business picked up immediately. Downtown theatres particularly felt the pinch while the buses were not running. . . . Lincoln drive-in, the first Negro drive-in theatre in this section, opened at 1770 Cincinnati with Beale Street Elks Club sponsoring the opening. The 500 car drive-in is owned by N. A. Cook and F. L. Abernathy. . . . Theatre men from all over the Mid-South attended services for P. E. Morris, owner of the Honey and Regent theatres at Indianola, Miss. . . . Shopping and booking on Film Row were D. P. Blissard, Okolona, Miss.; Leon Rountree, Holly Springs and Water Valley, Miss.; K. K. King, Rialto, Ark.; Walter Kirkham, Commonwealth Amusement Co., of Kansas City; Mr. and Mrs. Frank Patterson, Junction City, Ark.; R. L. Brumback, Linden, Tenn.; C. A. Gilliland, Cooter, Mo.; C. N. Eudon, Houston, Miss.; and Tom Ford, Rector, Ark. . . . Fire of undetermined origin did slight damage in the inspection department in the Columbia branch office.

MIAMI

With "The Man in the White Suit" playing for the second week at the Mayfair Art, manager Walter Klements reports attendance stimulation from scattered radio use of the theme music, a record called "The White Suit Samba." . . . William Van Ness reports the formation of a new film company. Miami National Pictures Co., with Edgar Pearce as general manager. Organization will produce commercial, entertainment and educational films slanted for TV use, with schedule including an early shooting of a series of sport shorts with Miami locales. . . . Jack Clem of the Florida State Theatres art shop has come up with another facade display sign for the Florida theatre showing of "Skirts Ahoy." The sign is animated and occasionally floods the street with iridescent bubbles wafted from above. Jimmy Barnett, manager of the Florida has had many compliments on the effective sign, which may partially account for the film being held over for the third week. . . . John Calio, manager of the Flamingo on Miami Beach, has also a huge sign for "Pat and Mike."

MILWAUKEE

The full page ad by Rudy Koutnik, manager of the Fox-Palace, brought wonderful results at the box-office on opening night of "Valley of the Eagles." . . . Joe Reynolds has been successful in renting out the Zenith theatre on some Sunday mornings for union meetings and the like. . . . Milton Harmon was completely sold out for "South Pacific" in advance before it played on his stage of the Wisconsin theatre. . . .Irving Vincent, from the Grand theatre, Oconto Falls, was in town recently to see Fred Krueger of the Gem theatre here. . . . On June 8 the new drive-in at Sturgeon Bay, owned by A. Brungarber, opened. . . . The owner of the Allis theatre building is reopening the Allis theatre himself. . . . V. V. McKelsk opened the Hiawatha drive-in at Chassell Michigan.

MINNEAPOLIS

Neighborhood houses are expected to gain increased patronage while loop houses will suffer in both Minneapolis and St. Paul, if the latest request by the Twin City Rapid Transit Company, for a five-cent increase in streetcar and bus fares in Minneapolis, St. Paul, Columbia Heights and South St. Paul, made this week, is granted. . . . The Minnesota Amusement Company is donating the facilities of Radio City theatre, first run loop house, for the "Christmas In June" stage and screen benefit show to be sponsored by the Sertoma Club, midnight of June 27. Motion picture operators, stagehands, electricians and union musicians, will donate their services. "High Noon," starring Gary Cooper, will be the screen attraction. Proceeds from the show will be used to buy dolls for underprivileged children for distribution next Christmas. . . . William Elson, Minneapolis exhibitor with houses in several Minnesota cities, was the subject of a biographical sketch published in a recent issue of the Minneapolis *Star*, evening daily newspaper. . . . The annual picnic of the office employees of Columbia was held recently. . . . The Bloomington drive-in theatre, Minneapolis, is celebrating its fifth anniversary with free gifts and prizes for everybody.

NEW ORLEANS

Nathan Bercegeay closed the Whitehall, Whitehall, La. . . . New drive-ins under construction are The Pines, Leesville; Otho Long's Parkway, Winfield, La.; Mrs. Ruth Ketchum's Red River, Texarkana, Texas.

(*Continued on opposite page*)

The National Spotlight

(Continued from opposite page)

. . . L. J. Huval, manager Pines, Maplewood, La., wired that due to circumstances beyond his control operations have been suspended. . . . Exhibitors seen about were Gordon Moody, Meridian, Miss.; Ed Ortte, Gulf Coast theatre owner; Vic Maurin, Fox, Houma; Vinton Thebeaux, Pat, Lafayette, La.; Thomas McElroy and son, Shreveport, La.; E. I. Fessler and W. A. Ripps, Mobile, Ala.; Mr. and Mrs. Gilbert Romero, Lafayette, La.; H. G. Prophit and Henry Hinckle, Monroe, La.; Jack O'Quinn, Kaplan, La.; Harold Dacey, Raceland, La.; Abe Berenson, Gretna, La.; Milton Guidtry, Opelousas and Lafayette theatre owner; L. J. Dupepe, Metarie, La., and S. J. Gulino, Kenner, La.

OKLAHOMA CITY

The Uptown theatre is now classed with big downtown first run theatres. . . . George Pomeroy, operator of the Frontier theatre, has just returned from New York with a contract list that includes some foreign pictures plus re-runs of some U. S. films for the theatre this summer. . . At Carnegie, Okla., the first drive-in theatre will be opened next August or September. Clint Applewhite, Carnegie, and H. D. Cox, Binger, have announced purchase of 9½ acres of land a mile east of Carnegie that will be developed this summer. . . . Commonwealth Theaters, Inc., announced that Glenn M. Deeter of Shenandoah, Iowa, was to take over the post of manager of the theatres in Baxter Springs, Kan., beginning June 9. He will replace Leon Hoofnagle who is trading places with Mr. Deeter at the Page theatre in Shenandoah. Mr. Hoofnagle has been manager at Baxter Springs, Kan., since October. Mr. Deeter has been with Commonwealth chain 17 years, having been at Shenandoah for the last four years. . . . The Royal theatre, at Atkins, Ark., has undergone extensive improvements in recent days. E. A. Patton is owner and manager. . . . Construction of a new drive-in theatre at the intersection of Harbor Avenue and Twenty-first Street in Little Rock, Ark., was to be started this week by the Arkansas Amusement Company. James S. Carbery, manager of the company, announced for what he said would be the most up-to-date 500-car drive-in in the state. . . . A fourth drive-in theatre to be operated by Community Outdoor Theatres will be built on a 63-acre site one mile south of Topeka. The site for the proposed drive-in was bought by John Basham, manager for the organization. . . . Jasper, Texas' new drive-in theatre has opened officially.

OMAHA

The War Dads sponsored a collection at the West Dodge drive-in theatre and raised $577 for the Cerebral Palsy fund. . . . Lewis B. Sponsler, 59, who died in Fort Scott, Kan., was a former manager of a Beatrice theatre. . . . Burglars got $35 in an early morning break-in at the Admiral theatre. . . . Mrs. Anton Polonka has sold her theatre at Shelby, Neb., damaged by fire several months ago, to Ollie Schneider, Osceola exhibitor. . . . Mr. and Mrs. Arthur Goodwater, who have the theatre at Madison, Neb., have purchased the theatre at Hooper from R. Stastny. . . . Charles Lathrop, Neola, Ia., exhibitor, has opened the theatre at Shelby, Ia., which formerly was owned by Carl Fore. . . . Drive-in openings include the Grandview at Bellevue, owned by E. C. Petsch; the Wayne drive-in, owned by Phil and George March, and the layout of A. G. Davidson, Lenox, S. D.

PHILADELPHIA

With the advent of warm weather and the summer season getting into full swing, business takes a seasonal dip—but not to startling proportions and with no wholesale summer closings. Instead of closing for the summer, plan is to switch to a week-end policy in order to sustain interest which has been mounting so well during the past year. . . . A. M. Ellis Theatres, which has been managing the Mahoning drive-in, Mahoning, Pa., for the owners of the open-airer, have turned to the local courts to help settle a partnership dispute which both parties have been unable to resolve until now. . . . Dave Rosen, former branch manager for the independent Clark Film exchange, staged an "open house" for his own independent film exchange set up in his own name and concentrating on educational and industrial films. . . . Harry I. Waxmann, who is joined with the George A. Hamid interests in the Waxmann theatres in Atlantic City, N. J., heads an investment combine which purchased at auction a valuable tract of Boardwalk property at the resort for $863,000. . . . Thieves broke into four houses this week, taking approximately $200 worth of candy from the stockroom at the Dell, $400 from the Roxy, and undetermined amounts of cash in rifling cash boxes at the Booker and the Lindy. . . . Henry Friedman, independent circuit owner here, is resting at his home after recovery from a long and serious illness. . . . The building occupied by the Great Northern, key neighborhood house, and a group of stores, has been purchased by an investment combine for $1,000,000. . . . Harold E. Bell opened his new 250-car drive-in at Danville, Pa., with Allied Buying and Booking Service here handling the open-airer. . . . Larry Mackay resigned as manager of the King, Lancaster, Pa. . . . Facilities of Walter Reade Atlantic drive-in, Pleasantville, Pa., were turned over for a night to the Red Cross Blood Bank to recruit donors. . . . Eston Artz opened his 350-car Pine Grove drive-in near Pine Grove, Pa.

PITTSBURGH

John D. Walsh, manager of the Fulton theatre, and branch manager Ike Sweeney did a swell job in staging the world premiere of "I Dream of Jeanie" and their efforts made it one of the most successful here. Representing Republic was vice-president J. Grainger, vice-president William Saal and Mickey Gross, the studio's publicity director. . . . The Pennsylvania censors clipped four minutes out of "Sinners," which is doing a standing room business at the Art Cinema. . . . The employees at the RKO exchange tossed a party for Walter Bedel and gifted him prior to his leaving. . . . M. O. Silver, Warner zone manager, has had the Cleveland district added to his territory. . . . Three downtown houses, the Stanley, Harris and Fulton are signed to screen the Sugar Ray Robinson-Joey Maxim fight.

PORTLAND

Business picked up at first-run houses. . . . Keith Petzold, manager of the J. J. Parker Broadway, sent a man out into the woods for five days to live off the land as a publicity gag for "Ivory Hounters." The man was in lobby opening night and told the customers his experiences. . . . Walter Hoffman, Paramount field man was in town and worked out some good deals for "Red Mountain" with Paramount theater manager Oscar Nyberg and for "Encore" with Nancy Welch at the Guild. . . . "Baboona" and "I Married Adventure" at the Music Box; "Ivory Hunters" at the Broadway; "The Wild North" at the Liberty; and "Strange World" is set for the Mayfair. . . . The Orpheum theatre is getting a brand new front and marquee. . . . Barbara Rickman, cashier at the Irvington was selected as Rose Festival Princess from Girls Poly High. . . . Charles Skouras in town for a couple of days to look over his Evergreen Houses and talk about TV for his houses.

PROVIDENCE

Local operators and exhibitors are speculating on the effect, locally, of the recent Supreme Court ruling regarding censorship. The current situation in Providence, whereby a single one-man "board" approves or disapproves of a film according to his own "code" has plagued theatremen for several years. Especially is this true where the censor does not notify local theatre managers of his decisions until the film is into the second or third day. As a result, hurried substitutions, revised newspaper advertising and considerable explaining has to be undertaken by the exhibitor of the "banned" picture. This imposes serious problems, and local theatremen are hoping for an end of the censorship of the past decade. . . . The Carlton presented, for the first time in this city, "The Man In The White Suit." On the same bill was The Original Ballet Russe in "Graduation Ball." . . . The first torrid spell of the season, following closely upon a rainy period, sent crowds to their favorite open air theatres. Downtown houses naturally suffered. . . . E. M. Loew's Capitol inaugurated a special giveaway series featuring "Melody Lane" dinnerware. Wednesday and Thursday matinees and evenings have been set aside for this exploitation. . . . Loew's State's Maurice Druker taking full advantage of the "Friday the 13th" superstition, presented a special midnight "Horror Show." . . . The Majestic Theatre has

(Continued on following page)

(Continued from preceding page)

been selected for the New England Premiere of "Lydia Bailey."

SAN FRANCISCO

Neal East, branch manager, Paramount Film Corp., is heading the committee to distribute Blind Baby trailers for the purpose of theatre collections for the fund. National Screen Service is handling the physical distribution of the reel. . . . Promotions at Warner Bros. include booker Frank Noege to salesman for Sacramento Valley, replacing Ernie Hampton, resigned to live in Honolulu for his health. Bookers Jesse Wright and Gene Bryant moved up and head shipper Kasper Kannel was advanced to booker. . . . Murray Lafayette, United Artists' representative from Los Angeles, has been in for "The Fighter" going into the United Artists Theatre and Columbia's Mike Newman has been up from the South for "Red Snow" and "Storm Over Tibet." . . . Harry Weaverling, who took over the Sebastiani, Sonoma and the Boyes, Boyes Springs, December 1951, is scheduled to return them to their former owner, Mrs. Golda Crowley, June 15. Sunny Mount Theatres will do the booking and buying. . . . Harry Morgan, assistant, Loew's Warfield, is recuperating from appendectomy. . . . Visiting the row: Carleton Hunt, Dinuba; J. J. Perry, Klamath Falls; Walter Bell, Eureka; Earl Boles, Crescent City, Verne E. Stebbins, Greenfield, and Ned Steele, Jr., of Williams.

SEATTLE

Vic Gauntlett, advertising manager for Evergreen Theatres Corp., has left the Columbus Hospital and is now home recuperating from a heart attack. . . . Paramount will hold an invitational screening of "Carrie" at the Egyptian theatre. . . . Exhibitors were enthusiastic at the MGM screening of its new Technicolor comedy, "Lovely to Look At." . . . Earl Keate is in Portland exploiting "Strange World" which was to open at the Parker-Evergreen Mayfair Theatre June 12. The picture is doing top business here at the Music Box and has moved into a second week. . . . J. W. Nordenberg, former owner of the Grand theatre in Ferndale, died of a heart attack. . . . Sterling Theatres have taken over the management of the Crest theatre. . . . The Music Hall theatre celebrated the Northwest premiere of "Skirts Ahoy" with a gigantic stage show highlighted by the presence of 90 Waves.

ST. LOUIS

Ronald Reagan, Virginia Gibson and Gene Nelson in for a visit on their way to Springfield, Mo., premiere of "The Winning Team." Miss Gibson hails from this town. . . .Funeral services were held for LeRoy Marion Hart, projectionist in Kansas City and St. Louis. . . . As in past summers, the Shubert theatre Fanchon and Marco, St. Louis Amusement Co. theatre, opened for the summer months last week. . . . Hall Walsh district manager for WB and Jimmy Hill of that company's southern Illinois territory, took a sales trip through southern Illinois and Kentucky last week. . . . Fanchon and Marco's Harry C. Arthur back in town from the West Coast. . . . At local premiere of "Skirts Ahoy" two local girls were sworn into the WAVES. . . . Bill Collins of DeSoto, Mo., and Bill Williams of Union, Mo., out-state exhibitors, in town. . . . Paul R. McCarty, head of the recently organized theatre supply company bearing his name, out on the road getting to know exhibitors. . . . Father James Keller, founder of the Christophers, national Catholic layman's service organization, here to show two recently completed motion pictures produced with the cooperation of Hollywood Christophers.

TORONTO

Fairlawn, Toronto, held a midnight vaudeville show under the auspices of the North Toronto Lions Club. . . . Dick Main, owner of the Simcoe, Sutton, was chairman of the Red Cross Blood Donors' Clinic at Sutton. He was also appointed to the board of trustees who have taken over a building as a museum. . . . Torchy Coatsworth of the J. Arthur Rank Organization publicity department has joined the Canadian Broadcasting Corp. to beat the drums for their television department. . . . City theatres and sports events took a beating in the telecasting of the heavyweight championship bout of Walcott-Charles. . . . "With A Song In My Heart" continues to break records at the Elgin, Ottawa, while it closes after several weeks in Toronto at the Nortown on a moveover from Shea's. . . . Bob Maynard, operator of the Francaise, Ottawa, celebrated his first 20 years in show business with a co-operative full page spread in the *Ottawa Journal*. . . . Famous Players Canadian Corp. have scheduled their annual staff picnic this year for June 25th at Rouge Hills Golf Club.

VANCOUVER

The "multiple" showing of "The African Queen" at seven Vancouver houses reported an outstanding success. All theatres, Odeon Circuit units, doing terrific business and are expected to hold for a second week. A draw for a $100 diamond ring at each of the seven houses was a big business booster. . . . Four separate conciliation boards covering 22 workers of eight city film distributors have recommended wage increases but two of the awards have been rejected by workers. . . . The new outdoor theatre being built near Nelson, B. C., is expected to open July 1. This will give the province 16 drive-ins, with three more under construction, making a car capacity of 5,950. . . . The Opera House at Sointula on the West Coast of Vancouver Island has reopened after being closed. . . . Vacation bound are Charlie Doctor, Capitol; Ivan Ackery, Orpheum, to Europe; and Dave Borland of the Dominion. . . . Sydney Walker of RKO was elected president of Film Exchange Employees (AFL) local B71, replacing Luke Doucette, resigned.

WASHINGTON

The film people locally were saddened to learn of the death of William F. Crockett, Partner, Crockett-Pender Theatres, Virginia Beach, Va. . . . Floyd Brooker, chief of the audio-visual branch of the Mutual Security Agency, spoke at a Community Film Council luncheon. He discussed the International Film Festival in Bombay, India, at which he and Frank Capra were representatives of the United States. . . Five Warner Bros. Washington zone managers shared in the grand prize offered in the George A. Crouch Appreciation Drive for showmanship, period of January through April, 1952. They are: Frank Shaffer, Dixie theatre, Staunton, Va.; Sidney Hoffman, Metropolitan, Washington; Rodney Collier, Stanley, Baltimore; Fred McMillan, Warner, Washington; and Henry Clark, Warner, Lynchburg, Va. All of the above were also awarded monthly prizes during the drive. Washington neighborhood theatre managers who won prizes included: Claude Land, Silver, Silver Spring, Md.; Ernest Wells, Kennedy; and James Glennon, Sheridan. Out of town managers awarded monthly prizes were Lou Kusner, Apollo, Martinsburg, W. Va.; Frank Shaffer, Dixie, Staunton, Va.; and Edward Purcell, Virginia, Harrisonburg, Va. . . . "The River," played at the Ontario and Apex theatres. . . . John Jackson, 77, former chief engineer of Keith's Theatre, in its vaudeville days, died.

Postpone Indefinitely House TV-Radio Probe

The House Commerce sub-committee investigating radio and television program content recessed last week "for an indefinite period" after holding only two and a half days of hearings. Representative Gathings (D., Ark.), sponsor of the inquiry, testified early in the hearings that television programs had improved since the TV code went into effect March 1, but that the code would not prove to be the answer to the problem of obscene programs or programs overemphasizing sex, crime and violence. He indicated that he was opposed to censorship legislation and proposed that the committee keep the situation under "persistent surveillance" and use the Federal Communication's power to refuse to grant new licenses to stations found showing objectionable material.

Frenchmen Impressed by Muncie, Ind., Drive-in

When a group of Frenchmen visited Muncie, Ind., recently and were asked what had impressed them most in the city, their spokesman replied after considerable discussion: "The drive-in theatre." Traveling under the auspices of the Power and Light Company, the French delegation, here to study living and working conditions, were taken to the Ski-Hi drive-in one Sunday night where the manager, George MacDonald, showed them around. The drive-in is one of the Y & W theatres, headed by Marc Wolf. In a letter to Mr. MacDonald, E. P. Pifer, district manager of the Indiana & Michigan Electric Company, thanked the exhibitor for handling the French group. "The picture was delightful and they enjoyed it very much," he wrote.

Fete Gloria Swanson at Kansas City Premiere

Gloria Swanson, star of "3 for Bedroom C," the new Brenco Production in Natural Color for Warner Bros., was the guest of honor at the film's world premiere this Thursday at the Paramount Theatre in Kansas City. A day long program of special events preceded the premiere showing.

MPA Studies Trade Policy

The Motion Picture Association of America, through its president, Eric Johnston, this week disclosed that it was speeding its study on a number of fronts with the over-all objective of appraising the economic structure of the industry, and making specific suggestions for more efficient operation.

One of the studies revealed by Mr. Johnston was the possibility of consolidating the newsreels produced by Twentieth Century-Fox (Movietone), MGM (News of the Day), Universal, Paramount and Warner Bros. (Pathe). He said the study was still in an early stage and has taken no definite course.

Other activities pursued by the MPAA toward "streamlining" the industry include tax reduction, arbitration, censorship, more efficient distribution operations, and "discriminating" advertising rates in newspapers. Mr. Johnston said the arbitration issue (to be taken up again at a second all-industry conference June 16) is the most important now facing the industry, and that the question of starting a new campaign to lift completely or lower the Federal admissions tax is of next importance. The other matters will be taken up as the opportunity permits, he added.

Any plan the MPAA may evolve on taxation, Mr. Johnston said, would be tied in closely with any national program on that subject that may be developed by the Council of Motion Picture Organizations.

Henry Sudekum, Founder Of Crescent, Dies at 96

NASHVILLE: Henry Sudekum, 96, father of the late Tony Sudekum, president of Crescent Amusement Co., died June 7 at the home of his daughter, Mrs. J. M. Currey, here. Mr. Sudekum, who as a newsboy sold papers announcing the assassination of Abraham Lincoln, in 1912, with his son, Tony, and Wiley J. Williams, formed Crescent Amusement Co. and opened its first film house, the Dixie. Their first theatre outside Nashville was located in Murfreesboro. The circuit now includes 77 houses. Although he relinquished his active interest in Crescent to Tony in 1916, giving full time to his bakery business, the elder Sudekum retained a financial interest and was a member of the board of directors until his death. A son, C. M. Sudekum, is associated with Crescent. Beside his interest in film theatres and a bakery, Mr. Sudekum, with Tony, established and later sold Union Ice Cream Co., the largest in Nashville.

Rossi Cabol

Rossi Cabol, 65, former manager of the Park, Strand and Palace theatres in Torrington, Conn., died in Torrington May 30. In recent years he had been operator of theatres in Thomaston, Naugatuck and Canaan, Conn.

IN NEWSREELS

MOVIETONE NEWS, No. 47—Eisenhower opens campaign. Italy's birthday celebrated. West Point graduation. Annapolis middies hail color girl.

MOVIETONE NEWS, No. 48—Eisenhower. President Truman meets war buddies. Haiti honors "Lydia Bailey." UN Action on Koje. UN planes blast Korean Reds.

NEWS OF THE DAY, No. 281—Eisenhower. British hit back at Reds. War veterans' party. Catholics hold World Congress. West Point, Annapolis graduations.

NEWS OF THE DAY, No. 282—Koje. Korean Reds strafed. Truman and war buddies. Gen. Ridgway honors D-Day heroes. Royal spectacle thrills London. Horse racing. Rodeo. Girls are marching.

PARAMOUNT NEWS, No. 84—Italy shows armed might. U.S. dominates British amateur golf. Eucharistic congress in Barcelona. Eisenhower in Abilene.

PARAMOUNT NEWS, No. 85—Queen Elizabeth in historic ceremony. Truman and war buddies. Ike's press conference. Battle at Koje camp. Ridgway leads ceremony at Normandy.

TELENEWS DIGEST, No. 23B—Supreme Court on steel seizure. Ike in Abilene. British blockade Red radio. Sen. Taft's homecoming. President Rhee. Golf.

TELENEWS DIGEST, No. 24A—Eisenhower in New York. President Truman in Missouri. Sen. Kerr discusses elections. UN troops in Koje. Game of lacrosse played in New York.

UNIVERSAL NEWS, No. 567—Ike's homecoming. Italy marks anniversary. Truman at party for veterans. Farm built in a day. Skating horse. West Point, Annapolis graduations.

UNIVERSAL NEWS, No. 568—Koje. Ridgway in Normandy. Truman on parade. Rodeo. Trooping of the color in Britain. Woman's recruiting drive.

WARNER PATHE NEWS, No. 86—Eisenhower. British blockade Red radio station. World Eucharistic Congress. Glove fashions. Australians ride "wall of death."

WARNER PATHE NEWS, No. 87—Koje. Air Force hits Korean Reds. Truman on parade. Eisenhower in New York. Gen. Ridgway in Normandy. British trooping of the colors. Miss California. "The Winning Team" premiere.

Legion Approves Six of Seven New Pictures

The National Legion of Decency this week reviewed seven new films, putting five in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Border Saddlemates," "Has Anybody Seen My Gal?," "I Dream of Jeanie," "Junction City" and "The Winning Team." In Section II is "Actors and Sin." In Class B is "Bal Tabarin," because of "suggestive costuming and sequence; tends to condone illicit actions."

Allied Outing in Jersey

Allied Theatre Owners of New Jersey will hold its annual summer outing and meeting July 2 at the Berkeley-Carteret Hotel in Asbury Park, N. J. The affair is open to all members of the industry in the territory.

ColumbiaNet Is $280,000

Columbia Pictures this week reported estimated consolidated earnings of $280,000 after taxes for the 39-week period ended March 29, 1952. The net was equivalent to 11 cents per share of common stock on the 670,670 shares outstanding March 29, 1952.

For the comparative period in 1950-51, Columbia's profit was $967,000, equivalent to earnings of $1.12 per share of common stock. Estimated provision for Federal taxes was $80,000 for the 39 weeks ended March 29, 1952, as against $590,000 for the three quarters ended March 21, 1951.

The company reported an operating profit of $360,000 in 1952 as against $1,657,000 in 1951.

Revisions Are Announced In Warner Theatres Zones

Twenty-four theatres formerly operated from the Cleveland office, will become an additional district in the Pittsburgh territory, according to M. A. Silver, zone manager for Warner Theatres in Western Pennsylvania and West Virginia. The houses included in the change are in Cleveland, Youngstown, Akron, Lima, Sidney, Portsmouth, Massilon, Canton, Lorain, Sandusky, Coshocton, Findlay and Chillicothe.

Benjamin W. Steerman will assist in the theatre operation in addition to heading the Real Estate Department. Sidney Jacobs will assume greater duties and Saul Bragin, chief film buyer and head of the Booking Department will buy and book for the Ohio theatres. He will be assisted by Marvin Samuelson and Bernie Elinoff of Pittsburgh and Joseph Weinstein of Cleveland.

Advertising and publicity will be controlled by Jacques L. Kahn, while Dick Wright, with headquarters in Cleveland will be responsible for the general operations of the theatres in Ohio. Under the new realignment plans, local district managers B. F. Moore, Henry Burger and Frank Harpster will take on additional theatres based on the geographical location of their present districts.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF

CRIPPLE CREEK

Color by TECHNICOLOR

starring GEORGE MONTGOMERY

with

Karin Booth • Jerome Courtland • William Bishop

Written by RICHARD SCHAYER • Directed by RAY NAZARRO

A RESOLUTE PICTURE

ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

YOUNG MAN WITH SOME THEATRE KNOWLEDGE to train for management of circuit owned indoor and drive-in theatres. This is a great opportunity for the right young man interested in future in show business. State background, references, salary expected, and enclose photograph if convenient in first letter. COLUMBIA AMUSEMENT COMPANY, INC., Paducah, Ky.

THEATRES

FOR SUBLEASE: IN ST. LOUIS COUNTY, newly constructed, modern advance design theatre. Fully equipped. 632 seats. Immediately available. WRITE BOX 2658, MOTION PICTURE HERALD.

THEATRE LEASE AND EQUIPMENT FOR sale. 450 seats. No opposition. 8,000 population. Box 152, Manitou, Colo.

BUSINESS OPPORTUNITIES

FOR SALE OR LEASE. DRIVE-IN LOCATION in year-round climate. Already zoned for drive-in, in city of 100,000 population. Write: S. EDWARD KUIKEN, 3951 31st St., So. Petersburg, Fla.

TO SETTLE AN ESTATE, THEATRE PROPERTIES are offered for sale in Northern Illinois towns—population 1,500 to 4,000. These properties are priced to sell. Address correspondence to F. W. ANDERSON, Administrator, 118 E. Jefferson St., Morris, Ill.

DRIVE-IN EQUIPMENT

DRIVE-IN EXHIBITORS EVERYWHERE MAKE S. O. S. their headquarters. Here's why: Underground cable $70M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

POSITION WANTED

HEAD BOOKER, OFFICE MANAGER, 20 YEARS' experience home office and branch operations, seeks worthwhile connection. Box 2661, MOTION PICTURE HERALD.

USED EQUIPMENT

WANTED — STAGE DRAPES AND PAINTED backdrops. BOX 2657, MOTION PICTURE HERALD.

FOR SALE—1 ASHCRAFT SUPER-HIGH PROjection arc 100 amps., 58 volts, model S 100. Perfect condition, used experimentally few hours only. Cost $975. Sacrifice $600. Address CROCKER COMPANY, 720 Mission St., San Francisco, Calif.

WALL CAMERA, WESTREX SOUND COMplete seven lenses with cables and extra magazines. Eyemo 71Q with 3 lenses including motor tripod magazines. BOX 2660, MOTION PICTURE HERALD.

HIGH-INTENSITY GENERATORS AT LOW prices: 50/100A $595; 70/140A $750 rebuilt with panel, rheostats; Forest 70A 3ph. rectifiers, good condition at $125. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

EXHIBITORS! ATTENTION PLEASE! CENTURY CC mechanisms, rebuilt, $850. pair; Simplex rear shutter mechanisms, latest features, rebuilt, $279.50; Powers mechanisms, $114.50; two unit electric ticket machine, rebuilt, $129.50; RCA PG-230 sound system, used 2 years, $1,650. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD your name to S. O. S. satisfied customer list. Prices start at $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

IT COSTS LITTLE TO PLAY UP YOUR ATtractions with tempered Masonite marquee letters: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—IMPROVE it! Flameproofed, fungusproofed screens 39½c sq. ft., beaded 49½c. Coated lenses $100 pr.; reflectors 20% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS FIRST QUALITY, $4.75; parts for Simplex and Powers, 30% discount; film cabinets $2.50 section; double bearing movements $88.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES: Ball-bearing bucket-blade exhaust fans, 12"—$25.50; 16"—$37.50; 18"—$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MAKE MONEY-MAKING MOVIES—TV COMmercials—industrials—documentaries. 16MM Newsreel sound cameras from $555; Arriflex with lenses, magazines, $695; Cineflex complete outfit $2,000 value, $1,295; Solarspots, $69.50; Sunspots, 5,000W, $77.50; Art Reeve 35mm recorder, $1,995; animation stands, $1,495 up; 16mm sound readers, $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for latest Sturelab catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

FORTY SAMPLES COMICAL GIVEAWAYS, $1.00. MANUALS, Box 111, Universal City, Calif.

SPACE WINGS — COMIC BOOKS — NOVELties. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

Sees Big Market Here for Dubbed Foreign Films

American audiences will accept dubbed foreign films provided they are properly exploited. Such pictures have a vast potential in the U. S. market, according to Harold Sugarman, president of the newly formed Duex Film Studios, Inc.

Mr. Sugarman, formerly with the international departments of Universal, United Artists and Paramount where he gathered experience dubbing Hollywood features into foreign languages, is currently dubbing his first picture, the Mexican "En la Palma de tu Mano."

Dubbing can be done in New York as effectively as anywhere in the world but it only makes sense to go to the expense if one has the rights to all English-speaking countries, Mr. Sugerman declared. He also saw dubbed foreign pictures gaining a significant advantage for TV showings. A good dubbed film can play in 2,000 theatres.

New England Tent Plans A "Day at the Races"

The Variety Club of New England will hold its annual "Day at the Races" July 8 at Narragansett Park in Rhode Island, William S. Koster, executive director, and Al Clark, general chairman, have announced. The feature race of the day will be the Variety Club Handicap with Walter A. Brown, chief barker, making the presentation of a silver loving cup to the winner.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

To Corral Young Cowboys at the Theatre

SALUTE to Gene Autry, on another page, who offers incentive awards to eager showmen who will re-stage "Gene Autry Day"—without Autry—in the pattern which won the Quigley Grand Award for Henry Scholl, manager of the RKO Capitol theatre in Trenton, N. J., in 1949. Since that time others in various parts of the country have done the same thing, and now we call your attention to a contest, with substantial prizes.

A whole new generation of young buckeroos have been growing up, away from the theatre—which was once the home ranch for western heroes. We compliment Gene Autry for his appreciation of the past, and anticipation of the future, in making it desirable to hold these audiences of young cowboys and cowgirls *in theatres*, hitting that Saturday morning trail to the front rows. Somehow, film industry can never be quite the same without 'em.

Managers of theatres, on the side of better business, all week long, will encourage and keep this backlog of youthful buckeroos, for there's no better way to properly glorify the cowboy star who is their symbol of western heroism. "Gene Autry Day" in Trenton was an event that captured the city, and resulted in a street parade and shopping crowds for the delight of local merchants. In every community, there are stores that merchandise Gene Autry's trade-marked goods, and these dealers will be pitching for the same street crowds.

Across the country we have good Round Table members who are ready and waiting to participate in this new contest. And we want to recite what Willie Shaffer did along similar lines, a year or so ago, when he was situated as city manager of Fox Midwest theatres in Atchison, Kansas. Willis promoted a local contest for the best-dressed cowboy or cowgirl, meaning horse and rider, and he gave away a fine saddle horse and saddle to the winner. A local sponsor donated the horse and saddle, which were not too costly, and more colorful than a car giveaway or other prizes.

The contest resulted in fifty entries, a parade blocks long, better than the rodeos when they play Madison Square Garden in New York, and surprisingly enough, not one entry from the municipality of Atchison! Local merchants were highly pleased to see all these contenders from the surrounding trading area, in town to show off their fine horses and costumes, eager to win the prize saddle horse offered at the Fox theatre! It has been done, and can be done again.

"Inspiration" for "Mister Showman"

There are currently two publications on your desks, both from sources that supply showmanship materials, and which we can consistently praise for an all-year-around job of sustained effort in the field of advertising accessories.

One is the well-known and always entertaining "Inspiration" from Filmack, in Chicago, where Irving Mack amuses you while selling special trailers for all occasions. Irving knows the value of a showman's pitch in getting the attention of his customers and keeping them in good humor.

The other marks the return of "Mister Showman"—a seasonal issue from National Screen Service, and while we haven't seen the new edition, we recall copies in the past, which gave showmen an opportunity to contemplate seasonal things in proper sequence, with suitable stress on showmen's dates. It isn't possible to keep harping on recurring holiday promotions in the Round Table, for it becomes repetitious.

So, we welcome this good news for exhibitors, and we urge you to "bait your hooks with good exploitation stunts in June"—for it's always fishing season.

¶ Thinking of the good old days when western pictures were helping to build movie audiences, we remember one patron who was always present at the Saturday morning show, in one of our old home towns. He was the pastor of the nearby Methodist Episcopal Church, and you could always find him down front with the rest of the kids—laughing, cheering, shouting at the exploits of Broncho Billy or William S. Hart. In those days the movies were silent, but the audiences were not.

The good doctor has fulfilled his allotted span—he was past seventy when we saw him last, more than 30 years ago. Maybe, if he were here today, he would be sitting in front of a television set, in his church residence, watching some of the same movies. But he would miss the kids, and it wouldn't be the same for him. Nor is it the same for any of us, who hold nostalgic memories of the movies we used to know. Nor for the youngsters who liked the excitement of the front rows. Something they can't find around a 20-inch screen in a crowded living room.

* * *

¶ Ivan Ackery passing through, enroute to Europe, bringing with him his campaign book on "The Wild North"—as an entry for the Quigley Awards, and for the edification of Dan Terrell, exploitation head for Metro-Goldwyn-Mayer. Ivan had the Canadian premiere of the MGM picture, and promoted a $2,000 underwriting from the Canadian distributors of Ansco Color, which they later raised to a $3,800 budget. That made a terrific campaign of it, with plenty of paid space, at no cost to the theatre, which naturally promoted lots of free publicity by the same gesture. "The Ack" will be returning this way the middle of July, after visiting London, Paris, Berlin, Rome, Vienna and the Mediterranean—a good showman's first real vacation in five years.

—*Walter Brooks*

Five Star Managers

Esther Williams samples Navy cooking, aboard the USS Monterey, during her recent personal appearance in Philadelphia, to prove that sailors are interested in "Skirts, Ahoy!" and good eats.

Harry Greenman, managing director of the Capitol theatre, on Broadway, poses with Vivian Blaine, who is quite a dish herself, cutting a birthday cake in honor of the 10th Anniversary of the Waves, for the opening of "Skirts, Ahoy!"

Al Hendricks, manager of the Indiana theatre, Indianapolis, left, and his assistant, William Walsh, at right, pose with a group of genuine Apache Indians, for Universal's "The Battle at Apache Pass."

The Battle at Apache Pass
TODAY
ON OUR STAGE
In Person
at 2:00 & 8 P.M.
7
REAL
APACHE
INDIANS

Warner's Pittsburgh zone office was responsible for setting up direct telephone communication from the stage of the Stanley theatre as part of Marine festivities in the promotion of "Retreat, Hell!" Below, a lucky Mother talks with her son, in far away Japan.

Debbie Reynolds undismayed at the size of the Warfield Theatre's 30th Anniversary Birthday Cake, at the San Francisco opening of "Singin' in the Rain"—as she poses with L. C. Wingham, left, Boyd Sparrow, managing director of the theatre, and Ted Galanter, MGM's West Coast promotion man.

Parkhurst—Win, Place Or Show!

Pearce Parkhurst for May is the subject of a Memogram from the Lansing Drive-In Theatre, Lansing, Michigan, and it's an exhibit of good showmanship, better than most found in drive-ins, as an entry for the Quigley Awards. Pearce has ideas, and he puts them into practice. For instance, he gets publicity in a by-line column in the *Lansing State Journal* because he gives out dog biscuits to all canine customers who arrive with the rest of their families to see the moving pictures. Why not? and Pearce says they like it! Now, some regular customers are asking "What have you got for my cat?"

As usual, Pearce shows good newspaper and radio advertising. He displays a "movie clock" with a telephone number, so patrons can find out when the picture goes on. And the usual gadgets, limited this time to blotters and baby stuff, and windshield wipers. Must be an off week when Pearce doesn't come up with a surprise. When he is filled up, he hands out cards telling the waiting customers they won't be sorry "because everybody says it's a great show."

MGM Sends Out Sample Kits on "Scaramouche"

Steve Davis, handling accessory exploitation for MGM in the New York home office, has prepared a kit of accessory samples on "Scaramouche" which is being sent to 500 key theatre men, and will eventually reach 2,500 subsequent-run theatres, to show some of the new and special materials which Metro is making for its new pictures. Samples of the new, full color 11x14 stills are included, a miniature standee suitable for counter use, a cartoon-style herald, a lobby hanger, and other items are shown or described. Policy will be to create better materials for more showmen at lower cost.

THE FBI In Action!
FBI SMASHES COAST-TO-COAST SPY RING!
SEE
WALK EAST ON BEACON
GEORGE MURPHY
FINLAY CURRIE
VIRGINIA GILMORE

Joe Cullinan, manager of the Goldman theatre, in Philadelphia, is pleased with the special 40x60 he set up for the opening of Columbia's "Walk East On Beacon."

Sick and Infirm Hear Sermon at Drive-In

Billy Graham, hard-punching evangelist, asked his congregation at the Trail Drive-In, Houston, Texas, "How many of you are past ninety years of age?"—and a dozen horns answered from the 850 cars. Then he raised the figures, and when he reached 99, a mighty cheer went up, for one in his audience who will soon be 100 years old!

Jack A. Farr, manager of the Trail Drive-In, Houston, Texas, landed another of those punchy picture stories in the *Houston Post* when he invited Billy Graham, famous evangelist, to hold a special service at the Trail for the benefit of the sick and infirm, who would most appreciate the opportunity of hearing the nationally-known speaker from the convenience and comfort of their own cars. Graham was recently the subject of a photo story in LIFE magazine, as a result of the religious revival which he held in Washington, D. C., and he has established a following in Texas.

Round Table members will remember the wonderful page of pictures which a staff photographer for the *Houston Post* obtained at the Trail Drive-In last year, and which we reproduced, in our enthusiasm for the human quality of the subject matter. On this new occasion, the *Houston Post* staff again obtained marvelous pictures of the old folks who came by Cadillac and jalopy to hear the preacher-man. Graham has been holding services for thousands at the Sam Houston Coliseum, but this special service at the Trail was promoted by Jack Farr for the aged and shut-ins who couldn't battle the crowds or make their way to regular theatre seats.

Some of the patrons were invalids and had to be brought to the Trail in ambulances. Others had no cars and telephoned to the Trail, seeking somebody to give them a lift, and Jack says he had a lot of telephone calls from people who wanted to catch a ride, and had legitimate reasons for seeking this help. The special drive-in service was a front-page story in Houston, in the midst of the sensational publicity obtained by Billy Graham. And, even as in the case of less spectacular preaching, it's always good to make use of drive-in properties for church services at 10 o'clock in the morning, when you can be sure of attracting a new audience to what may be a revelation to them of the new convenience found in outdoor theatres.

Welcome, Showman!

R. S. Lindamood, manager of the Vogue theatre, Lee's Summit, Missouri, joins the Round Table with these welcome words: "I've managed amusement parks, road shows, specialize on publicity and promotion and claim to be a whiz on original heralds. Sorry to be so late 'jinin' and now I'm throwin' in."

Giant Sells "Beanstalk"

D. M. Valotta, maanger of the Strand Theatre, Westfield, Mass., found a local character, 7 feet six inches tall, who wears a size 20 shoe, and had him walking the streets for "Jack and the Beanstalk"—to the delight of the kids, four days in advance of playdates. He could have carried a 3-sheet without any trouble.

Texas Showmanship On a Big Scale

Texans who try to tell us how big the Lone Star State really is will probably tell us that Denison is no where near Denton, except alphabetically. But that isn't the way it looks in our Round Table mail, for we see signs of the same showmanship in exhibits displayed by Truman Riley, city manager for Interstate theatres in Denison, Texas, as we discern in material submitted by that good showman, J. P. Harrison, of Denton, Texas. It seems to prove that Texas is not only a very large state but it is literally crowded with the kind of managers who are a credit to their industry, as members of the Round Table, and contenders for Quigley Awards.

National Pre-Selling

SET 7
MGM Studio
SET 6

A novel twist in the usual procedure of pre-selling, wherein the magazines usually sell the pictures—here a display from the MGM studio sells Good Housekeeping's summer cottons, in a series of windows at Blum's Department store, in Philadelphia. An advance look at fashions worn by Hollywood stars, as a feature in the May issue of the magazine, was carried into these bright window displays.

The 200-theatre mass saturation premiere to launch 20th Century-Fox's Technicolor production of "Lure of the Wilderness" throughout the south will start July 17th at Waycross, Georgia, gateway to the Okefenokee National Swamp Park, where much of the picture was filmed. John Harrison, city manager for Georgia Theatres at the Lyric theatre Waycross, and one of the Quigley Grand Award winners of this year, is active showman on the ground, preparing for the local premiere. The visit of Jean Peters, Jeffrey Hunter and Walter Brennan, and the intensive regional campaign for the opening will surpass the highly successful southern engagements of "I'd Climb the Highest Mountain." The Dixie openings will set the pattern for the national release of the film early in September.

•

The powerful American Medical Association will get behind the RKO-Pathe two-reel special "Your Doctor" with its full promotion force, with a preview of the film scheduled for the 101st national convention in Chicago on June 9th through 13th, attended by 25,000 doctors representing state and county medical societies throughout the country. The AMA has prepared literature that will reach every practicing physician and a two-page special bulletin is in the mail, preceding the release of the film on June 20th.

•

Universal-International's "The World in His Arms" will open in August with the costliest and most extensive national advertising campaign in the company's history, according to David A. Lipton, vice-president in charge of advertising and publicity. The Technicolor adventure romance will be pre-sold in sixteen national publications with budgets exceeding any previous U-I film. A wider use of national Sunday supplements is stressed because it permits full color ads in local newspapers. Following the World premiere of the film in Anchorage, Alaska, the Hollywood contingent, headed by Ann Blyth, will tour Alaska military installations, and on June 29th return to Seattle for a two-day round of civic events preceding the premiere at the Orpheum theatre, followed by the opening at the J. J. Parker theatre in Portland, and the San Francisco premiere at the Orpheum theatre on July 4th.

One of the most unusual tieups ever set by a motion picture company is Paramount's nation-wide promotion of "The Greatest Show On Earth" by the Phoenix Mutual Life Insurance Company. The very fact of utilzing the film as a basis for selling insurance is novel, and the Phoenix Company has prepared an elaborate sales manual in which all of the circus atmosphere of the Cecil B. DeMille picture is presented. . . . Bing Crosby is planning to make his television debut late this month on a coast-to-coast telethon, the occasion to raise money to send our American Olympics team to Helsinki this summer. He would act as co-emcee with Bob Hope over both NBC and CBX networks, depending on the time cleared. . . . Ronald Reagan, one of the best spokesmen for Hollywood, is a principal speaker at the Texas COMPO conference at Dallas this week, and will go from there to Portland, Ore., to address the annual convention of the Newspaper Guild. He spoke last week in Hartford, Conn., at the annual conference of Newspaper Publishers, and recently addressed the graduating class of William Woods College at Fulton, Mo., where Winston Churchill made his memorable foreign policy speech.

•

The promotion campaign for Paramount's "Roman Holiday," now being filmed in Rome, got off to a flying start with the distribution of 1,000 copies of the April issue of Holiday *magazine, containing a 23-page feature article on the Italian capital to exhibitor leaders throughout the country. . . . A double-truck in color for Walt Disney's "Robin Hood," which appears in the June 17th issue of* Look, *will also run in* LIFE *for June 23rd and* COLLIER'S *for July 5th. Other magazines and newspapers are scheduled to carry 4-column or full-page ads, too numerous to list. . . . Some 55,000 postal cards were mailed last week to Jewish families in metropolitan New York in a gigantic direct-mail campaign for RKO's Israel made "Faithful City," with the mailing handled by Hadassah, working with the Jewish National Fund. . . . R. H. Macy will run half-page ads in every New York newspaper next Sunday, June 15th, to highlight the promotion of Walt Disney's "School's Out" festival, in which 800 New York theatres are participating.*

Roy Rogers' Sponsor Aids Riders Clubs

Thousands of requests for new memberships in Roy Rogers Riders Clubs are pouring in as a result of a unique three-way promotion inaugurated by Post Cereals, which sponsors the "Roy Rogers Show" on both radio and television. This is the first time such an advertiser has been known to combine television, radio and newspaper advertising, and retail outlets, with the local Riders Clubs holding Saturday matinee meetings in 2025 theatres across the nation, which were basically a theatre promotion, and are now assuming their place in the program.

In May, the sponsor ran full-page, three-color ads in the comic sections of 65 metropolitan Sunday newspapers, inviting young cowboys and cowgirls to write for a complete Riders Club kit, including membership card, official badge, autographed photograph of Roy and Trigger and a Roy Rogers comic book, all of which were offered for 10c and a box top. During the same period, the television and radio shows invited child watchers to join the theatre clubs. Post Cereals will classify the membership applications it receives by cities, and lists will be furnished to theatre managers in local promotions which they may wish to follow up. The sponsor has also consented to make Roy Rogers comic books available for free distribution in theatres.

Cashes In On Pre-Selling With 280 Window Displays

We believe Tom Baldridge, and he says that Ernest Stellings, manager of the Manor Theatre, Charlotte, N. C., really cashed in on the national pre-selling of "Skirts, Ahoy!" by getting 280 Lux Soap window displays (that was two hundred and eighty) four Esther Williams cut-outs as lobby display, 4,000 heralds distributed in parking lots, and a bundle of cooperative newspaper ads, of all sizes, to say nothing of posting five 24-sheets and forty 3-sheets on the MGM picture. Most of the foregoing was cooperative and for free, which is the mark of a good showman using his skills.

Skouras N. Y. Contest

Five hundred dollars in prize money will be awarded to managers of Skouras Theatres in New York for the best exploitation campaigns on "The River" and "The Green Glove" as a double bill, through an arrangement announced by Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, as a preselling stimulant for two of his company's films. Jean Renoir's film, made in India, is just finishing a long run at the little Paris theatre here and now enters release in the Metropolitan area, with national bookings to follow. It combines well with the Sir Cedric Hardwicke adventure drama. Selling the two pictures as a package is something new in preselling and general exploitation.

Premiere Of 'Steel Town' In Detroit

Alice Gorham, advertising and publicity director of United Detroit Theatres, and Quigley Grand Award winner in 1948, has submitted her complete campaign for the world premiere of Universal's "Steel Town" as a formal entry for the Quigley Awards in the second quarter. It's an impressive exhibit, combining Detroit automotive industry, Hollywood production and local exhibition of motion pictures in one generous package.

Leonard Goldstein, producer of the film, was in Detroit from Hollywood, and with him, Ann Sheridan, Howard Duff and John Lund, of the cast. Also, Pat Channing, "Miss Steel Town," who was a contest winner in advance and a pulicity winner, in fact. Rufus Shepherd, manager of the Palms Theatre, and others of the United Detroit organization, were on deck, along with top-brass of the Kaiser-Frazer concern who gave away automobiles.

And then, there were radio folks, newspaper writers, reporters and interviewers, tape recorders, photographers and by-line people of all catgories to take down what was said and done. Canadian radio station people from just across the border made it an international premiere. There was a banquet at the Sheraton-Cadillac, and special television and radio programs for the occasion. The crowds went wild, as the press photos and tear sheets prove.

Prize Pressbook

Paramount's mammoth pressbook for Cecil B. DeMille's "The Greatest Show on Earth" has won a unique award from the Mead Paper Mills, in a monthly contest among paper dealers for fine examples of promotional printing. The company says, "The Paramount staff has beaten DeMille at his own game—showmanship." And Paramount's full-color film strip on the same picture is winning acclaim in the nation's schools as the choice of 11,000 school organizations.

Two members of the British Round Table were honored in the contest held jointly by MGM and Kine Weekly, in which over 3,100 showmen contended. At right above, J. W. Wilkinson, manager of the Elite, Middlesbrough, who came in first, and at left, D. A. C. Ewin, manager of the Lyric, Wellingborough, who was second, with our own Peter Burnup, London editor of the HERALD, center, congratulating the winners.

Selling Approach

THE RIVER—United Artists. In color by Technicolor. The most widely acclaimed picture of the year. The first to be photographed in color in India. Jean Renoir's direction, authentic locations, beautiful and breathtaking Technicolor, a marvelous cast, an excellent story. A magnificant adventure in entertainment and a rare treat for jaded appetites. 24-sheet and all posters are planned to sell the unique and different Technicolor production, direct from road-show engagements, now at popular prices. Herald has the advertising style. Newspaper ad mats are very much alike, but in a reasonable variety for size and shape. You'll find what you want with some study of the pressbook. This is a highly unusual picture and deserves a very striking approach, better than is apparent from a mere glance through. Lots of promotion and exploitation ideas in the pressbook which also require your careful study, to see if you can work them out. It all depends on you, and your situation. Better see the picture in advance, better still, have a preview of it for opinion makers in your town. The picture won't let you down, but there is a risk that you will not get maximum values unless you start well ahead of playdates to plan a special effort. Lots of school possibilities, and with long-hair groups, who will appreciate the authentic locations, fine color and good story. Film has had a long run at the little Paris theatre in New York, will follow through many circuit houses on a double bill with "The Green Glove."

DENVER & RIO GRANDE—Paramount. In color by Technicolor. The mightiest railroad story of all time. They fought for the gateway to the West. Battling dangers and treachery, their steel rails and steel courage won the nation's last frontier. Nothing could stop them! A different kind of western, with railroads and railroading instead of cowboys and Indians. 24-sheet and other posters portray the very sensational train wreck which is the highspot of the picture. You can build special lobby and marquee displays with this generous art work. A folder herald keys the campaign in a majority of situations. Newspaper ad mats in good variety for size and style, will give you all the choice necessary to pick what you want. A set of four teasers is calculated to bring the train into your station. Small space ads are okey and we especially like the line drawings that have been used instead of halftone.

LYDIA BAILEY—20 Century-Fox. In color by Technicolor. Lydia is storm, tempest and violence! Lydia is Haiti, voodoo and passion! Lydia is Kenneth Robert's great best-selling novel, marvelously come alive on the screen! Set to the wild beat-beat of a thousand drums! 24-sheet and other posters have a stock illustration which carries through all advertising forms. It will suffice for the romantic interest in the picture, but it doesn't sell the picture like the added newspaper and trade-paper styles which featured a pair of black hands across the head of a voodoo drum. These may show up in a pressbook supplement, or you may see what we mean in the more recent trade paper advertising on the picture. Film is very colorful, very exciting, very different, and while it lacks names, it will sell, with the right kind of selling approach. Haiti is a Negro republic which won its independence 150 years ago, and it has merit and strong appeal to Negroes as a prime example of historical drama on the screen. Your audiences will thoroughly enjoy the picture; your problem is to sell them in advance. Newspaper ad mats and roto herald all have the same advertising theme. Publicity mats probably portray the actual story and setting with more accuracy, and the cast will give satisfaction, wherever it is shown. Tie-ins with book stores will help, with the new 25c edition of the book available. Original novel sold into the millions as a "Book of the Month" selection. Accent travel, tropics, Technicolor trailer.

KANGAROO—20 Century-Fox. In color by Technicolor. Roaring out from down under! The first American picture filmed in far-away Australia. The adventure they came 9,200 miles to find, the savage romance of a man who came to rob and stayed to love. 24-sheet keys the campaign and offers excellent cut-out material for lobby or marquee. Other posters and special herald follow the same advertising style. Teaser ads develop the use of the title, as a one-word teaser and larger newspaper ad mats carry the same punch as the 24-sheet. All newspaper and publicity mats help to build the mystery and suspense of the subject matter and location. A pressbook supplement has additional mats that have been used in the first runs. The company provided a set of three display ads as special teasers in fairly large space that may now be had in mat form for subsequent run situations.

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

GET YOUR SPECIAL TRAILERS FROM FILMACK
FOR THE BEST QUALITY & QUICK SERVICE
You can always rely on Filmack to put 'reel' Showmanship appeal in your Special Trailers.
CHICAGO, 1327 S. Wabash - NEW YORK, 630 Ninth Av

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

LAW OF THE BARBARY COAST: Gloria Henry, Stephen Dunne—A nice little feature that did nicely double billed with a western on Friday & Saturday. I have seen lots of features that were not as good as this one played two days. Played Friday, Saturday, May 30, 31.—Howard Lanier, Center Theatre, Huntsville, Alabama.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—Reprint. No good for us! A 16MM print of this was shown at a free outdoor movie two years ago and it sure helped to kill our boxoffice receipts on this. The print quality was poor . . . both picture and sound. We lost plenty on this. Played Saturday May 31.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

TEXAS RANGERS: George Montgomery, Gale Storm—A very good Technicolor western with plenty of excitement, played on Sunday & Monday with a nice crowd on Sunday but it did not hold up on Monday which is not unusual for my situation. Just give me more Technicolor westerns and I will be satisfied. Played Sunday, Monday, May 18, 19.—Howard Lanier, Center Theatre, Huntsville, Alabama.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—Without question one of the top motion pictures produced during the past year. We did approximately 50% above average Sunday business on it. By all means play it. Played Sunday May 25.—Myron E. Kluge, Rainhow Theatre, Platte Center, Nebraska.

STRIP, THE: Mickey Rooney, Sally Forrest—Very disappointing. Sally Forrest did her part well. The musical parts in the picture were OK. Played Tuesday, Wednesday, May 27, 28.—James Hardy, Shoals Theatre, Shoals, Indiana.

TEXAS CARNIVAL: Esther Williams, Red Skelton—This is another case where the trailer completely ruined me. What a shame that so much singing disillusioned our customers and caused many of them to miss out on the bedlam of laughs that thundered from the viewers who came. P. S.: Metro, please hire a new trailer man, will you? and tell him we can hear singing on television 24 hours a day—gratis. Played Sunday, May 25.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

TOO YOUNG TO KISS: Van Johnson, June Allyson—Little too heavy for small towns. Well liked by all who saw it. Good for mid-week. Played Sunday, Monday, May 25, 26.—James Hardy, Shoals Theatre, Shoals, Indiana.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel—Had several good comments on this picture and everyone was well pleased. If it had not been for high school graduation I am sure that I would have done much more business than I did on this picture. You can almost depend on a good picture from MGM when Robert Taylor is the star. Played Tuesday, Wednesday, May 20, 21.—Howard Lanier, Center Theatre, Huntsville, Alabama.

Monogram

ELEPHANT STAMPEDE: Bomba, Johnny Sheffield—This series is OK here. The only improvement I can see would be to make them in color. I would be willing to pay 20% more film rental for color. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

WILD STALLION: Ben Johnson, Edgar Buchanan—This is a good picture for the entire family and in color. Should go over well in any size town. New stars so use plenty of advertising. Female lead is very attractive. I played this with "Vanities on Parade" and did top business. Played Friday, Saturday, May 23, 24.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

Paramount

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor—Very good picture. Well liked by all who saw it. We received a very bad print and the sound was very bad. Played Sunday, Monday, May 11, 12.—James Hardy, Shoals Theatre, Shoals, Indiana.

RHUBARB: Ray Milland, Jan Sterling—Will go in any situation. If this one won't go you might as well close your doors. Rhubarb is very smart for a cat. Good for small town. This is the best comedy we have played in years. Played Sunday, Monday, May 18, 19.—James Hardy, Shoals Theatre, Shoals, Indiana.

WHEN WORLDS COLLIDE: Richard Derr—I would say this picture is very good and well worth playing. Played Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

Republic

CALIFORNIA PASSAGE: Forrest Tucker, Adele Mara—Average western. Not enough action for small towns. Played Saturday, May 17.—James Hardy, Shoals Theatre, Shoals, Indiana.

REDWOOD FOREST TRAIL: Rex Allen, Jeff Donnell—You can't go wrong with a Rex Allen Western. He is becoming the western favorite fast around here since Roy Rogers is not making many pictures now and Gene Autry has played out. It seems that we need some western stars to make some pictures for us theatres that still play westerns on the weekend. as that is when we do the business. Played Friday, Saturday, May 30, 31.—Howard Lanier, Center Theatre, Huntsville, Alabama.

TWILIGHT IN THE SIERRAS: Roy Rogers—Not the best Roy Rogers' western made but good enough to please the action fans. Average business. Played Friday, Saturday, May 16, 17.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

RKO Radio

OUTLAW, THE: Jane Russell, Jack Buetel—Played this one four years ago. Bought it back exceptionally well. RKO gave me good rental terms. Will go well on a one night stand. Played Saturday, May 31.—James Hardy, Shoals Theatre, Shoals, Indiana.

SLAUGHTER TRAIL: Brian Donlevy, Virginia Grey—Here's a picture that deceives its title. Recommended for all small towns. Plenty of laughs and action. The songs were very entertaining. Played Saturday, May 10.—James Hardy, Shoals Theatre, Shoals, Indiana.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—Beautiful portrayal of the love life of King David of Israel, but this picture is too heavy and lofty for most small town entertainment. It will probably do well for the first day at the box office but don't depend too much on the second. Nothing in comparison to "Samson & Delilah". Played Sunday, Monday, June 1, 2.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

GOLDEN GIRL: Mitzi Gaynor, Dale Robertson—Where does that Gaynor girl get her spark? Really a terrific show and one more than well liked by all patrons. It puts a spark in the theatre and a glow in the eye. Played Thursday, Friday, Saturday, May 8, 9, 10.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

JOURNEY INTO LIGHT: Sterling Hayden, Viveca Lindfors—This might appeal to some but on the whole the reception was not too good. It's an effort to put something over but the majority of my patrons didn't quite get the point. Thomas Mitchell turns in his usual fine performance but would suggest, if played on a double bill, that you get something light and colorful to go with it. Played Monday, Tuesday, Wednesday, May 26, 27, 28.—E. W. Barlow. Alma Theatre, Vancouver, B. C., Canada.

MILIONAIRE FOR CHRISTY, A: Fred MacMurray, Eleanor Parker—Average picture. Fred MacMurray did his usual good performance. Good for midweek. Played Tuesday, Wednesday, May 20, 21.—James Hardy, Shoals Theatre, Shoals, Indiana.

United Artists

FABIOLA: Michele Morgan, Henry Vidal—Oh why, oh why? This really moved the fresh air fans out into the air and a few other that would usually stay through anything, but not "Fabulous Fabiola". Played Monday, Tuesday, Wednesday, May 19, 20, 21.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

Universal International

ADVENTURES OF TOM THUMB: Walter Lantz Color—Story fair, color poor, audience reaction below average.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

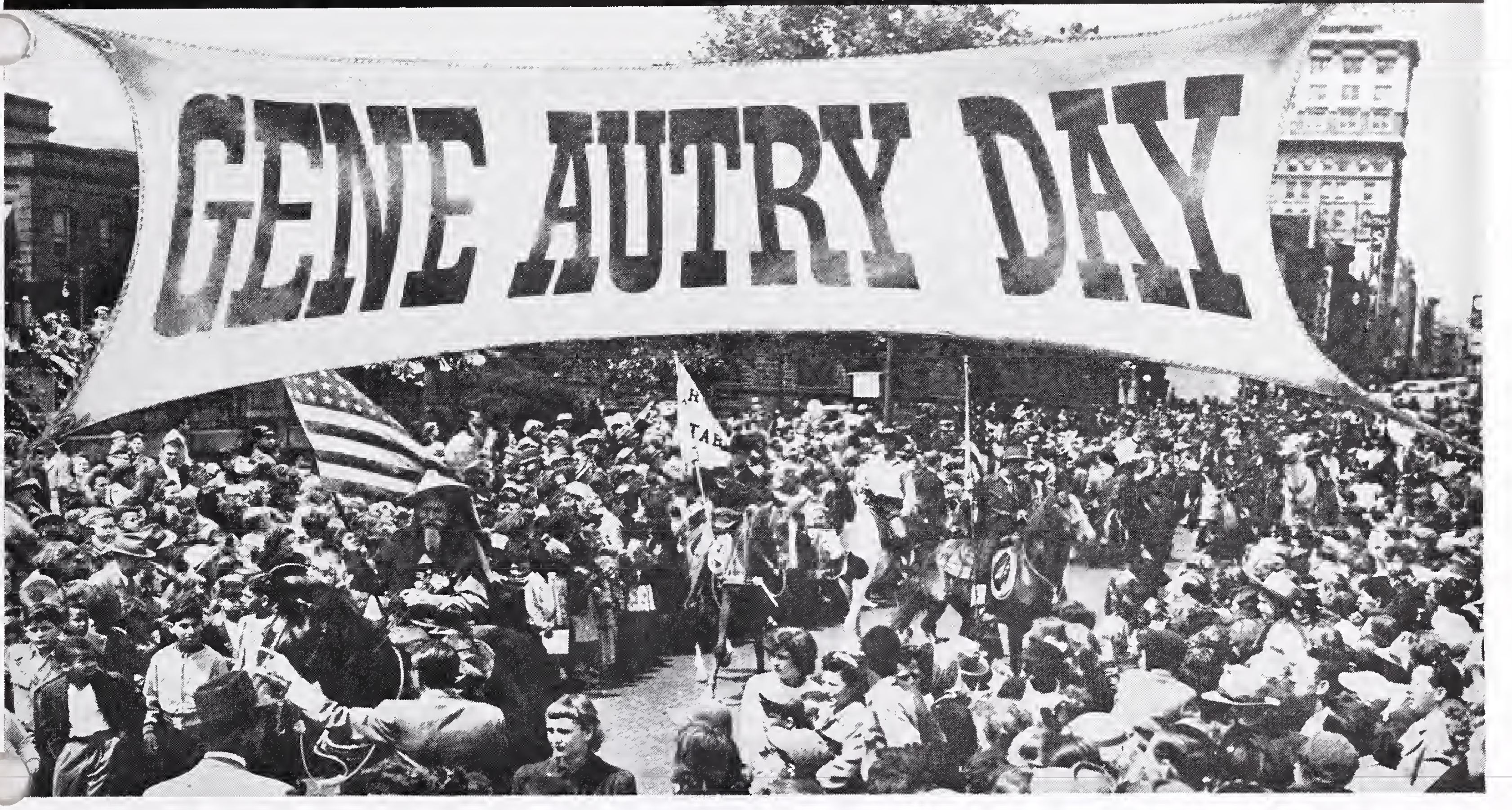
CATTLE DRIVE: Joel McCrea, Dean Stockwell—A good Saturday night western. Well acted by Joel McCrea, Dean Stockwell and Chill Wills. The color was beautiful. Played Saturday, May 24.—James Hardy, Shoals Theatre, Shoals, Indiana.

GOLDEN HOARDE, THE: Ann Blyth, David Farrar—A costume picture with historical background of the large armies of "Genghis Khan" who invaded Persia to the gates of Samarkand, its capital. It has lots of sword fighting and the impressive backgrounds in Technicolor plus the beautiful girls should prove fairly attractive to your customers. Played Sunday, May 11.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Warner Bros.

DISTANT DRUMS: Gary Cooper, Mari Aldon—With actual scenes in the Florida Everglades and the Seminole Indians who pursue Gary Cooper and his band of men and two women through this dangerous and rugged swamp, this is a dream come true to those showmen who crave action in a different tone, especially the kind that brings action to the box office. A small town natural in Technicolor. Played Friday, Saturday, May 23, 24.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

YOU, TOO, CAN BRING RECORD CROWDS TO YOUR THEATRE! WIN CASH PRIZES!



Actual news photo of record crowds attracted to Capitol Theatre in Trenton, N.J. with the kind of Gene Autry Day any showman can duplicate.

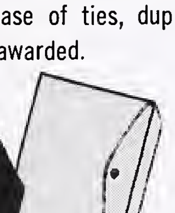
ENTER GENE AUTRY'S BIG PRIZE CONTEST NOW!

Open to any manager of a motion picture theatre or drive-in anywhere in the world . . . who stages a Gene Autry Day in connection with the playing of any Gene Autry Production released through Columbia Pictures. Send for complete information today. Fill out the coupon below and you will receive step by step details on how you can run a Gene Autry Day in your town, fill your theatre to overflowing and win one of Gene's big cash awards. Contest opens June 14. All entries must be postmarked not later than December 31. In case of ties, duplicate prizes will be awarded.

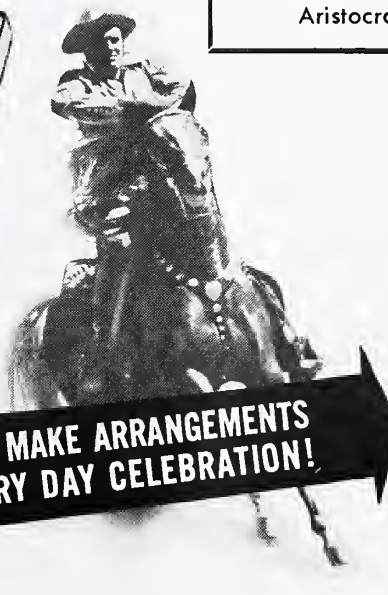
BIG PRIZE LIST:

1st prize — $1000 Savings Bond or a trip to Hollywood for winner and his wife as personal guests of Gene Autry.
2nd prize — $500 U.S. Savings Bond.
3rd prize — $250 U.S. Savings Bond.
4th prize — $100 U.S. Savings Bond.
5th prize — $50 U.S. Savings Bond.
6th, 7th & 8th prizes — $25 U.S. Savings Bond.
10 Additional prizes — genuine leather wallets created by Aristocrat and personalized for winners.

FREE GENE AUTRY DAY SHOWMANSHIP KIT!



FREE GENE AUTRY PERSONALIZED STAR PORTFOLIO!



FILL OUT COUPON NOW AND MAKE ARRANGEMENTS FOR YOUR GALA GENE AUTRY DAY CELEBRATION!

To: Gene Autry Productions
342 Madison Avenue
Suite 834
New York 17, N. Y.

Yes! I want to enter the Gene Autry Day Contest. Please send me complete information.

NAME......................................

THEATRE......................................

ADDRESS......................................

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 114 attractions, 4,723 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	–	–	3	7	15
African Queen, The (UA)	31	17	6	5	–
Aladdin and His Lamp (Mono.)	–	–	3	2	2
Another Man's Poison (UA)	–	5	4	6	27
Anything Can Happen (Para.)	–	–	2	–	4
At Sword's Point (RKO)	–	8	13	10	8
Battle at Apache Pass (Univ.)	–	11	21	9	3
Belle of New York (MGM)	–	4	11	27	9
Belles on Their Toes (20th-Fox)	2	14	11	2	2
Bend of the River (Univ.)	24	51	33	3	–
Big Trees, The (WB)	–	2	17	15	3
Boots Malone (Col.)	–	–	3	13	15
†Brave Warrior (Col.)	–	–	2	4	–
Bright Victory (Univ.)	–	5	13	27	18
†Bronco Buster (Univ.)	–	–	–	2	3
Bugles in the Afternoon (WB)	–	2	25	23	9
Callaway Went Thataway (MGM)	2	10	34	29	11
*Calling Bulldog Drummond (MGM)	–	–	–	11	8
Captive City (UA)	–	–	2	1	3
Carbine Williams (MGM)	5	11	4	5	–
Cimarron Kid, The (Univ.)	–	27	29	16	1
Deadline U. S. A. (20th-Fox)	–	1	8	4	4
Death of a Salesman (Col.)	–	–	10	5	15
Decision Before Dawn (20th-Fox)	–	1	31	42	6
Distant Drums (WB)	30	48	35	10	4
Double Dynamite (RKO)	–	–	7	40	13
Elopement (20th-Fox)	–	14	22	32	13
*Family Secret, The (Col.)	–	–	–	2	2
Finders Keepers (Univ.)	–	–	2	1	3
First Time, The (Col.)	–	2	7	7	2
Five Fingers (20th-Fox)	–	2	11	5	24
Fixed Bayonets (20th-Fox)	1	7	38	26	19
Flame of Araby (Univ.)	–	13	23	27	6
Flaming Feather (Para.)	–	1	14	9	3
Flesh and Fury (Univ.)	–	–	1	5	–
For Men Only (Lippert)	–	2	7	3	8
Fort Osage (Mono.)	–	7	11	2	–
Girl in Every Port, A (RKO)	–	2	15	15	7
Girl in White, The (MGM)	–	–	1	2	2
*Girl on the Bridge (20th-Fox)	–	–	3	6	2
Greatest Show on Earth, The (Para.)	11	–	–	–	1
Green Glove, The (UA)	–	–	4	–	1
Here Come the Nelsons (Univ.)	1	8	7	12	4
Hong Kong (Para.)	–	2	29	24	8
Hoodlum Empire (Rep.)	–	–	1	1	8
I'll Never Forget You (20th-Fox)	–	–	15	15	10
I'll See You in My Dreams (WB)	11	27	64	24	3
Indian Uprising (Col.)	–	–	6	11	1
Invitation, The (MGM)	–	3	20	23	8
I Want You (RKO)	–	5	32	24	10
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	4	10	14	8	7
Japanese War Bride (20th-Fox)	1	10	27	12	1
Just This Once (MGM)	–	–	10	17	3
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	3	11	27	16
*Light Touch, The (MGM)	–	–	3	17	10
Lion and the Horse, The (WB)	–	1	6	5	7
Lone Star (MGM)	8	38	52	13	3
Love Is Better Than Ever (MGM)	–	–	6	13	11
Ma and Pa Kettle at the Fair (Univ.)	32	35	4	1	4
Macao (RKO)	–	2	5	4	2
Man in the Saddle (Col.)	4	22	36	10	5
Mara Maru (WB)	–	–	5	5	1
Marrying Kind, The (Col.)	–	6	8	5	1
Meet Danny Wilson (Univ.)	–	–	3	17	13
Model and the Marriage Broker (20th-Fox)	–	3	16	35	13
Mutiny (UA)	–	–	6	2	3
My Favorite Spy (Para.)	8	20	49	22	–
My Six Convicts (Col.)	–	4	3	2	1
My Son John (Para.)	–	–	1	5	10
Okinawa (Col.)	–	–	3	–	2
†Oklahoma Annie (Rep.)	–	1	–	4	–
On Dangerous Ground (RKO)	–	–	5	13	3
Pandora and the Flying Dutchman (MGM)	–	11	26	11	4
Phone Call From a Stranger (20th-Fox)	–	7	20	34	28
Pride of St. Louis (20th-Fox)	6	12	35	3	1
*Purple Heart Diary (Col.)	–	–	1	5	3
Quo Vadis (MGM)	13	18	1	–	–
Rancho Notorious (RKO)	–	–	3	12	4
Red Ball Express (Univ.)	–	2	3	–	–
Red Mountain (Para.)	2	3	4	2	–
Red Skies of Montana (20th-Fox)	–	3	7	51	7
Retreat, Hell! (WB)	2	21	29	9	9
Return of the Texan (20th-Fox)	–	2	12	8	7
River, The (UA)	–	3	4	–	1
†Rodeo (Mono.)	–	–	1	1	2
Room For One More (WB)	10	38	32	25	2
Sailor Beware (Para.)	57	26	11	–	–
†San Francisco Story (WB)	–	–	3	3	–
Scandal Sheet (formerly The Dark Page) (Col.)	–	–	–	2	4
Sellout, The (MGM)	–	1	1	8	4
Silver City (Para.)	–	6	51	34	4
Singin' in the Rain (MGM)	14	18	17	3	1
†Skirts Ahoy (MGM)	–	4	–	1	–
Sniper, The (Col.)	–	–	1	3	–
Snow White and the Seven Dwarfs (RKO) (Reissue)	–	15	13	4	1
Something To Live For (Para.)	–	–	1	7	5
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	–	4	21	12	2
*Strange Door, The (Univ.)	–	–	4	6	2
Streetcar Named Desire, A (WB)	17	16	19	10	10
*Tembo (RKO)	5	7	14	4	4
Ten Tall Men (Col)	1	45	37	16	2
This Woman Is Dangerous (WB)	–	1	9	17	18
Treasure of Lost Canyon (Univ.)	–	–	9	–	6
Viva Zapata! (20th-Fox)	1	6	11	23	53
Wait Till the Sun Shines Nellie (20th-Fox)	1	6	1	5	4
Weekend With Father (Univ.)	–	11	28	25	8
Westward the Women (MGM)	24	79	17	2	1
When in Rome (MGM)	–	–	–	1	5
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	–	8	15	16	5
With a Song in My Heart (20th-Fox)	12	56	12	–	–

The Industry's Most-Wanted, Most-Often-Used Reference Book

***Extracts from hundreds of letters to the editor of the* ALMANAC . . . .**

GUS S. EYSSELL
(Pres. Rockefeller Center, Inc.)
". . . It is certainly one of the most informative books of its kind and I always keep it close at hand."

EDWARD J. CHURCHILL
(Pres. Donahue & Coe, Inc.)
". . . of inestimable value to us . . . referred to constantly by many members of our organization. I sometimes wonder how we would get along without it! . . . the most finger-printed reference book in our library . . ."

NED E. DEPINET
(Pres. RKO Radio Pictures, Inc.)
". . . invaluable for certain information we need instantly . . . The ALMANAC is a beautiful job."

BENJ. KALMENSON
(Vice Pres. Warner Bros. Pictures)
". . . in a class of 'MOST INDISPENSABLE' . . . a 'must' for everybody in the industry."

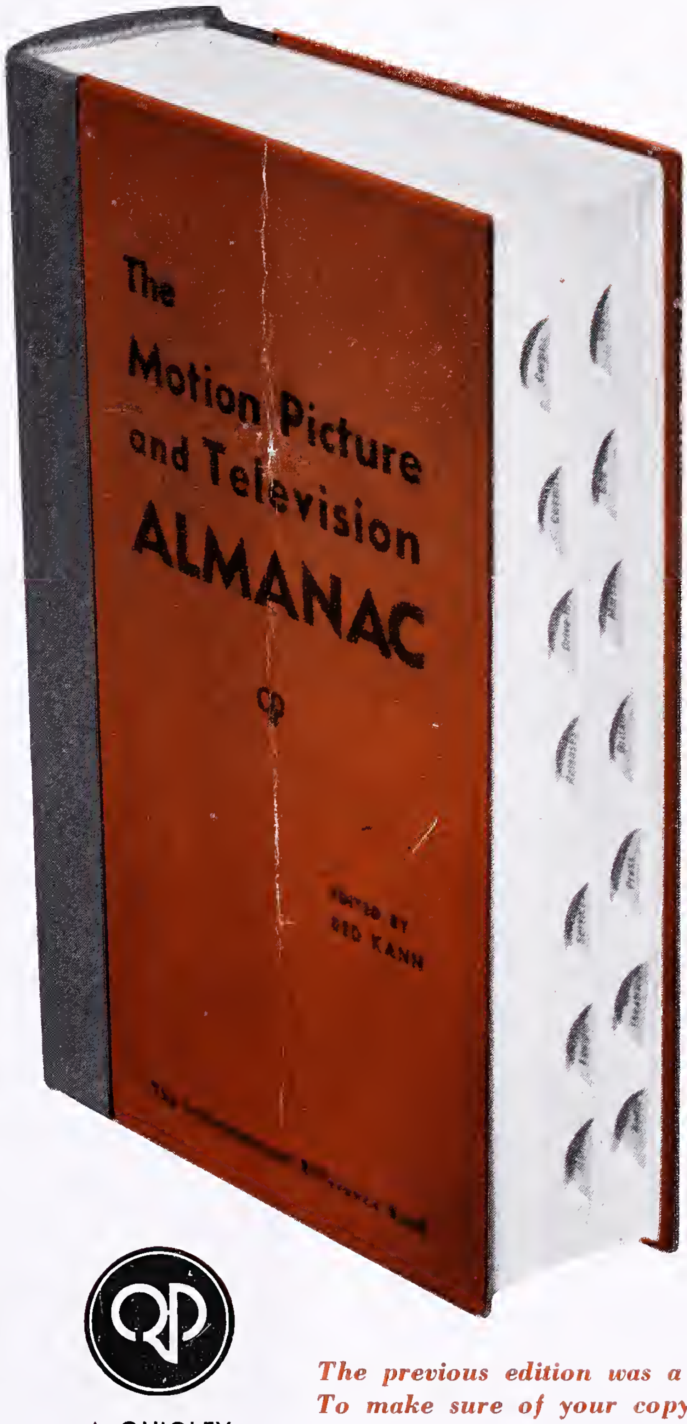
HERMAN ROBBINS
(Pres. National Screen Service Inc.)
". . . as informative as an encyclopedia, as useful as an atlas, as indispensable as the dictionary . . ."

CHARLES EINFELD
(Vice Pres. 20th Century-Fox Film Corp.)
". . . the most complete volume of its kind . . . referred to over and over again by executives . . ."

JOHN RUST
(United States Steel Corp.)
". . . always of great value to me. I use it almost daily — at least during the 'Theatre Guild On The Air' season."

A. W. SCHWALBERG
(Pres. Paramount Film Distrib. Corp.)
". . . I always keep my copy close by . . . proves very useful to me . . ."

JOYCE O'HARA
(Motion Picture Assn. of America)
". . . indispensable in our every day work . . . a corking, authoritative job . . ."


The Motion Picture and Television ALMANAC
QP
Edited by Red Kann
The International Reference Book

Thumb Indexed . . .

- Who's Who
- Corps.
- Codes
- Circuits
- Gov. Case
- Drive-Ins
- Television and Radio
- Pictures
- Great Britain
- Services
- Press
- Equipment
- Organizations
- World Market

QP

A QUIGLEY PUBLICATION

The previous edition was a sell-out!
To make sure of your copy, order NOW.

Revised E-x-p-a-n-d-e-d 1952-53 Edition Now in preparation

QUIGLEY PUBLISHING CO.
Rockefeller Center, 1270 Sixth Ave.
New York 20, N. Y.

Please reserve a copy of the 1952-53 Motion Picture and Television **ALMANAC**

Enclosed please find check for $5.00 in full payment, including shipping charges.

Mail to—

Name . . . .

Address . . . .

City . . . . Zone . . . . State . . . .

TOP BUSINESS

AT THE

VICTORIA, NEW YORK!
METROPOLITAN, BOSTON!
GOLDMAN, PHILADELPHIA!
SPRECKLES, SAN DIEGO!

"High excitement... eminently satisfactory!"
Philadelphia Inquirer

"Movie of the week!"
Look Magazine

"Suspenseful! Exciting! Should do top business!"
Boston Daily Globe

"One of the year's best!"
New York Mirror

WALK EAST
ON
BEACON

COLUMBIA PICTURES
presents
LOUIS de ROCHEMONT'S
Production of

starring GEORGE MURPHY · Finlay Currie · Virginia Gilmore · Story and Screenplay by LEO ROSTEN · Suggested by THE CRIME OF THE CENTURY by J. EDGAR HOOVER from THE READER'S DIGEST · Produced by LOUIS de ROCHEMONT with the cooperation of the FEDERAL BUREAU OF INVESTIGATION · Directed by ALFRED WERKER

... BOOK IT NOW *from Columbia!*

JUNE 21, 1952

MOTION PICTURE HERALD

COMPO MAPS NEW FIGHT ON U. S. ADMISSION TAX

How the tax looks to one exhibitor in a small town

NEW ARBITRATION MEET SPEEDS DRAFT APPROVAL; BIDS, RENTALS ARE KEY

REVIEWS *(In Product Digest)*: IVANHOE, THE WORLD IN HIS ARMS, DIPLOMATIC COURIER, THE FRANCHISE AFFAIR, RED SNOW, WHITE CORRIDORS, WAGONS WEST

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

M·G·M's "IVANHOE"

The Picture Selected as No. 1 by exhibitors representing 10,000 theatres at M-G-M's "Seeing Is Believing Meeting" in California!

92 THEATRE TRADE SHOWS! SEE IT WITH AUDIENCES!

PLACE	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Delaware	290 Delaware Ave.	7/1	8:30 P.M.
ATLANTA	Garden Hills	2835 Peachtree Rd. N.E.	7/2	8:30 P.M.
BOSTON	Fine Arts	Norway Street	6/30	8:30 P.M.
BUFFALO	Shea's Elmwood	539 Elmwood Avenue	7/2	8:30 P.M.
CHARLOTTE	Plaza	1610 Central Avenue	6/30	8:30 P.M.
CHICAGO	Adelphi	7074 N. Clark Street	7/2	8:30 P.M.
CINCINNATI	Guild	782 E. McMillan (Peebles Corner)	7/1	8:30 P.M.
CLEVELAND	Heights	Euclid Hgts. Blvd. & Coventry Rd.	7/1	8:30 P.M.
DALLAS	(Previously Tradeshown)			
DENVER	Federal	3830 Federal Blvd.	7/1	8:30 P.M.
DES MOINES	Uptown	4115 University Avenue	7/2	8:30 P.M.
DETROIT	Globe	3520 Grand River Avenue	7/1	8:30 P.M.
INDIANAPOLIS	Uptown	4215 College Avenue	7/1	8:30 P.M.
JACKSONVILLE	San Marco	San Marco Boulevard	6/30	8:30 P.M.
KANSAS CITY	Vogue	3444 Broadway	7/2	8:30 P.M.
*LOS ANGELES	*Four Star	5112 Wilshire Boulevard	6/30	8:30 P.M.
MEMPHIS	Hollywood	2469 Chelsea Avenue	7/1	8:30 P.M.
MILWAUKEE	Century	2342 North Third Street	6/30	8:30 P.M.
MINNEAPOLIS	Granada	3022 Hennepin Ave. South	7/2	8:30 P.M.
NEW HAVEN	Loew-Poli Bijou	Church Street	7/2	8:30 P.M.
NEW ORLEANS	Imperial	814 N. Hagon Avenue	7/1	8:00 P.M.
NEW YORK	Loew's Lexington	571 Lexington Avenue	7/1	8:30 P.M.
OKLAHOMA CITY	Will Rogers	4322 North Western	6/30	8:30 P.M.
OMAHA	Dundee	4952 Dodge Street	6/30	8:30 P.M.
PHILADELPHIA	M-G-M Sc. Rm.	1233 Summer Street	6/30	2:30 P.M.
PITTSBURGH	Shadyside	5520 Walnut Street	7/1	8:30 P.M.
PORTLAND	30th Ave.	30th and Alberta	7/1	8:30 P.M.
ST. LOUIS	Apollo	323 De Bolivere	7/1	8:00 P.M.
SALT LAKE CITY	Southeast	2121 South Eleventh East	6/30	8:00 P.M.
SAN FRANCISCO	El Presidio	2340 Chestnut Street	7/1	8:30 P.M
SEATTLE	Green Lake	7107 Woodlawn Avenue	7/1	8:30 P.M
WASHINGTON	Apex	4813 Massachusetts Ave. N.W.	6/30	8:30 P.M

*Admission by ticket only at Los Angeles.

In addition to Theatre Screenings in 32 Exchange Cities there are

60 "CLOSER-TO-HOME" THEATRE TRADE-SHOWS!

—•—

Every exhibitor can see M-G-M's giant "IVANHOE" with audiences. If you haven't received your invitation, inquire at your M-G-M Branch. You owe it to yourself to attend personally!

VARIETY SAYS: "In the same lavish class as 'Quo Vadis'. Big scale Technicolor box-office natural that cannot miss."

M-G-M presents
SIR WALTER SCOTT's Famed Novel

"IVANHOE"

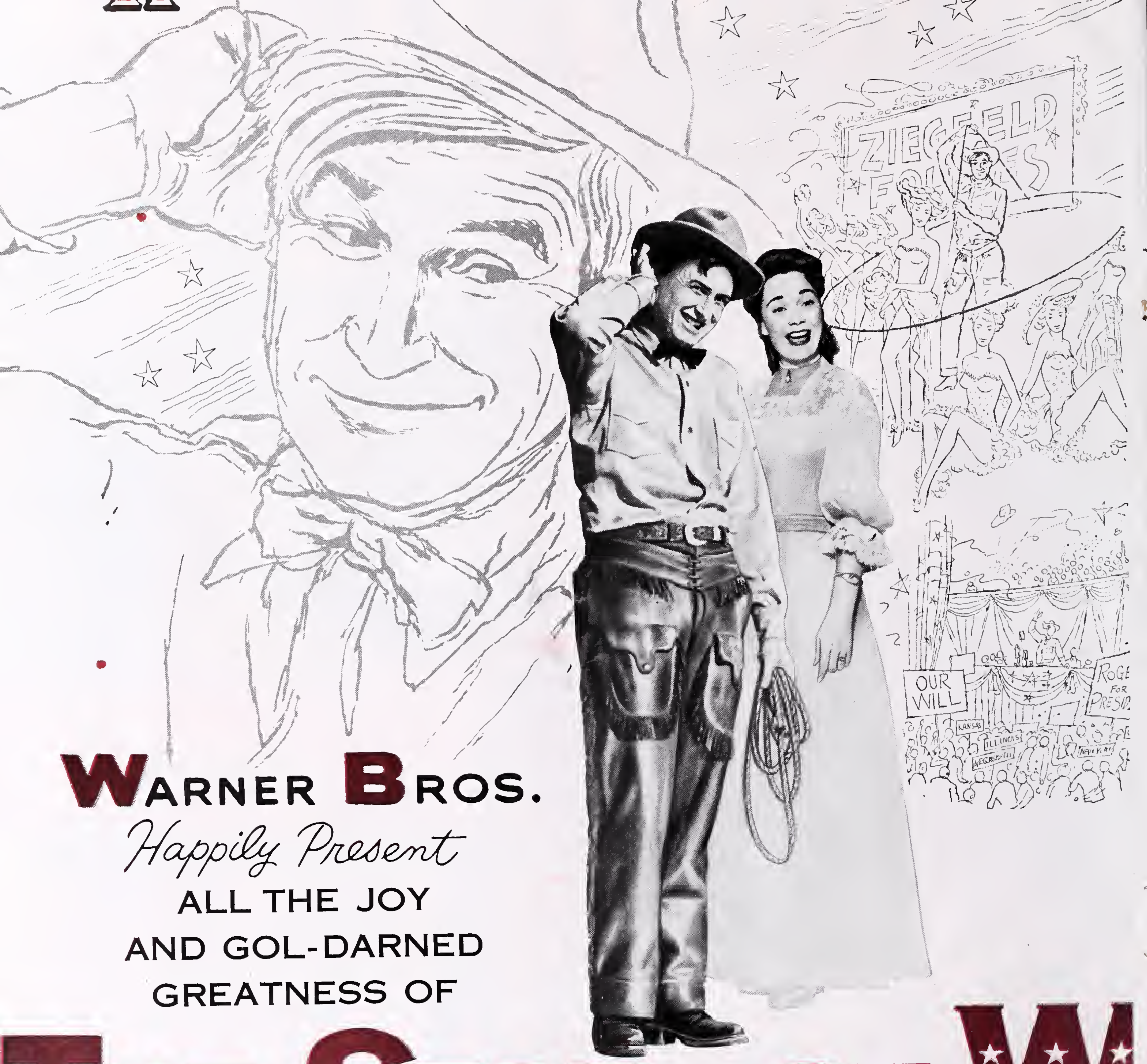
starring

ROBERT TAYLOR · ELIZABETH TAYLOR
JOAN FONTAINE
GEORGE SANDERS · EMLYN WILLIAMS

Color by TECHNICOLOR
Screen Play by NOEL LANGLEY
Adaptation by AEneas MacKENZIE
Directed by RICHARD THORPE
Produced by PANDRO S. BERMAN

COLOR BY TECHNICOLOR

HE PUT A GRIN ON THE


ZIEGFELD FOLLIES
OUR WILL
ROGE FOR PRESID
KANSAS
ILLINOIS
NEBRASKA
NEW YORK

WARNER BROS.
Happily Present
ALL THE JOY
AND GOL-DARNED
GREATNESS OF

THE STORY OF W

STARRING
WILL ROGERS, JR. AND **JANE WYMAN**
as His Father — as Mrs. Will Rogers

SCREEN PLAY BY FRANK DAVIS AND STANLEY ROBERTS BASED ON THE SATURDAY EVENING POST STORY, "UNCLE CLEM'S BOY"

FACE OF THE WORLD...

SHOWINGS FOR THE TRADE

July 11

Not just the screening of an important picture but an opportunity for exhibitors to prepare enthusiastically for one of the most powerful mass attractions the motion picture theatre has offered!... Warner Power!

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8 30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1: P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

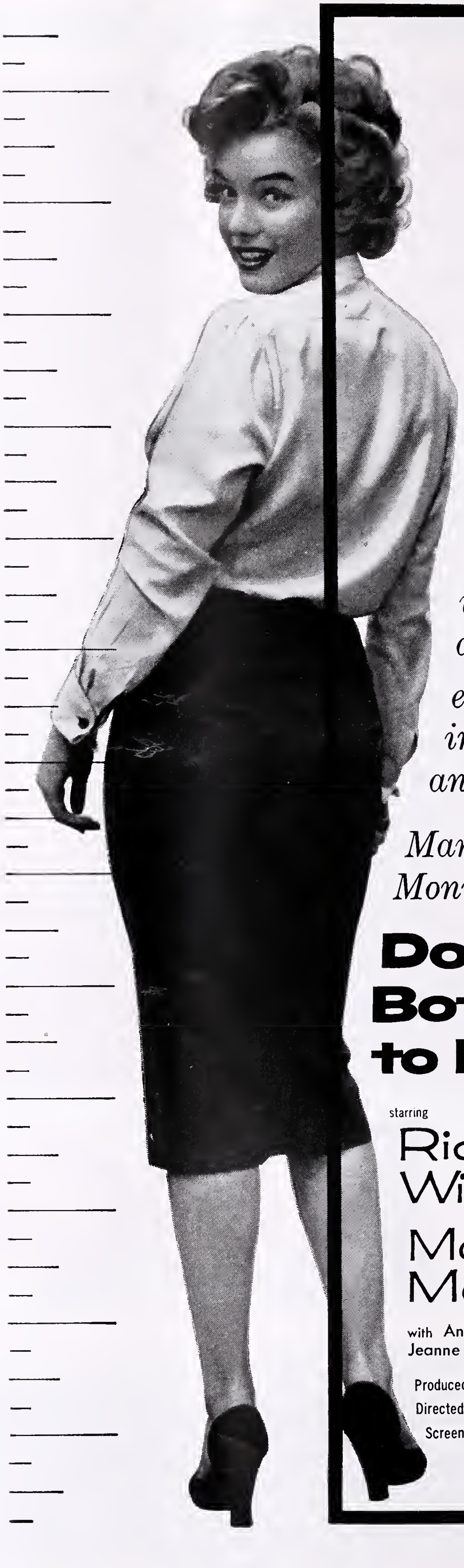
ILL ROGERS

COLOR BY *Technicolor*

WITH
CARL BENTON REID · EVE MILLER · JAMES GLEASON · SLIM PICKENS
NOAH BEERY, JR. · MARY WICKES · STEVE BRODIE · PINKY TOMLIN
AND **EDDIE CANTOR** AS HIMSELF

BY MRS. WILL ROGERS ORIGINAL MUSIC BY VICTOR YOUNG PRODUCED BY ROBERT ARTHUR DIRECTED BY **MICHAEL CURTIZ**

BEN KALMENSON DRIVE
JUNE 1-SEPT. 27



every
inch
a woman...
every
inch
an actress...

Marilyn
Monroe in

Don't Bother to Knock

starring

Richard Widmark

Marilyn Monroe

with Anne Bancroft · Donna Corcoran
Jeanne Cagney · Lurene Tuttle

Produced by JULIAN BLAUSTEIN
Directed by ROY BAKER
Screen Play by DANIEL TARADASH

soon from
20th Century-Fox...

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 187, No. 12

June 21, 1952

Tax Fight Now

JUST as the political election in November will probably be won by the wisdom of the actions taken during the hot Summer months, so also the fate of the new campaign for the elimination of the Federal twenty percent tax on theatre admissions may soon be decided. Partly on account of the delay in finding a president for COMPO and the weeks consumed in filling the three-man interim steering committee, the tax campaign has not yet gotten started.

As the industry remembers, the previous COMPO campaign was on the threshold of success when the outbreak of the Korean war made Congress pass over consideration of any kind of tax reduction. This time, in one way, circumstances are more favorable: the presidency will be at stake in the political campaign and there is no better time to approach a Congressman than when a hot election is approaching! On the other hand one of the strong arguments previously used—namely, that any reduction or elimination in the tax would be substantially passed on to the public—has been eliminated. This time exhibitors have been cautioned not to pledge any reduction in admission prices.

There is no doubt that the financial burden on thousands of theatres is heavier than it was two and three years ago. The admission tax is still unfair and discriminatory even though the public is to be promised no net reduction in the cost of theatre admissions. These have risen far less than the cost of other goods and services.

The tax campaign must be centered about the compelling necessity—on economic grounds—for the elimination of the tax. The tax is unfair and discriminatory because it is not imposed on all business generally. This tax fight will have to be fought and won by the industry alone. Clearly the general public is less likely to become an active ally than in the previous campaign. In fact some members of the public might assert they would rather have part of their admission fee go to Uncle Sam than to the theatre. This is because some patrons do not understand adequately the problems of theatre operation and film production today. The patron should be convinced it is in his best interests to have all of his admission price (less, of course, the regular income taxes on any profits) remain in the industry to insure the maintenance of suitable theatres and the production of superior entertainment.

■ ■ ■

¶ Long ago the practice of measuring the theatre year as a nine month season from the Fall to the Spring with more or less of a hiatus during the Summer has disappeared. Relatively speaking the Summer has become a good period at the box office for years.

First it was the advent of air conditioning that helped beat the heat. During the World War II years people attended theatres whenever they had the opportunity. Since then the drive-ins have mushroomed to take advantage of the lure of the outdoors. However, there still remains a fear in some quarters that the distributors will hold back top pictures for the cooler Fall weather. Mr. Wilbur Snaper, president of National Allied, recently addressed a letter to the distributors' sales chiefs calling for putting the industry's "best foot forward" during the Summer. He commented, "If we can present the best of our entertainment to the public when other attractions are at their ebb, there is a great possibility of our recovering the lost audience."

■ ■ ■

¶ Mr. Eric Johnston, president of the Motion Picture Association of America, might well have taken advantage of the opportunity of his network television appearance June 13 to emphasize the amazing growth of drive-in theatres. He expressed the opinion that as a result of television there would not be as many theatres in the future as presently exist. That opinion related to regular, enclosed theatres. The development of the drive-in theatres from about fifty in 1946 to some four thousand is a remarkable growth in the theatre plant which importantly offsets the disappearance of the outmoded and poorly located regular theatres that have been passing. The percent of the annual gross derived from drive-ins is now a significant figure. It is certain to increase in the next few years.

■ ■ ■

¶ The industry will know that the millennium has been reached when some group in Washington is not investigating it. Latest report of an investigation is about one being made by the Senate's Small Business Committee. Staff officials of that committee have reported receiving "several complaints" from independent exhibitors. Now the committee wants to know "whether the malpractices complained of in the Paramount suit are still continuing or whether their place has been taken by other malpractices." While no one would assert that the trade practices in this industry—or any other—are perfect, on the basis of the experience with governmental bodies to date, it is to be doubted that investigations and possible hearings by the Senate Small Business Committee will result in anything more than additional potentially harmful public relations for the industry.

■ ■ ■

¶ A quiet bit, and an important bit, of good industry public relations is the continuing activity of the Hollywood Coordinating Committee in providing volunteer entertainment by film personalities at public service, patriotic and fund-raising benefit programs. While most people are aware of the great activities in this regard carried on by the industry during World War II, few probably know that since the end of the war the Hollywood Coordinating Committee has arranged approximately 13,000 free appearances at some 4,500 public service events. That is a record of which not only the production colony but the whole industry may well be proud.

Letters to the Herald

Courts on Censorship

To the Editor:

We are all greatly heartened to read the news of the Supreme Court judgment in your country reversing the ruling of 1915 and holding that the film falls within 'speech and expression' and is entitled to the same freedom which the other media of speech and expression command in law. On the same point when our case opposing the compulsory exhibition of films sponsored by the Government was argued in the High Court of Madras, the judges stated:

"It is impossible for us to accept the position that a licensee of a cinema theatre who exhibits films is exercising a right of freedom of speech and expression in exhibiting films which he desires to exhibit. He is not exhibiting them either as the expression of his thoughts and ideas or of those borrowed from some one else and adopted by him.

"In our opinion, the petitioner is doing nothing but carrying on a business and even remotely it cannot be suggested that these films represent his speech or expression. His right to freedom of speech and express is no more infringed by his being prohibited from exhibiting certain films or by being directed to exhibit certain films than in the case of a book-seller who is prohibited from selling certain books or is directed to sell certain other books. There is no substance in this contention."

It is obvious that the decision of the High Court is in conflict with the decision of the Supreme Court of U.S.A. and, in my view, the findings of our High Court are not well founded. We have taken the matter on appeal to the Supreme Court of India.—*R. M. SESHADRI, Secretary of the South Indian Motion Picture Studio Association, Madras, India.*

Market Research

To the Editor:

Charles Skouras at the recent TOA board meeting stated the need for a research center for physical advancements and called for probing in science and techniques to compare with research in all other major industries. Top leadership to be drafted in setting it up; financing to be borne by producers, exhibitors and distributors.

The corollary with this sound idea, a greater means to market research, treating with exhibition phases, including theatre-TV prospects, might win exhibitor support in this day. The difference between what we are doing now and could be doing would be brought into play by top leadership loaning "brains" from all three branches to a semi-permanent committee of full-time research. Financing would come from all segments.—*WORTH DITTRICH, State Theatre, Endicott, N. Y.*

CONGRATULATIONS

To Martin Quigley:

I have read your editorial, "Art and Business" [Herald, June 14]. It is excellent. Let me congratulate you for your wisdom and courage in writing and publishing it.—*ERIC JOHNSTON, President, Motion Picture Association of America.*

TV Trailers

To the Editor:

It is my opinion something on the order of trailer advertising using actual shots from the picture together with proper word-of-mouth plugging over TV would bring wonderful results.—*THOMAS ORR, Amusement Enterprises, Inc., Albertville, Ala.*

TV Appearances

To the Editor:

I feel that Hollywood personalities could do much to stimulate theatre attendance during their appearances, however brief, on television. Someone should begin to prepare sensible copy in this regard.—*RALPH L. TRATHEN, Associated Amusements Co., Salt Lake City, Utah.*

More Opportunity

To the Editor:

I believe the present policy of developing new stars is sufficient but I also believe the new talent should be given greater opportunity and support by the entire industry. Greater effort should be made to develop them into stars.—*Hollywood studio head.*

Competitor

To the Editor:

I think TV will be a serious competitor for the time of potential theatregoers and think it can best be combatted by better exploitation for which TV itself is ideally suited. I think the industry should stop fighting TV and begin using it.—*ROY M. BREWER, Motion Picture Industry Council, Hollywood, Calif.*

Tax Must Come Off

To the Editor:

I have been doing a lot of thinking about how unfair it is for the theatre business to pay the 20 per cent Federal admission tax in view of the fact that our business is very sick. To give you one instance, for about two years now our Glen theatre in Kansas City has been losing about $250 per week, and with the 20 per cent tax off we would still be losing about $100 a week. This is true practically all over Kansas City. What is true in Kansas City is true, I am sure, all over the nation, and this 20 per cent difference would give the theatre business the shot in the arm that it needs for resuscitation.

The night of the big fight in a recent week everyone saw it on television with no tax to pay, and yet that same night the theatres were all empty and those who did go were forced to pay 20 per cent tax.

The newspapers, magazines and all other advertising have been riding "home-free" for years, with no tax, and the Government could easily recoup the money that they have been getting from the theatres, by taxing all advertising.

I think we should strike hard to get all Federal tax off, and not a cut in taxes, as the whole 20 per cent must be eliminated or "the patient may die."—*GLEN W. DICKINSON, JR., Mission, Kan.*

Keep Good Films Off

To the Editor:

By this time, we know that any reasonably good film on TV will hurt theatres. On the other hand, we also know that good product when available does business. In the meantime, theatres will close that are caught in the grip of excessively heavy TV areas, bad runs or are worn out theatres.

Give TV 'A' product and many of us will give 'up.' I know I have closed two so far. —*ALBERT MARGULIES, Jayem Management Corp., West New York, N. J.*

Different Audience

To the Editor:

I do not think the audience looking at pictures on TV is the same one that goes to theatres. Have checked this with lots of people and find the ones watching feature films are generally people who before did not go to theatres.—*W. RAY JOHNSTON, Chairman of the Board, Monogram Pictures Corp., Hollywood, Calif.*

MOTION PICTURE HERALD

June 21, 1952

MYERS sounds a new call for fight on Federal ticket tax Page 13
EXHIBITOR in Parkers Prairie talks turkey on tax headache Page 13
ARBITRATION committee meets in New York to continue work Page 14
INDUSTRY brings all guns to bear in war on censor boards Page 19
TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20
"IVANHOE" opens in London with fanfare and strong grosses Page 22
BRITISH Government makes slight tax concession on films Page 22
LONDON Films' financial statement shocks a few experts Page 22
UNIVERSAL'S coming product has accent on comedy, wide appeal Page 23
ADMISSION price rise found a mistake in survey in New England Page 26
STUDIO labor groups pledge aid in MGM fight on waste operations Page 28
DALLAS COMPO dinner a tribute to O'Donnell and Colonel Cole Page 29
38 THEATRES to carry Monday bout on their television sets Page 33
FRENCH group forms a new Red-free union of film employees Page 36
NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38

SERVICE DEPARTMENTS

Film Buyer's Rating Page 50
Hollywood Scene Page 32
In the Newsreels Page 37
Managers' Round Table Page 43
People in the News Page 28
Short Product at First Runs Page 49
What the Picture Did for Me Page 48

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1417
Advance Synopses Page 1418
Short Subjects Page 1419
The Release Chart Page 1419

ON THE HORIZON

▶ At stake in the industry's campaign for the abolition of all censor boards—in addition to the prestige of being accorded the same freedom as that enjoyed by the press—is some $3,000,000 paid annually in censorship fees.

▶ Chances are excellent for Congress to approve a provision in the House Banking Committee's controls bill which would probably free owners of smaller theatres from wage and salary controls. The provision would free any firm with eight or fewer employees, unless the President says the stabilization program requires that controls continue in the industry or area.

▶ The Supreme Court, now in recess for the summer, will probably have another full year of film cases ahead of it when it returns in the Fall. It already has pending the question of whether state commissions can regulate film carriers; the Crescent contempt case; and the Federal Trade Commission's ad film case.

▶ The television industry will make a strong pitch for self-regulation when it testifies next week before the House Commerce subcommittee investigating radio and television programs. The broadcasters will admit there have been some examples of bad taste, but claim that the new TV code will take care of things in due time.

▶ The fact that the American Telephone & Telegraph Co. would not—or could not—make available facilities for some 20 theatres to carry the Robinson-Maxim bout on June 23 may have a significant bearing on the projected theatre television hearings before the Federal Communications Commission. They can serve as an effective argument that the industry should be given its own channels over which to transmit such events.

▶ There is a good chance that Franco-American talks may not result in a new agreement for quite some time to come, with the French unwilling to compromise and the Americans standing pat against any reduction in imports. The status quo may continue for a good while, at least until there is some improvement in French film conditions.

▶ With several of the Anglo-American co-productions having turned out good box office pictures recently, look for more intense international activity along that line. Films like "Where's Charley?", "The Quiet Man" and "Ivanhoe" hold the promise of earning top grosses here—as they are doing in Britain—and this indicates that the right formula for such projects has finally been found. Intensified co-production in Britain is bound to reflect in the British terms offered under any new remittance pact.

▶ A National Production Authority order was being prepared this week indefinitely postponing the July 1 relaxation of theatre construction curbs. It was said the order might be held "a few days" on the chance of an early settlement of the steel strike, but in any event it was all set to go if the strike dragged on much longer. The steel strike is the only reason for the postponement.

▶ Four studios—Columbia, Universal, Republic and RKO—this week were ready to sign contracts with the Screen Actors Guild recognizing the principle of additional payments to performers for repeat showings on television of films made especially for that medium. Guild representatives and studio executives were reported to have reached agreement on the terms and the contracts were to be signed as soon as the details could be worked out. The Guild has threatened a strike against the Alliance of Television Producers unless the principles of additional payment for "second run showings" were recognized.

▶ The contempt of Congress trial of Sidney Buchman, producer, scheduled for last Monday, was postponed because of the illness of U. S. Attorney William Hitz, who was to prosecute the case, and Judge F. Dickinson Letts, who was to hear it. A new date was to be set at the end of the week.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

THE QUIET MA
Colour by Technicolor
OHN WAYNE
MAUREEN O'HAR
BARRY FITZGERALD
DIRECTED BY JOHN FORD
A WARM HAPPY WONDERFUL PICTURE
BOND
VICTOR McLAGLEN
JOHN WAYNE
MAUREEN O'HARA
TROOPING OF THE COLOUR

LONDON SCENE. The Plaza Theatre there is all dressed up, waiting for the premiere of John Ford's whimsical film about the ways of the Irish, "The Quiet Man." Republic gave the feature its world premiere with all the trappings of London's best openings. Republic stars and executives from America were there; and also top British personalities from stage, screen, and politics.

LONDON SCENE: The lobby of the Empire, Leicester Square, below. MGM gave its "Ivanhoe" a world opening there. In array are some of the very many top celebrities who attended. Lady Curtis Bennett is at the left. With her is Sam Eckman, Jr., MGM managing director for Great Britain; David Griffiths; actress and star Elizabeth Taylor, and her husband,, actor Michael Wilding; and the Prince Consort, The Duke of Edinburgh.

KANSAS CITY SCENE. At the opening, below, of Warners' "3 For Bedroom C," star Gloria Swanson holds forth at a buffet and cocktail party in the Hotel Muehlbach. With her, in left to right order, are Leon Robertson, and James Long, Fox Midwest district managers; Harold Lyon, manager, Paramount Theatre; Russell Borg, Warner branch manager; E. C. Rhoden, Fox Midwest president; E. C. Rhoden, Jr., Commonwealth Theatres executive; and Glen Dickinson, Jr., Dickinson Theatres executive.

By the Herald

CHARLES VIDOR, director of Sam Goldwyn's "Hans Christian Andersen," disclosed in New York en route to Europe, that he will work on three more: "Rhapsody" and a James Michener original, for Paramount, and "SPQR," independently.

By the Herald

SID KULLER, co-producer with Ben Hecht of United Artists' "Actors and Sin," said in New York last week he will continue his bank-approved financial "formula" in "Seven Lively Artists," "The Man With A Smile," and others. Actors and technicians forego salaries for a profit percentage.

GUEST OF HONOR. Some of the scene, above, as the British Film Producers Association greeted Warner executive producer Jack L. Warner at luncheon in London. In the picture are such British industry scene personalities as Reginald Baker, Sir Henry French, William Speakman, Arthur Abeles, Fayette Allport; and Sir William Croft, Chairman of Customs and Excise (entertainment tax collector). At the right, Mr. Warner, left, chats with Lord Strabolgi. Speaking to producers, and to the CEA general council, Mr. Warner advocated quality and color and showmanship as answers to TV.

ALASKA DAYS are proclaimed for Seattle. They are June 29 through July 3, part of the Centennial Celebration and the ballyhoo for U-I's "The World in His Arms." Above, around Mayor Pomeroy, are H. B. Sobottka, Hamrick circuit vice-president; Edward Carlson, and Walter Van Camp, Greater Seattle, Inc.; Donald Gillin, U-I branch manager; Will Conner, Hamrick vice-president; and William Golden, Chamber of Commerce.

IRVING SOCHIN, left, has become Universal short subjects sales manager. Fifteen years in distribution, since May, 1951, he has been assistant to Charles J. Feldman, domestic sales manager.

DISTINGUISHED SERVICE CITATIONS, from Ottawa, Ill., Post 33, American Legion, to two former inhabitants of the town, S. J. Gregory, left center, and his brother, James Gregory. The Gregorys, of Chicago now, operate the Alliance Theatres circuit. Their aid to the Ottawa post has kept its benefit fund for active and disabled veterans functioning the past six years.

The Vital Spark

Ever since the early days of the business of motion pictures, exhibitors have been accustomed to know that product worth the selling is worth the telling in unmistakable fashion in their trade paper.

That feeling has not changed. In these realistic times, it is more pronounced than ever.

His trade paper, through the many services it renders, has become an integral part of the daily business life of the exhibitor. Its advertising pages have come to reflect to him the product situation.

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—*or lack of telling about it*—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

The vital spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold."*

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it soon enough; (2) Make it effectively proclaim the box-office values of the picture; (3) Publish a sufficient continuity of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling—*to* the exhibitor and consequently *through* the exhibitor. Its cost is dimes that bring dollars—for the producer, the distributor *and* the exhibitor. It is the vital spark for the power that produces greatest results!

UP-TO-DATE
Check List

of recent or
forthcoming releases
featured in advertising*
in *MOTION PICTURE HERALD*

(alphabetically by title)

Title	Distributor
ABOUT FACE (5 Pages)	Warner
AFRICAN TREASURE	Monogram
ATOMIC CITY (2 Pages)	Paramount
BAL TABARIN (2 Pages)	Republic
BELLES ON THEIR TOES (5 Pages)	20th-Fox
BITTER RICE	Lux
THE BLAZING FOREST	Paramount
CARIBBEAN	Paramount
CARRIE	Paramount
CARSON CITY	Warner
CLASH BY NIGHT (2 Pages)	RKO
DIPLOMATIC COURIER (5 Pages)	20th-Fox
FEARLESS FAGAN	MGM
GOBS AND GALS (2 Pages)	Republic
THE GREATEST SHOW ON EARTH (7 Pages)	Paramount
THE HALF-BREED (2 Pages)	RKO
HAS ANYBODY SEEN MY GAL? (2 Pages)	Universal
HERE COME THE MARINES	Monogram
HURRICANE SMITH	Paramount
JUMPING JACKS	Paramount
JUST FOR YOU	Paramount
KANGAROO (6 Pages)	20th-Fox
KING KONG (2 Pages)	RKO
LADY IN THE IRON MASK (2 Pages)	20th-Fox
LADY POSSESSED	Republic
LOVELY TO LOOK AT (2 Pages)	MGM
LYDIA BAILEY (2 Pages)	20th-Fox
THE NARROW MARGIN	RKO
PAT AND MIKE (3 Pages)	MGM
PAULA	Columbia
PICKWICK PAPERS	Renown
THE RIVER (3 Pages)	UA
ROAD TO BALI	Paramount
ROBIN HOOD	RKO
SALLY AND SAINT ANNE (2 Pages)	Universal
THE SAVAGE	Paramount
SCARAMOUCHE	MGM
SHE'S WORKING HER WAY THROUGH COLLEGE (4 Pages)	Warner
SKIRTS AHOY!	MGM
SOMEBODY LOVES ME	Paramount
SON OF PALEFACE	Paramount
SOUND OFF (3 Pages)	Columbia
THE STORY OF WILL ROGERS	Warner
3 FOR BEDROOM C	Warner
THE TURNING POINT	Paramount
WALK EAST ON BEACON (3 Pages)	Columbia
WASHINGTON STORY	MGM
WHERE'S CHARLEY (2 Pages)	Warner
THE WILD HEART (3 Pages)	RKO
THE WINNING TEAM (3 Pages)	Warner
THE WORLD IN HIS ARMS (2 Pages)	Universal
A YANK IN INDO-CHINA	Columbia

*Pictures featured in *M. P. Herald* advertising during past 6 weeks.

MYERS SOUNDS A CALL FOR NEW FIGHT ON TAX

COMPO to Spearhead the Drive; All Industry Is Urged to Join Battle

An urgent plea was made this week for all-industry cooperation in the fight to eliminate the 20 per cent Federal admissions tax. The appeal, made by Abram F. Myers, general counsel for Allied States Association, came as plans were speeded to organize the fight to be led by the Council of Motion Picture Organizations Tax Committee.

Day by day, the indications were that within a period of weeks, perhaps, the entire industry would engage in one of the most intensive drives in its history.

McGee Is Co-Chairman of the Tax Committee

It was announced by COMPO headquarters in New York, that Pat McGee, general-manager of the Cooper Foundation Theatres in Denver, had been appointed co-chairman of the tax committee, succeeding Robert J. O'Donnell who was forced to vacate the post because of business pressure.

As the industry prepared to resume its campaign against the tax, Mr. Myers made three main points in a special bulletin to Allied members:

1. Industry members must contact all candidates for the House and the Senate as soon as possible, in order to get commitments against the tax;
2. The industry's case must be presented to the public via trailers, etc., but the public cannot be told that the 20 per cent saving would be passed on to them, since the financial condition of the theatres is today far worse than it was during the last tax drive in 1950;
3. The "freedom of the press" clause in the Supreme Court's "Miracle" ruling can be used in the tax fight. "One can imagine the furore," Mr. Myers said, "if Congress undertook to levy a special excise tax on newspapers."

In New York, meanwhile, it was learned that Mr. McGee was to meet this week with industry officials and the other co-chairman, Col. H. A. Cole, "to make plans for the immediate organization of a campaign aimed at repeal of the 20 per cent admissions tax."

Mr. Myers said that the groundwork for the campaign, tentatively scheduled for January, must be laid now. "The immediate problem," he added, "is to create a nationwide organization and to carry on a campaign of education during the political campaign, so that the industry will be fully prepared and in a strong position to launch a frontal attack on the tax when the new Congress takes over next January."

Mr. Myers said that if everyone connected with the industry, and their families and friends, would join in a letter-writing campaign, "the mails would be flooded." Such a campaign should come in January, at a signal from COMPO, he said.

"However, the most important part of the job is to see to it that all present members of the House and Senate and all candidates for the House and Senate are personally solicited and asked to commit themselves before the November elections," Mr. Myers said. "A politician is never so agreeable as when he is a candidate." He added that such a course would save the industry precious days and weeks, because "there simply will not be enough time to do this between Election Day and the opening of the new Congress."

He emphasized that all activities should be coordinated through the committee and that "no individual, no matter how rugged, should take any action or issue any orders contrary to the rules laid down by the committee—at least not without first taking up the matter with the committee."

Mr. O'Donnell was named co-chairman of the committee last February at the meeting of the COMPO executive committee in New York. However, on his return from a trip to Europe, he advised COMPO officails that pending litigation and other business pressure would prevent his serving on the committee.

PARKERS PRAIRIE EXHIBITOR TALKS TURKEY ON TAXES

L. H. Clark is a grass roots exhibitor who doesn't let the grass grow under his feet.

Mr. Clark, who owns and operates (literally—from running the projector to selling tickets) the Arrow theatre at Parkers Prairie, Minn., (population, 800) got to thinking about the 20 per cent Federal admissions tax, a burden which the film industry at large has been trying to throw off for months and months. In a letter to *Motion Picture Herald*, Mr. Clark enclosed a letter he had sent to Government officials. Senators Hubert H. Humphrey and Edward J. Thye of Minnesota, sent replies, but they were not in the least encouraging.

In his letter to the *Herald*, Mr. Clark said, "... if the theatre men, big and little, don't start some real action ... to eliminate this 20 per cent tax ... then all the showmanship is useless! We cannot stick the 20 per cent on top of the ticket net we should get at today's operation costs in these farm commodity towns. Film buying is not my big problem, getting enough people into my theatre is not my big problem today, but the 20 per cent tax is killing me physically and mentally!"

Mr. Clark was inspired to write his letter to the Senators after a day's tour of plane spotting in his capacity as civil defense director. The thought for the letter—as good an example of a bluntly-worded, biting and bitter plea for succor as has ever reached a senatorial desk—came to him as he sat watching for the "enemy" who failed to arrive. Mr. Clark became convinced that he did not have time for such activity inasmuch as he was trying to make ends meet in his theatre operation because of the $200 to $300 per month out of 44 and 35-cent tickets, he had to send to Washington as admissions tax.

So he sat down and wrote thus, in part, to the Government:

"You know the Government is a 20 per cent partner in all the small town theatres. I work from 70 to 80 hours a week to clean, run machines, sell tickets, buy, book ... and each month I have to sit down and fill in the Government blanks and write them a check for anything from $200 to $400. ... The Government that refuses to come out here and inspect the books, that promised to remove the 20 per cent at the end of World War II, and never did ... is going hand in hand with the TV people all at my expense.

"I have been here over two and a half years. I have yet to take my first week's vacation ... all thanks to the 20 per cent Federal ticket tax. ... The small town theatres right here in the state of Minnesota are slowly but surely being liquidated by the tax. It takes money to put in new seats, new rugs, new screens, new high intensity lamp equipment, and it can't be done with 800-population towns paying over $3,000 a year in admission tax.

"In April I had a new candy table built for $30; put in a crying room window between my auditorium and foyer, $35 installation; bought two new tires for my car (part of my business); and I show a net loss for the month. But my check to Uncle Sam is $311 for this month."

Mr. Clark concluded: "In the face of my own troubles, I just do not have time to push this civil defense work. I think you should write the mayor of Parkers Prairie and request a new civil defense director."

PARLEY MOVES TOWARD ARBITRATION APPROVAL

All-Industry Committee in Sessions in New York Studies Draft of Plan

Progress, slow but sure, was being made this week toward agreement on an industry arbitration system.

Resuming the Industry Arbitration Conference in New York Monday, top level executives from exhibition and distribution worked night and day to digest and discuss, point by point, the legal document of items agreed upon at the first conference. By midweek the executives had studied, and presumably approved the runs and clearance portions of the draft, and were in the process of dealing with the touchy bidding question.

Appoint Committee to Sift Disputed Issues

The sessions adjourned on Wednesday evening after the delegates had completed study of nine pages of the 28-page document in three days. A committee of ten was appointed to resolve and simplify the more contentious points, and this group will start its series of talks June 30. After the committee begins its meeting, a date will be set for the resumption of discussions by all the delegates. The committee consists of Abram F. Myers, Herman Levy, Si Fabian, Manny Frisch, Wilbur Snaper, Austin Keough, Adolph Schimel, Al Lichtman, Abe Montague, and William F. Rodgers. Prior commitments by many of the delegates was the reason given for the adjournment of the meeting.

In contrast to the first series of arbitration sessions in May, when two reports daily of what the delegates accomplished were given the trade press, the current sessions produced only a series of terse and tight-lipped press releases, giving no details whatsoever of what progress was being made behind the locked doors on the eighth floor of the Hotel Astor.

Allied Demand Poses A Thorny Question

Notwithstanding the humidity and the heat of the sweltering streets below, the deliberations inside were cool and calm, if somewhat labored. Whether or not the firm and apparently final stand of Allied States Association—that rentals be included as one of the arbitrable subjects—would reach the stage where the question could or would be resolved one way or another, remained a matter of conjecture, in view of the great amount of time taken with the document.

There was no doubt that one of the key reasons for the slow progress made was that the delegates—reading the legal interpretations prepared by the rules committee headed by Mr. Levy, the Theatre Owners of America general counsel—were very much aware of the interest the Justice Department and courts would have in any arbitration system prepared by the industry as a whole.

It was learned that the draft document stated in effect that the distributors had the prerogative to refuse any bid. While this is a traditional and accepted phase of film trading—and there was no objection to this—there was objection voiced at the meeting to having this obvious point set down in writing in the document. The feeling was, apparently, that there is no need to emphasize this strictly-trade understanding.

Allied's Delegates Had Specific Instructions

As far as Allied was concerned, it was understood from Mr. Myers, general counsel, that the organization's delegates, Mr. Snaper and Nathan Yamins, had received very specific instructions at the board meeting recently in Colorado Springs, to insist on film rentals and all bidding being included in any arbitration plan.

The sessions were convened on Monday afternoon and adjourned about an hour later after the delegates had received copies of the document which they proceeded to study preparatory to their proceeding in the deliberations. The document is a translation into legal terms of the arbitration principles adopted at the first Industry Arbitration Conference held in New York during the final week of April.

The report, based on the agreement reached at the first conference, makes provision for the arbitrator to have the power to award damages; establishes two types of bidding complaints arbitrable; provides that the use of lawyers by the distributors in any arbitration proceedings be restricted to their use, or non-use, by the exhibitors; sets forth the method of selecting arbitrators and the operation of machinery for arbitrating violations of existent contracts, complaints on clearances, runs and "conditioning licensing."

The report, incidentally, also allows for the use of a conciliation system which the first conference endorsed.

Decided Not to Make Draft Available to Press

A sidelight at the current sessions this week was a decision by the conference not to make the report available to the press—even such portions which the delegates had completed in their deliberations—and a vote of praise for Mr. Levy's guidance of the rules committee's work and accomplishment.

The meeting was conducted under a system of rotating chairmanship. The members of the rules committee were: Mr. Myers, representing Allied; Mitchell Clupt, Metropolitan Motion Picture Theatres Association; Milton Weisman, Independent Theatre Owners Association; L. S. Hamm, Western Theatre Owners; Mr. Keough, Paramount; Robert W. Perkins, Warner Bros.; Mr. Schimel, Universal, and Mr. Levy, TOA, chairman.

In attendance at the opening session were: Monroe R. Goodman, Mr. Keough, Robert J. Benjamin and A. W. Schwalberg, Paramount; Seward I. Benjamin and Milton E. Cohen, United Artists; Mr. Schimel and Ray Moon, Universal; Mr. Lichtman, Twentieth Century-Fox; Harold Levinson and Mr. Perkins, Warners; Richard G. Yates and Charles Oberle, Republic; William Zimmerman, RKO Pictures; Mr. Rodgers and Henderson M. Richey, both of Loew's; Mr. Snaper, Mr. Yamins and Mr. Myers, Allied; Mitchell Wolfson, Mr. Fabian and Mr. Levy, TOA; Leo Brecher and Emanuel Frisch, Metropolitan Motion Picture Theatres Association; Max A. Cohen, ITOA; Ralph Hetzel, Arthur Debrae and Manning Clagett, MPAA.

Baltimore Exhibitors Ask Easing of Tax Burden

Exhibitors of Baltimore, through the Motion Picture Theatre Owners Association of Maryland, have appealed to the city's Board of Estimate to aid them in seeking relief from the half per cent state admission tax. Spokesmen for the group at a board meeting was C. Elmer Nolte, Jr., who emphasized the difficulties faced not only by his own company but by the theatres in the area generally. Although J. Neil McCardell, a board member, told theatre owners "you are deserving of relief," the board took no action.

Universal Reports Gross Of $16,950,656 in 13 Weeks

WASHINGTON: The consolidated world gross sales for the 13-week period ending May 3, 1952, for Universal and its subsidiaries companies, was $16,950,656, the company has noted in a report to the Securities and Exchange Commission. This compares with $15,777,506 for a similar period last year. The company said that the gross sales figures include "gross revenue from foreign countries having currency restrictions only to the extent that net earnings resulting therefrom have been or can be realized in U. S. dollars regardless of the period or periods in which such gross revenue may have been earned in those countries."

Technicolor Dividend 50 Cents

Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., this week announced that the board at a meeting in New York Tuesday declared a dividend of 50 cents a share payable July 22, 1952.

It's gonna be a good old U-I Summer Time!

NOTHING . . . but NOTHING . . . keeps U-I from delivering the top box-office pictures every month.

Yes . . . all year . . . every year . . . Universal-International heeds the needs of exhibitors everywhere!

and here's U-I's BIG Summer news →

COLOR BY TECHNICOLOR

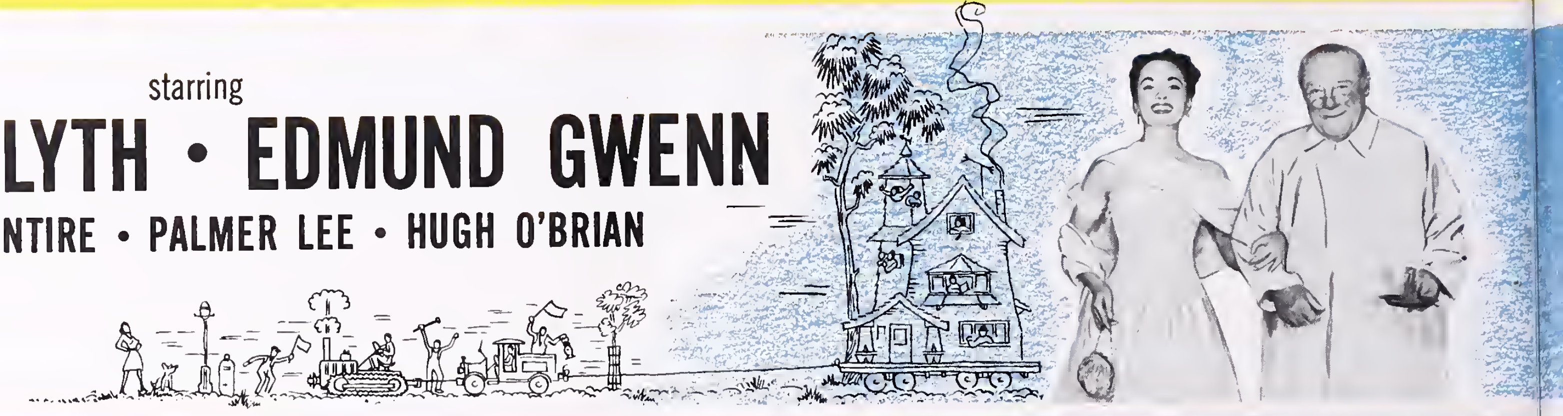
JULY

HAS ANYBODY SEEN MY GAL

starring

ANN BLYTH • EDMUND GWENN

with **JOHN McINTIRE • PALMER LEE • HUGH O'BRIAN**



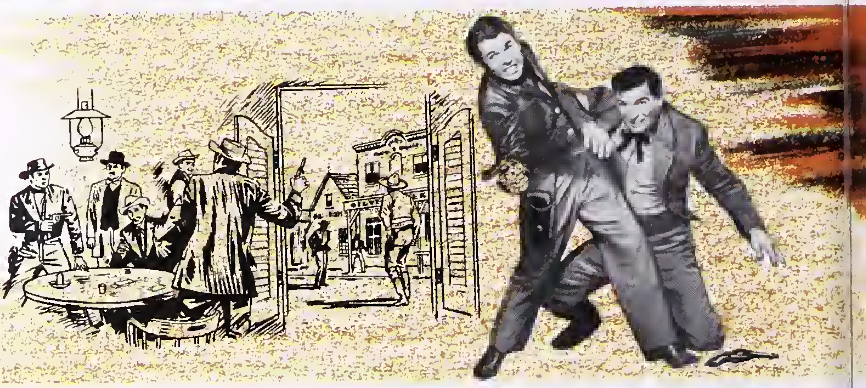
JULY

Francis goes to West Point

starring

AUDIE MURPHY • FAITH DOMERGUE • STEPHEN McNALLY

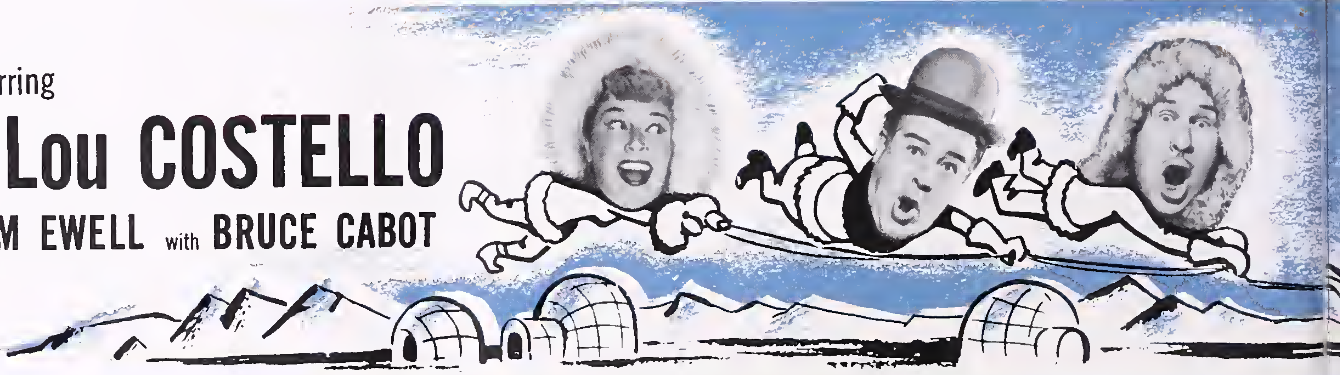
with **SUSAN CABOT**



starring

Bud ABBOTT Lou COSTELLO

co-starring **MITZI GREEN • TOM EWELL** with **BRUCE CABOT**



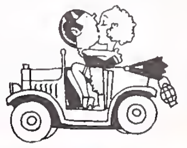
And... Universal-International the August release of its

LITHO IN U.S.A.

starring **PIPER LAURIE** · **ROCK HUDSON** · **CHARLES COBURN** · **GIGI PERREAU**

with **LYNN BARI** • **WILLIAM REYNOLDS**

Hear the Great Songs of the ROARING TWENTIES!



JULY

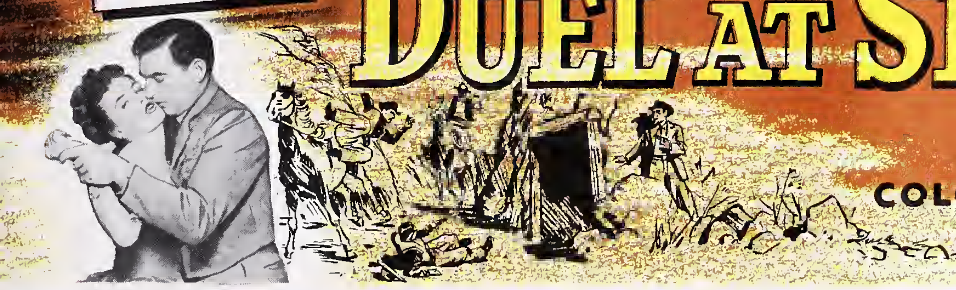
SALLY AND SAINT ANNE

starring **DONALD O'CONNOR**

with **LORI NELSON** • **ALICE KELLEY**
PALMER LEE • **WILLIAM REYNOLDS**
and "**FRANCIS**" the Talking Mule

AUGUST

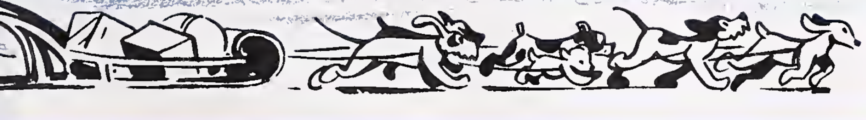
DUEL AT SILVER CREEK



COLOR BY *Technicolor*

AUGUST

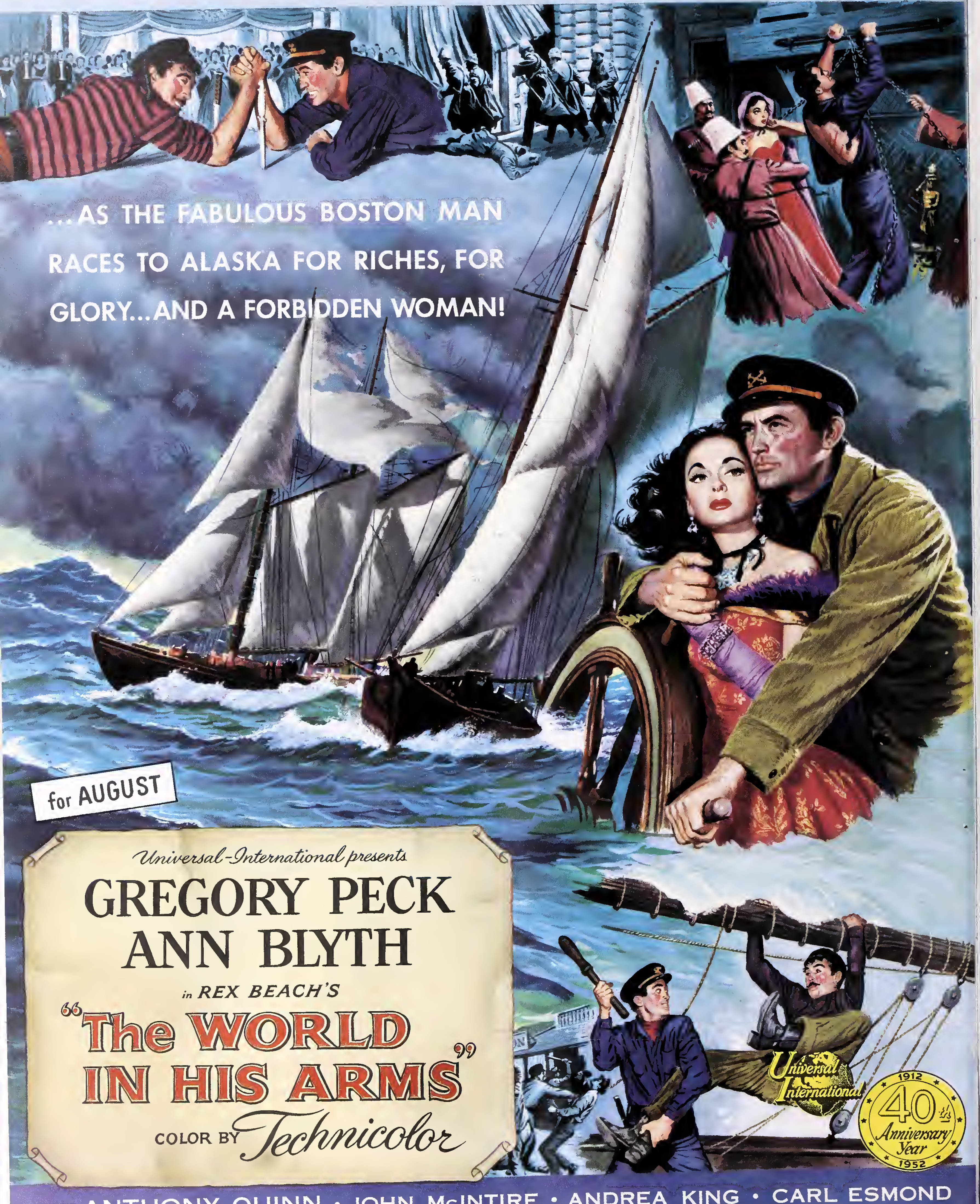
LOST IN ALASKA



Proudly Announces

40th Anniversary Motion Picture...

A WHOLE NEW WORLD OF ADVENTURE SWEEPS THE SCREEN!


...AS THE FABULOUS BOSTON MAN RACES TO ALASKA FOR RICHES, FOR GLORY...AND A FORBIDDEN WOMAN!
for AUGUST
Universal International
1912 40th Anniversary Year 1952

Universal-International presents

GREGORY PECK
ANN BLYTH

in REX BEACH'S

"The WORLD IN HIS ARMS"

COLOR BY *Technicolor*

WITH ANTHONY QUINN • JOHN McINTIRE • ANDREA KING • CARL ESMOND
DIRECTED BY RAOUL WALSH • SCREENPLAY BY BORDEN CHASE • PRODUCED BY AARON ROSENBERG

TRADE BRINGS GUNS TO BEAR IN CENSOR FIGHT

Prepares for Court Battle to Assess Authority of Local Censor Bodies

The battle lines are being drawn in the motion picture industry's fight against pre-release censorship, following the rulings of the U. S. Supreme Court in the "Miracle" and "Pinky" cases.

Confusion still maintains as to the precise meaning of the high court's opinion and the extent to which its injunctions must be observed by the various local censor boards, but the industry is moving on several fronts to consolidate its gains and determine the exact authority of the censors.

Following are last week's developments:

1. In Albany, the Appellate Division of the State Supreme Court upheld the New York State ban on the picture "La Ronde" by a three to two decision, but Presiding Justice Sydney F. Foster and Associate Justice O. Byron Brewster, in a minority opinion, held that the state's statute providing for censorship is unconstitutional.

2. In Baltimore, a territorial distributor of "Birth of a Nation" initiated a court test of the ban of the film by the Maryland State Board of Censors.

3. The Maryland Attorney General, rendering an opinion on the constitutionality of his state's censor board, held that the board could restrict showings of films only if they are "obscene or indecent in the sense generally 'heretofore known to the law' ".

4. The Motion Picture Association of America issued a summary of press opinion, showing that newspapers all over the country had hailed the Supreme Court decision which said motion pictures are entitled to the free speech and free press guarantees of the Constitution.

Even though the Albany court decision upheld the "La Ronde" ban, foes of pre-exhibition censorship took heart from the outspoken minority opinion rendered by Justices Foster and Brewster. Justice Francis Bergan wrote the majority opinion. Significance was seen in the fact that Justices Foster and Brewster in 1951 had joined with the three other Appellate Division justices in upholding the ban on "The Miracle."

Minority Holds State Statute Unconstitutional

The minority opinion held flatly that the New York state censorship statute was unconstitutional and that "in any event the film in question is not so immoral as to justify censorship." "La Ronde" is distributed in the U. S. by Raymond Hakim, president of Commercial Pictures Corporation. Mr. Hakim said an immediate appeal would be taken to the Court of Appeals.

ATLANTA CENSOR WILL FOLLOW COURT RULING

ATLANTA: Christine Smith, film censor of Atlanta, Ga., said last week that she would abide by the Supreme Court's decision in the "Miracle" case which expressly forbids the banning of pictures because they are thought to be "sacrilegious." Beyond that, Miss Smith refused to comment, pointing out that the City Attorney's office had not yet received a copy of the recent Supreme Court ruling. Miss Smith emerged victorious some time ago in a high court test of her banning of the film "Lost Boundaries."

In the minority opinion, Justice Foster wrote: "It (the Supreme Court) held that expression by means of motion pictures is included within the free speech and free press guarantee of the first and fourteenth amendments to the Constitution of the United States." This ruling, he observed, in effect made censorship "an infringement upon freedom of expression and repugnant to Constitutional guarantees." And he continued:

"Freedom of expression is the rule, not the exception. It is difficult to see how a statute can be drawn providing for previous restraint, that would be consistent with such views. Either motion pictures may be censored or they cannot be. I can see no practical middle ground.

"This is not to say, of course, that punishment may not follow after the event if a law against obscenity or immorality has been violated, this being the traditional constitutional view as to speech and press. The individual is free to say or write what he thinks, but he must accept the responsibility therefore, and may be punished if he offends the law."

See High Court Verdict Not Invalidating Law

The majority opinion took the view that the Supreme Court decision did not invalidate the state law empowering the Regents to censor films on other grounds than sacrilege. "We have no doubt," wrote Justice Bergan, "both from the area that was expressly left open in that case by the Supreme Court and from the generally accepted power of a state to deal by its multiple law with matters deemed offensive to public morals, that the statute delegating the power of licensing to the Regents remains valid to that extent in a proper case."

"La Ronde" was denied a license by the motion picture division of the New York State Education Division on the ground that it was "immoral." Observers in Albany believe Justice Foster's opinion spells out the likelihood of a fight in the legislature, convening in January, 1953, to repeal the licensing law, but they see bitter opposition to any such attempt.

Cite Racial Discrimination Aspect in Maryland Case

The suit against the Maryland censor board in connection with the ban on "Birth of a Nation" was brought in the Circuit Court in Baltimore by Harry R. Shull, trading as Peerless Distributing Co. Named as defendants are the Board of Censors and Beverly Ober, Baltimore Police Commissioner.

The distributor alleges that Maryland's law requiring prior approval of a film violates the first and 14th amendments to the Constitution and Article 40 of the Declaration of Rights of the Maryland Constitution. The court gave the defendants 10 days to show cause why they should not be enjoined from prohibiting exhibition of the film without prior censorship.

Counsel said the board gave the usual statutory grounds for revoking the prior permit to exhibit the film, which is an old picture now being revived, but commented that the real reason was that the film tends to play up racial discrimination. The Maryland statute authorizes the board to censor films that are "sacrilegious, obscene,, indecent, inhuman or immoral, or tends in the judgment of the board to debase or corrupt morals or incite to crime."

Industry Attention on Ohio and Maryland

Immediately after the Supreme Court had ruled in the "Miracle" case and had made this decision applicable also to "Pinky," the industry centered its attention on Ohio, and Eric Johnston, president of the Motion Picture Association, declared Ohio censorship of newsreels would be attacked. The opinion rendered by the Maryland attorney general, Hall Hammond, now makes it likely that the industry may concentrate its fire on Maryland first.

In his opinion, directed to Sydney R. Traub, chairman of the State Board of Motion Picture Censors, Mr. Hammond declared flatly, "The Maryland statute, as presently drawn, was not intended to meet the test of constitutionality now required by the Supreme Court decisions. It is in no sense a tightly drawn or limited statute." The language of the Maryland censorship law authorizes the board to disapprove

(Continued on following page, column 3)

Terry Ramsaye Says

PERSONAL LETTER

Dear Lady Hollywood:

As I sit here in the sober Sunday afternoon of this placidly stern Yankee valley of the Silvermine, I can fancy you out there in your flower-bowered patio beside that lapis-lined pool. A perfumed breeze whispers in the palms, where those baritoned Mexican doves croon in their amours. You will be wearing a gay kerchief, and holding a frozen daiquiri, the while one wrist is a-jingle with slave bracelets, as you sit contemplatively tapping the tesselated pavement with a jeweled sandal.

You are pouting.

Since I have known you ever since you were the prankish, ambitious, pretty little Miss with your hair just out of braids and newly tossing in curls to your shoulders, I have a sympathetic notion about how you feel.

You've had some serious sounding wisps of news around now and then at cocktail time among those gallant gentlemen who have been so remuneratively generous all these years—and while we won't talk of age, my dear, it has been more than several years, and I'd suppose you might have put a tidy bit by—in case.

There was a pretty thorough going over of the situation last week from Mister Martin Quigley, that Code fellow. It was in his paper, the glossy orange colored one you have seen on the boss' desk. The title of the piece is "Art and Business." It will do you good to read it, all relaxed with your make-up off, under that frilled light over the *chaise longue*. You will get no laughs, no thrills but maybe a chill here and there, and a chance to get a slant on what those merry gentlemen are getting so thoughtful about. There are things they would rather not say out loud.

That title "Art and Business" talks rather gently about that part "Art"—where you come in—but you are bright enough, I think, to know that it also indicated where you, as they say, "get the business." In fact, pretty lady, it looks very much as though you are going to have to do more and take less—because as Ethel once so historically said: "That's all there is, there isn't any more." You've had it.

There is it seems, probably, a very good job for you yet—but Lady, it's positively a job. The customers are not kidding—they are all through paying just to see you sitting pretty. You've got to do something. You may have to diet just a bit, too, but it won't hurt your shape—I hope.

Sincerely, from your admiring friend—
TERRY

JUST ROMANTICISM — Homer Croy, novelist once of screen fame, has just come up with another tale of the old West, "He Hanged Them High," concerning the career of one Judge Isaac C. Parker who was the law in Indian Territory and adjacencies. Those were days of desperadoes and summary judgments, for which Parker was celebrated, a dramatist in his way too.

But, alas, as Mr. Croy remarks: "The house where Jesse James was killed still stands, but the houses where Judge Parker lived are ignored, which would seem to show that people are more interested in crime than in punishment."

The movies have had a lot of experience with that. In the standard gangster and cops-and-robbers film offerings while the cops deliver the moral lesson it's the robbers that generate the action, which is what the customers enjoy, and pay for. Take sin out of cinema, fiction, the drama of the stage and opera and you have left—a milkshake.

* * *

A WANDERING EYE straying through the melange of this desk comes across the challenge of an advertisement, pertaining to a current release, headed by a bleed-off halftone portraying horizontally a bit of youth and beauty. A smiling doctorish figure, engaged in fondling a charming calf, is dialogue-quoted: "Not much meat on her but what there is, is choice."

Several observations come to mind. At the moment suffice it to say that this merry appeal does not take into consideration the feelings of the aggressive vegetarian minority.

* * *

ASSIMILATIONISTS — This observer has ever contended that there is but one art, the art of expression, and that what are called the arts are just specialized tool kits. The popular arts are playing footsie and sitting in each other's laps. So now there is beguilement in the announcement of the Columbia Broadcasting System of a fifteen-minute propaganda film in behalf of the radio, apparently fencing with television. It is entitled "More than Meets the Eye", but forthwith greets the eye about what radio does for the ear. This all pertains to natural processes which will ultimately have their way. The confusions, the contradictions, are as normal as the struggles between the growing trees of the mountainside. The end result is the forest.

CENSORSHIP

(Continued from preceding page)

films "such as are sacrilegious, obscene, indecent, inhuman or immoral, or such as tend, in the judgment of the board, to debase, or corrupt morals or incite to crimes."

Referring to the "Miracle" and "Pinky" decisions, Mr. Hammond declared: "The mass and cumulative effect of these decisions upon the Maryland statute would seem to leave it without force and the board without power, except as to films which are obscene or indecent." Mr. Hammond said, "it would seem the part of wisdom to have legislation on the subject to insure that obscene or indecent films cannot be shown."

Mr. Hammond's opinion was prompted by an inquiry by Mr. Traub in connection with films shown by the Enoch Pratt Free Library, which occasionally are loaned out for public showings. Mr. Traub was noncommittal as to what position he and the board would take on the question of a court case. But the censor board chairman said he had had a phone call from a representative of one of the big Hollywood companies inquiring about the possibility of a test of the Maryland censorship laws.

Mr. Hammond's ruling, Mr. Traub observed, "has paved the way for a quick attack on the validity of our own censorship statute."

Walker Warns Educators To Grasp TV Opportunity

WASHINGTON: Paul A. Walker, chairman of the Federal Communications Commission, has urged the nation's educators to act promptly or face loss of the benefits of proposed educational television by default. He said the demand for channel assignments had been intense and cautioned educators that the frequencies could not be reserved indefinitely. Altogether, 248 channels, 80 of them VHF and 161 ultra high frequency channels, have been set aside for education by the commission. Educators have to June 2, 1953, to make up their minds. "This is American education's year of decision," Mr. Walker declared in his message to educators.

Industry and Press Visit Will Rogers Hospital

The board of directors of the Will Rogers Hospital Fund and their guests, representing all motion picture companies and the trade press, were to spend this weekend at Saranac Lake, visiting the hospital, and staying at Herman Robbins' Hotel Al-Bur-Norm, Schroon Lake, New York. The group spent Friday inspecting the hospital under the guidance of Dr. George Wilson and his staff, learned something of the use of the new TB drugs at the hospital and of the extensive research program. In the afternoon they witnessed the unveiling of the original plaster model of Jo Davidson's statue of Will Rogers which stands at Claremore, Okla.

An important Figure in the industry!

Here's Gay Garters Gertie, the doll who adds a new Twist to musical entertainment! She's a Burlesque babe who puts everything into her work—'cause She's Working Her Way Through College!

SHE STARTS THE FIREWORKS JULY 4!

(Then N.Y. Paramount July 9)

"She's Working Her Way Through College"

COLOR BY TECHNICOLOR

BEN KALMENSON DRIVE
WB
JUNE 1-SEPT. 27

FROM **WARNER BROS.** STARRING

VIRGINIA MAYO **RONALD REAGAN** **GENE NELSON**

DON DEFORE PHYLLIS THAXTER · PATRICE WYMORE WITH ROLAND WINTERS · RAYMOND GREENLEAF

GINGER CROWLEY · NORMAN BARTOLD · THE BLACKBURN TWINS · Screen Play by PETER MILNE · Produced by WILLIAM JACOBS · Directed by BRUCE HUMBERSTONE

Musical Numbers Staged and Directed by Le Roy Prinz • Musical Direction Ray Heindorf

"IVANHOE" OPENS IN LONDON TO RECORD-CRACKING GROSS

LONDON: The first Royal patronage of a motion picture occasion since Queen Elizabeth's accession to the throne occurred when H.R.H. the Duke of Edinburgh attended the world premiere of the Crusaders' film, "Ivanhoe" last week at the Empire theatre, Leicester Square.

The picture, starring Robert Taylor, Elisabeth Taylor, Joan Fontaine, George Sanders and Emlyn Williams, is in color by Technicolor and was made under Richard Thorpe's direction at the MGM Elstree Studios here.

The premiere was held in aid of the National Playing Fields Association (of which the Duke of Edinburgh is president), the London Federation of Boys' Clubs and the Heart Fund of London's Variety Club. The performance, organized by London's Variety Tent, was a sellout with tickets sold at one, two, five and 10 guineas each. Miss Taylor made a personal appearance on the stage, at the conclusion of the film, introduced by actor Harry Green. Later, some members of the audience were entertained at a reception in the Empire Lounge organized by the Variety Club.

Since its opening, "Ivanhoe" has done outstanding business at the Empire, reportedly breaking records as far back as 1929, and business continues at a very high and active level.

Metro is conducting an intensive preselling campaign. Four publishers are bringing out separate editions of the Walter Scott novel with appropriate illustrations from the film. The widely-read tabloid *Daily Graphic* has started a six-page picture serial of the film which was preceded by two front page announcements in the newspaper. The well known fashion designer, Ian Meredith, has created two Ivanhoe gowns which are getting wide publicity. Even Ivanhoe cigars and tobaccos are offered. Hyde Park's renowned Rotten Row—arena of London's riders—was the scene recently of a joust between a Black Knight and Sir Bois de Guilbert.

Concession Gained on British Tax

LONDON: Chancellor of the Exchequer R. A. Butler Tuesday was to have moved an amendment to the Finance Bill abolishing the one-penny tax on seven-pence and eight-pence seats and reducing the tax on the eight-pence half-penny seats from three and a halt pence to a half-penny. Thereafter, the proposed new scale rises more gradually than existing taxes up to one-shilling and six-pence seats. Above that there will be no change.

The reductions are trifling and come as a disappointment to the bigger circuits but were designed obviously to placate exhibitors who claim they can not do business under the existing scale.

The producers won their point concerning the Eady Plan and there will be no alterations of the levy.

Following official rejections of earlier tax proposals, the tax committee of the Cinematograph Exhibitors Association took a last-minute plan to Customs and Excise officials last week. They asked that their Eady levy on the 1st.3d. seats be one-farthing instead of the present three-farthings applying to that category.

The Producers' Association immediately wrote to the Customs people protesting that tax reduction was a matter for the trade as a whole and not for discussion with CEA alone. In particular, the producers reacted violently to the suggestion that the 1s.3d. seat should carry a levy of one-farthing only.

▽

Latest essay in Anglo-American co-production is announced by Grand National. The company has concluded a deal with U. S. producer Joseph Shaftel for the production of three pictures here, each of them with a top-ranking American star. First of the series will be "Finale," directed by Max Ophel.

▽

Exhibitors are making plans in connection with next June's Coronation of Queen Elizabeth. They visualize a full-length newsreel, preferably in color, of the ceremony and the attendant celebrations. CEA's Walter Fuller has had preliminary talks on the matter with Movietonews' Sir Gordon Craig and a committee has been set up to examine considerations like length of the proposed film, availability of color, release dates, etc.

UA Reissues Hitchcock Film

United Artists has acquired the rights to Alfred Hitchcock's 1938 production, "The Lady Vanishes," scheduled to have its first return engagement at New York's Trans Lux 60th Street theatre in the near future. The suspense drama stars Michael Redgrave, Margaret Lockwood and Paul Lukas.

Mann Builds New Drive-In

The Village drive-in, $150,000 open air theatre under construction by George M. Mann Theatres near Santa Rosa, Cal., is exptected to open July 9. The 700-car theatre will be manager by Henry Lazzarini.

LondonFilms Loss Report Hits Experts

by PETER BURNUP

LONDON: Issue of accounts to August 31 last of Alexander Korda's London Film Productions, Ltd., came as a shock to City of London money market experts believing, on the showing of Associated British and the Rank group, that British production generally had climbed over its financial hump and acquired stability.

The accounts show that the company's consolidated deficit has increased from £543,218 to £953,886. The figure is after providing £400,000 in diminution of trade investments to £129,835. The major investment comprises a stockholding in British Lion which amounted to a total of £463,532 at cost.

In 1950-51 London Films, it is shown, traded at a loss of £10,787 against a profit of £8,755 in 1949-50. Informed City of London opinion tends to the belief that a drastic reorganization is pending in the Korda Company capital set-up; although much clearly depends on the possibility of redemption of the National Film Finance Corporation £3,000,000 advance to its affiliate British Lion. NFFC has already provided for a possible write-off of £1,000,000 of that loan.

▽

After a crowded week, Jack L. Warner flew off late last week for Nice. He plans to return to England in early August. Mr. Warner had detailed discussions with Robert Clark, executive producer of the Associated British Picture Corporation, Ltd., at the company's Elstree studio in regard to the forthcoming production of "The Master of Ballantrae." He expressed himself as thoroughly satisfied with the preliminary planning of the project.

During a luncheon at the London Cinema Luncheon Club, Mr. Warner attacked the double feature program and declared his company finished with "B" pictures. Independent exhibitors present were greatly disturbed by this declaration. Yorkshire's Jack X. Prendergast said: "I hope, Mr. Warner, you will have second thoughts on cutting out the bread-and-butter picture."

Sponsored TV Closer In Great Britain

LONDON: Sponsored television came a step closer here last week when the House of Commons, by a vote of 297 to 269, approved the Government's White Paper on the future of broadcasting. The Government would extend the 10-year charter of the BBC, but at the same time would authorize commercial TV when the current shortage of transmission equipment is overcome. Exhibitors here continue adamant in their position that, for the time being, the industry should have no truck with the BBC.

THE WORLD IN HIS ARMS—*romantic drama in San Francisco and Alaska.*

HAS ANYBODY SEEN MY GAL—*"flapper" days relived.*

FRANCIS GOES TO WEST POINT—*Continuing the famous comedies.*

THE ACCENT IS ON COMEDY AND THE APPEAL UNIVERSAL

ACCENT is on the laughs. Also, mark it well, one very high budget picture on which the company has pinned a label, its "40th Anniversary Year Picture." That's the scene at Universal-International this week, as the sales and advertising staff begins to bend their backs to record promotion of six pictures they feel will bring bonanzas to the exhibitor—and incidentally, to the company.

The laughs are coming from four of the six pictures, "Francis Goes to West Point," "Has Anybody Seen My Gal," "Sally and Saint Anne" and "Lost in Alaska."

The big, high-budget picture is "The World in His Arms." This is the picture with the label. It's a jumping-off point for the promotion of the six pictures, and on this one, the company has allocated its greatest promotional budget, because, as disclosed in a company release, the picture has "the company's costliest negative."

For instance, in the way of promotion, the picture will open in Alaska, as part of an entertainment junket for the U.S. Armed Forces and is to be covered by top newspaper, magazine and syndicate representatives. Follows then an early pre-releasing throughout the Pacific Northwest, where its theme, that of the purchase of Alaska, is of particular interest, and then general release in August. The picture is a Rex Beach story, and stars Gregory Peck and Ann Blyth.

The comedies now. "Francis Goes to West Point" is for July release, and represents continuation of a very successful series. However successful it has been, and however much Francis is known by the public, the company still wants to aid the exhibitor showings with promotion. So Francis the talking mule is due for another promotional tour. During the releasing month, he will visit key and sub-key cities. Donald O'Connor is the star—in addition to Francis.

Then there's "Has Anybody Seen My Gal," the nostalgic Technicolor production of the "Flaming Twenties" starring Piper Laurie, Rock Hudson, Charles Coburn and Gigi Perreau, which is the second big U-I July release. John Held, Jr., famous cartoonist of the flapper age, has selected five girls of today who come closest to his conception of the flapper of the 1920s and these girls are to tour key cities to aid in the promotion of the picture.

"Sally and Saint Anne," a zany family comedy of the "You Can't Take It With You" school, starring Ann Blyth and Edmund Gwenn, is also a July U-I release. It will be launched with a New England saturation premiere and it will be backed in the key cities with a comprehensive television and radio promotional campaign.

Bud Abbott and Lou Costello have registered solidly for years as big moneymakers and U-I will release their newest comedy, "Lost in Alaska," in August. Exhibitors long have known how to sell Abbott and Costello to their patrons and this one should be good summer fare.

The final August release will be the Technicolor action film, "Duel at Silver Creek," starring Audie Murphy, Faith Domergue and Stephen McNally. It deals with a group of unscrupulous mine claim jumpers in the silver country.

The promotion plans were developed by David A. Lipton, vice-president in charge of advertising and publicity, in conferences with Alfred E. Daff, vice-president and director of world sales, and Charles J. Feldman, domestic sales manager.

SALLY AND SAINT ANNE—*a zany family comedy.*

DUEL AT SILVER CREEK—*a violent Western thriller.*

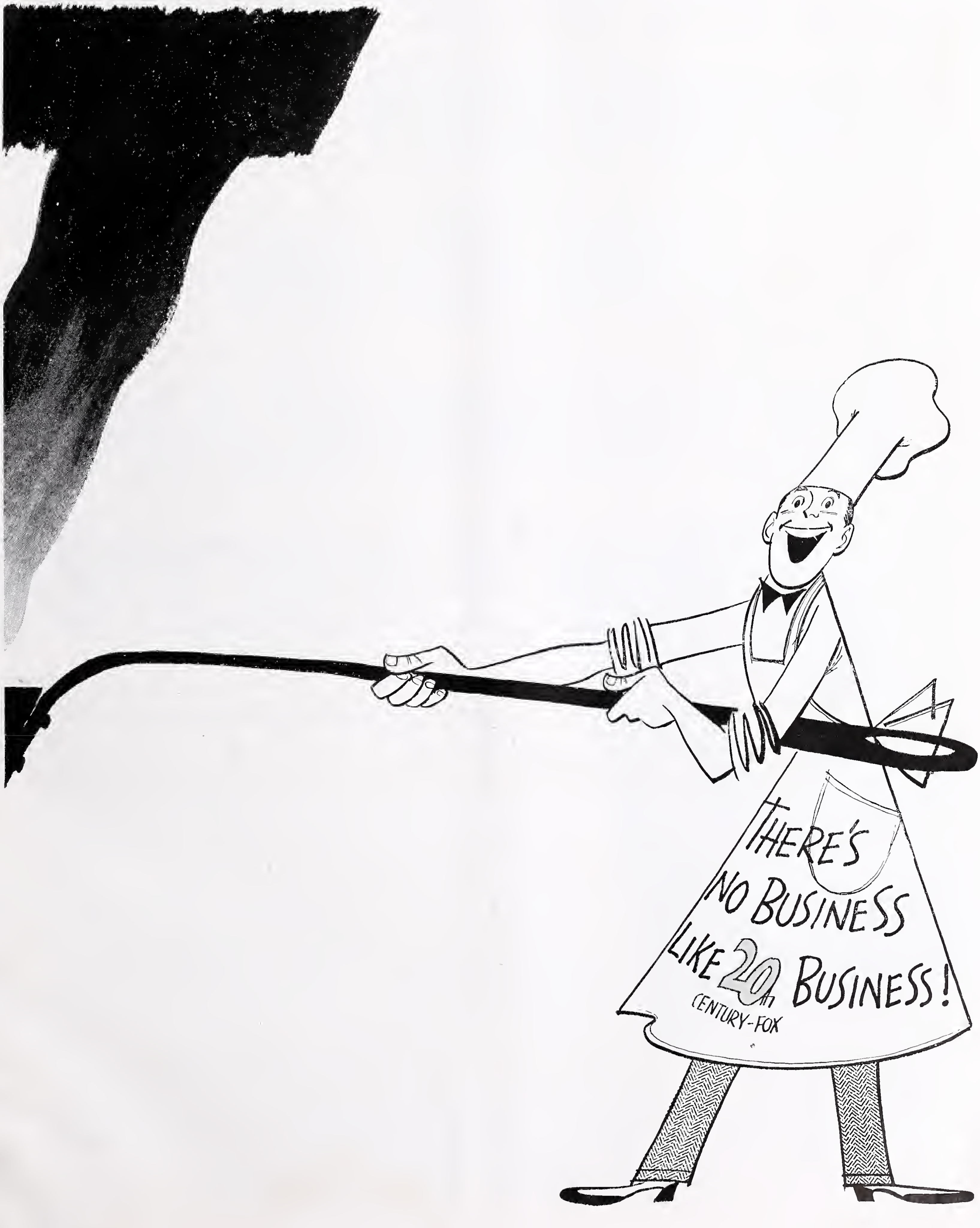
LOST IN ALASKA—*Abbott and Costello out in the cold.*

AUGUST IS GON

with these sizzlers from 20th Century-Fox!

"WE'RE NOT MARRIED" *Ginger Rogers! Fred Allen! Victor Moore! Marilyn Monroe! David Wayne! Eve Arden! Paul Douglas! Eddie Bracken! Mitzi Gaynor! Louis Calhern! Zsa Zsa Gabor!* **"DON'T BOTHER TO KNOCK"** *Richard Widmark! Marilyn Monroe! Donna Corcoran!* **"DREAM BOAT"** *Clifton Webb! Ginger Rogers!* Victor Hugo's **"LES MISERABLES"** *Michael Rennie! Debra Paget! Robert Newton! Edmund Gwenn!* **"WHAT PRICE GLORY"** Technicolor *James Cagney! Corinne Calvet! Dan Dailey!*

NA BE


THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

ADMISSION PRICE RISE IS FOUND TO BE MISTAKE

by FRED AIKEN

PROVIDENCE: Unless Hollywood producers and distributors cease making it necessary for theatre operators to increase admission prices for pictures only slightly "better-than-ever," they soon will lose all the ground gained in the last year by the highly effective Movietime U.S.A. campaigns. This is the inescapable conclusion to be drawn from a survey of the increased price practice in Providence and the surrounding New England area.

The average film-goer, and a great many managers, are keenly aware that for a long time the motion picture industry suffered from a lack of good pictures. When a good picture did come along, the exhibitor was forced by rental terms to charge almost double the usual prices to stay in business. Smart patrons realized, however, that if they were patient, they could catch the same pictures at regular prices at first runs or at neighborhood houses or drive-ins at less than regular in-town prices.

See Decline in First Runs

The result has been a decline in first run business and increasing opposition on the part of both the public and the managers to the increased admissions practice. The majority of the managers contacted in the Providence poll declared that they could make more money—as well as more friends and regular patrons—if the so-called stellar attractions were played at regular prices.

Recent films which have been screened locally at advanced prices include "A Streetcar Named Desire," "David and Bathsheba," "The Greatest Show on Earth" and "Quo Vadis." Patrons who were content to wait were rewarded within a comparatively short time on "Streetcar" and "Bathsheba," both of which returned in all their original glory at regular prices.

Naturally, this seriously affects first-run grosses on following features where managers must charge raised admissions in order to break even. Many managers feel that had the "big" features been run initially at regular prices, capacity houses would have been enjoyed for several weeks longer than the premiere run.

Wait for Later Runs

A score of the film-goers contacted—people who attend first run films at least once a week—reported that they never pay premium prices to see a film which they know they'll be able to catch later at their favorite neighborhood house. And, at some of these "favorite neighborhood" houses, it has been possible to see at regular prices two films on the same bill which both have commanded increased admissions at the different first run theatres.

This is the reason for the general hue and cry in Providence! It provides food for discussion and argument on busses, elevators and anywhere where films come up as the topic of conversations. It's the reason for the irate letters-to-the-editors of Providence newspapers. And, more seriously, it is why many non-thinking theatre patrons are making local managers the villains of the community.

These increased admission prices affect patrons in many ways, not only economically, but in personal and social ways. It is to be remembered, too, that these are the patrons who have remained loyal to the screen through the thick and thin of television competition. On one evening, five theatres were visited to get first-hand reaction to the admission scale. The following are typical examples.

Patrons Embarrassed

At one theatre, two girls strolled up to the ticket-seller and asked for tickets, placing $1.50 on the counter—the normal scale for the evening being 65c. On being told that the price was $1.25 each, the girls were forced to retreat, having only $2.10 between them.

One of the girls, as she was making her embarrassed departure, asked, "Why didn't they put in the paper that they were charging higher prices?" Actually, it was in the papers, but in very fine print.

At the same location, a man, his wife and two children stepped up to the ticket window, apparently unaware of the increased prices. The man presented a $2 bill, which normally would have taken care of the group considering reduced children's prices. When the ticket seller demanded more money, much embarrassment was caused. A check to cover the additional amount was refused, so the couple was turned away amidst the loud protests of one of the children whose heart had been set on seeing the picture then and there.

In another location, the manager who was spelling the regular cashier while she was out to supper, saved what might otherwise have been a disconcerting situation when a well-dressed couple, playing host to another couple, produced the amount necessary to cover four evening seats at the usual prices, only to spot suddenly the increased price schedule.

Manager Saves Situation

Sensing the situation, and wishing to retain the good will of his patrons, the manager hurriedly whispered, "That's all right, you can drop in and pay the rest later." Thus the host saved face and the manager saved another patron.

In still another location, an elderly lady, non-plussed when her 65c failed to gain admission, was heard to mutter as she stalked away, "This is the last time I'll come all the way downtown to see a picture." And she mentioned a neighborhood house which she planned to visit when the picture returned after its initial run.

So it went, in location after location. Less than 30 minutes, on the average, was spent checking each of the five first run houses, yet no less than a half dozen embarrassing situations occurred during each visit. Multiply these situations by the number of play dates, and one can get a slight idea of the number of lost patrons.

That "movies are better than ever" has been true of late, but it's felt that this is no excuse to take advantage of the public's already strained budget. Local operators, who do not want to charge high admissions, feel that corrective measures must be taken by the industry sources responsible unless the entire industry is made to suffer from one unwise trade practice.

Manitoba Group Criticizes Games of Chance Permits

Criticism of the Manitoba Provincial Government for the issuance of permits to carnivals which sponsor games of chance was levelled at the annual meeting last week of the Manitoba Motion Picture Exhibitors Association in Winnipeg, Canada. Members felt that too many permits were issued to businesses which were unfair to legitimate businesses and requested a curtailment of such permits. David Rothstein was re-elected president; first vice-president is S. R. Miles; second vice-president I. Triller; treasurer, R. D. Hurwitz and secretary B. K. Beach. Other directors are: J. Todd, P. J. Love, W. MacGregor, M. Triller, H. Hurwitz, H. A. Bishop, E. A. Zorn, S. Rosenblatt, P. Young, B. Sommers, H. Prygrocki and D. Carr.

Circuit Seeks License For Broadcast Station

WASHINGTON: Martin Theatres, one of the nation's largest circuits, has decided to enter the television broadcasting field and will shortly ask the Federal Communications Commission to grant it a license for a UHF station at Columbus, Ga., it is learned. Another exhibitor application in the offing will be for a VHF station at Chattanooga, Tenn. This application will be filed by Southern Television, Inc., in which Moses Lebovitz and Jay Solomon, of Independent Theatres, are leading stockholders.

Set "Rogers" Premiere

Warners' "The Story of Will Rogers" will have its premiere at the Beverly Hills theatre in Los Angeles in July, according to an announcement from Jack L. Warner. The Technicolor dramatization of the life of the American folk hero co-stars Will Rogers, Jr., as his father and Jane Wyman as Mrs. Rogers.

Shows German Features

An exclusive German feature policy, without English titles, has been inaugurated by Dr. Herbert Rosenfeld, manager of the Rita theatre, San Francisco. The house, which operates Friday through Sunday, also shows German post-war newsreels.

REPORT ON FIRST PREVIEW OF M-G-M's "WASHINGTON STORY"!

Girl reporter on the search for scandal gets the surprise of her life!

TELEGRAM FROM ENCINO, CAL.:

"At its first preview (Encino, Cal.) 'WASHINGTON STORY' proved definitely to be the people's choice with early and late returns from 'Outstanding!' and 'Wonderful!' to 'Give us more like this!', presaging a happy term in office — *box*office, that is. While special praise was voted the film's 'fresh, new approach', enthusiastic 'write-ins' were garnered by Van Johnson, Patricia Neal, Louis Calhern, Sidney Blackmer and Philip Ober for their outstanding performances in the film and for Robert Pirosh, director and Dore Schary, producer."

Press Reports of Gala World Premiere Wash., D. C., June 27th Will Sweep the Nation.

Don't Miss the Trade Show June 26th.

People in The News

Adolph Zukor, chairman of the board of Paramount Pictures Corp., was scheduled to discuss the highlights of a half a century of motion picture history, on the "Mike and Buff" CBS television show Wednesday afternoon.

Mitchell Wolfson, president of Theatre Owners of America, met with officials of the organization at the New York headquarters last Friday to discuss the September convention and the arbitration conference which he was to attend this week.

Lester W. Roth, Columbia vice-president in the studio legal department, has resigned to establish a legal firm in partnership with George Cohen of Los Angeles. The new company will specialize in motion picture work.

H. Graham Morison has resigned as Assistant Attorney-general in charge of the Anti-Trust Division of the Justice Department.

Alfred W. Crown, vice-president of worldwide sales for Samuel Goldwyn Productions, was to leave this week for Paris representing the Society of Independent Motion Picture Producers in a renewal of talks with French Government and film officials.

Nat Beier has joined Classic Pictures as sales representative for the New England territory.

Sidney Caverson, sales manager of Rank's General Film Distributors, Ltd., has arrived in New York from London for a week of meetings with Universal officials; after which he will go to Hollywood.

Wolfe Cohen, Warner general foreign manager, will leave for Europe June 25. After a week in London, he will proceed to the Continent where he plans to visit the company's main offices.

Gus Lampe this week resumed his duties as general-manager of the Schine circuit in Gloversville, after spending four months in Albany as temporary manager of radio station WPTR, also a Schine enterprise. James Bellamy is the new general-manager of WPTR.

Budd Rogers was to end his association as executive vice-president and general manager of Realart Pictures with the expiration of his five-year contract this week. His duties will be assumed by Jack Broder. Mr. Rogers will continue with his business, Rogers & Unger Associates.

Orton Hicks, a director of Loew's International in charge of 16mm operations, has been elected president of the Dartmouth Alumni Council.

Buford Styles, salesman on the Atlanta Universal staff, has been promoted to manager of the exchange at Jacksonville, just established by the company.

Gordon C. Craddock, assistant to Alfred Crown, vice-president in charge of worldwide sales for Samuel Goldwyn Productions, has resigned to become a partner in David Weshner Enterprises, producers' representatives.

Film Air Freight Rates Are Reduced

CHICAGO: Rate reductions of 42 per cent on air freight shipments of film between the Pacific Northwest and 14 inland and Atlantic Seaboard cities have been placed in effect by United Air Lines. The new low rate applies to 100 pounds or more of film flown from Seattle, Tacoma and Portland.

Civil Defense Course for Police Set for Theatre TV

Almost 34,000 municipal and state policemen in 10 cities will participate in a closed circuit theatre television network program June 26 arranged by Millard Caldwell, Federal Civil Defense Administrator, Robert M. Weitman, vice-president of United Paramount Theatres, announced this week in New York. The New York Paramount theatre, which will play host to 4,000 city policemen receiving the Civil Defense instruction, will be included in the eight-state telecast. Other theatre circuits participating include Loew's, Warners and RKO Theatres. The telecast will originate in Washington, D. C., and besides New York, will be received by theatres in Boston, Philadelphia, Baltimore, Pittsburgh, Cleveland, Chicago, Toledo, Milwaukee and Detroit.

Services at Drive-ins

For the second year, the Junior Chamber of Commerce of Cleveland last week sponsored Catholic, Protestant and Jewish services in outdoor theatres for Cleveland shut-ins and aged. More than 500 people were transported in cars by volunteers to the services, which were held at the Cloverleaf drive-in, the Auto drive-in and the Miles.

Buy Westport, Conn., House

Robert Spodeck and Leonard Sampson, owners of theatres in New Haven and Bridgeport, Conn., and Norman Bialek, of Montclair, N. J., have purchased the Fine Arts Theatre in Westport, Conn.

Studio Labor Pledge Fight On Waste

HOLLYWOOD: American Federation of Labor studio unions and guilds pledged the complete cooperation of their more than 25,000 members at this week's A. F. of L. Film Council meeting in the Loew's—MGM attack on waste and inefficiency in studio operations.

Nicholas M. Schenck, Loew's president, and his executive aides attended the meeting as unannounced guests.

Mr. Schenck, in his second week of studio conferences, told the union and guild representatives at the meeting that conditions today require the elimination of all slack and lost motion in studio operation if a healthy financial condition is to be maintained.

Although he assured his hearers there is no intention of seeking a cut in wage scales or other changes in the same category, Mr. Schenck declared that desultory work habits and easy-going procedures must be corrected at once. He indicated that prompt dismissals would follow any instances of individual failure to comply.

The A. F. of L. Film Council is composed of 22 unions and guilds. Richard Walsh, IATSE president, led in the response to Mr. Schenck by pledging all IATSE locals to do their utmost in complying.

Mr. Schenck is the first company president to meet directly with the Council on industry problems.

20th-Fox Division Heads To Meet in New York

Twentieth Century-Fox's seven division managers will meet with Al Lichtman, director of distribution, in New York June 26-27 to see the new Eidophor theatre television system and to discuss distribution plans on top pictures scheduled for release before the end of the year. Also attending the meeting will be W. C. Gehring, executive assistant general sales manager, and assistant sales managers Edwin W. Aaron and Arthur Silverstone.

Modern Art Collection With Eastman Archives

An agreement under which the Museum of Modern Art Film Library in New York and the George Eastman House of Photography in Rochester will coordinate their efforts to locate and acquire important pictures, to be preserved for study was announced this week. The agreement was signed by Nelson Rockefeller for the Museum of Modern Art and by O. N. Solbert for the George Eastman House. The two depositories will each be able to use their own and each other's collection for study or special showings. The combined archives will be the world's largest devoted to the study and preservation of historical films.

F & M Suit Dismissed

An anti-trust suit filed by Fanchon & Marco against United Paramount Theatres was dismissed last week by Judge Vincent L. Leibell in the New York District Court. The dispute arose out of the joint ownership of the Paramount theatre in Hollywood, which is operated by Fanchon & Marco holding a 50 per cent interest. The remaining equal interest is held by United Paramount, which acquired the partnership held by Paramount following the divorcement. The suit, filed by the Paramount Hollywood Theatre Corp., was dismissed on the grounds that the action was not properly originated by that company's board of directors. A separate suit filed by Fanchon & Marco was also dismissed, Judge Leibell granting permission, however, for an amended complaint.

Heads Ohio State Fair Film Exhibit Group

Martin C. Burnett, manager of Loew's central division with headquarters in Columbus, has been named chairman of the "Hollywood at the Fair" exhibit at the Ohio State Fair in Columbus August 22-29. The Columbus Movietime Committee, on behalf of Ohio exhibitors, is sparking the exhibit, which has received pledges of support from major studios, the Motion Picture Association of America and the Independent Theatre Owners of Ohio. Columbus Movietime Committee members who are working on the project, in addition to Mr. Burnett, include C. Harry Schreiber, Charles Sugarman, Lee Hofheimer, Walter Kessler, Fred Oestreicher, Milton Yassenoff, Lou Holleb and Art Miller. A site near the Armed Forces exhibit has been chosen for the double tent which will house the exhibits.

Report Skouras Pact Limited to Loew's

Out-of-court settlement of Skouras Theatres' threatened multi-million dollar anti-trust suit against circuits operating in the New York area and all major companies with the exception of 20th Century-Fox is limited only to Loew's-MGM, according to informed sources. It earlier was reported that the entire matter had been settled out of court. Discussions concerning the complaints and their possible settlement are continuing with RKO Theatres and the distributors concerned. Skouras Theatres' and Loew's officials declined to reveal terms of the settlement. Skouras has threatened to file for treble damages reportedly reaching $100,000,000 if its complaints are not satisfactorily adjusted.

Allied Board Meet Set

Allied States Association will hold its winter board meeting in New Orleans in January, in conjunction with the annual convention of Gulf States Allied.

DALLAS DINNER A TRIBUTE TO O'DONNELL AND COLE

COMPO TIME IN Texas: a scene at the meeting recently. Seated are William O'Donnell, Price Daniel, Ronald Reagan and Nancy Davis. Standing are Colonel H. A. Cole and William Perlberg.

Hundreds of film executives, community leaders and other prominent personalities last week paid tribute to Robert J. O'Donnell and Col. H. A. Cole at a special dinner held in Dallas in connection with the Texas COMPO gathering.

Ronald Reagan, president of the Screen Actors' Guild, who earlier had delivered an address to the business meeting, was toastmaster of the banquet, and before speaking specifically of Mr. O'Donnell and Col. Cole, listed the following as having been responsible for the success of the conference: Karl Hoblitzelle, Col. Cole, Mr. O'Donnell, Edward H. Rowley, H. J. Griffith, Julius Gordon, Phil Isley, Claude Ezell, Henry Reeve and Paul Short.

Other speakers included William C. McCraw and Rabbi Israel Chodos of Oklahoma City.

ROBERT J. O'DONNELL and David O. Selznick.

Earlier the Texas COMPO conference heard urgent appeals for cooperation in the projected COMPO campaign against the 20 per cent admissions tax; was told by David O. Selznick that he is returning to production; attended a luncheon honoring John Rosenfield, amusement editor of the *Dallas News*; and participated in intense discussions pertaining to better showmanship, business and public relations.

Among other prominent industry executives attending the Dallas events were Ned E. Depinet, RKO Pictures president; Abram F. Myers, Allied States Association general counsel and Robert Coyne, special COMPO counsel.

68 Per Cent of MGM Shorts To Be in Technicolor

MGM announced this week that 68 per cent of its program of 46 short subjects for 1952-53 will be in color by Technicolor. The increase of four subjects in this year's program over last will be made up of four "Prophecies of Nostrodamus," produced by Carey Wilson. The complete program also will include 16 Technicolor Cartoons and six Gold Medal Reprint Cartoons in Technicolor, all produced by Fred Quimby; 10 Pete Smith Specialties; eight FitzPatrick Traveltalks in Technicolor, and two two-reel Specials. In addition, there also will be 104 issues of News of the Day. James FitzPatrick, producer of the Traveltalks, currently is in Germany making the first travel films he has ever made in that country. He subsequently will visit Spain, Denmark, Sweden and Switzerland to make films to round out his 1952-53 program.

New York Tent Seeks Place

Headquarters of the Variety Club of New York, Tent 35, at the Astor Hotel have been closed and until new and larger accommodations can be found, all business will be conducted through a temporary office at 132 West 43rd Street, Edward Lachman, property master, has announced.

PARAMOUNT writes this fact down in black and white:

These are the two great
released in one month by

Cecil B. DeMille's

THE GREATEST SHOW ON EARTH

Color by
TECHNICOLOR

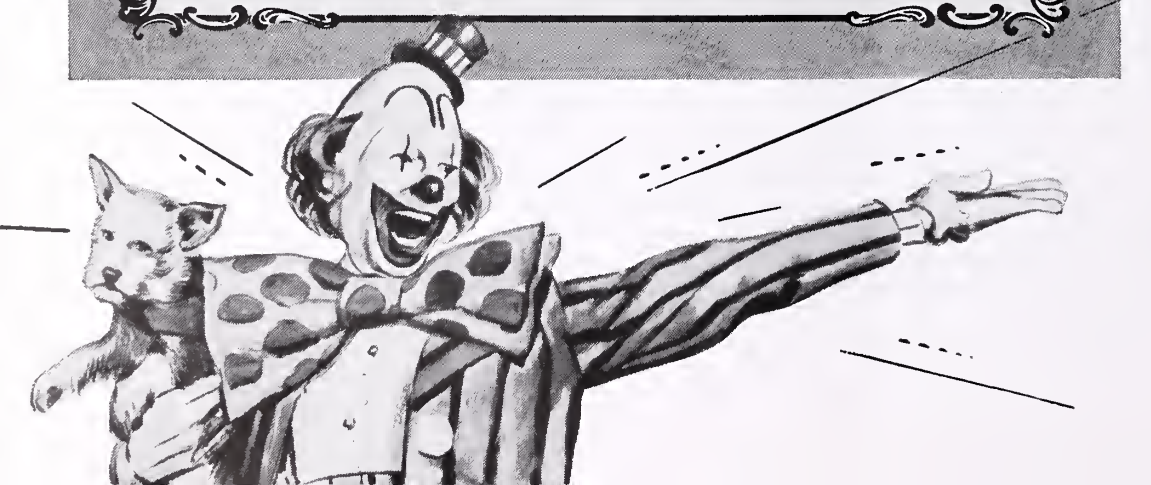
Starring

BETTY HUTTON · CORNEL WILDE
CHARLTON HESTON · DOROTHY LAMOUR
GLORIA GRAHAME

with HENRY WILCOXON · LYLE BETTGER · LAWRENCE TIERNEY
EMMETT KELLY · CUCCIOLA · ANTOINETTE CONCELLO

and **JAMES STEWART**

Produced and Directed by CECIL B. DEMILLE
Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus
Screenplay by FREDRIC M. FRANK, BARRE LYNDON and THEODORE ST. JOHN
Story by FREDRIC M. FRANK, THEODORE ST. JOHN and FRANK CAVETT

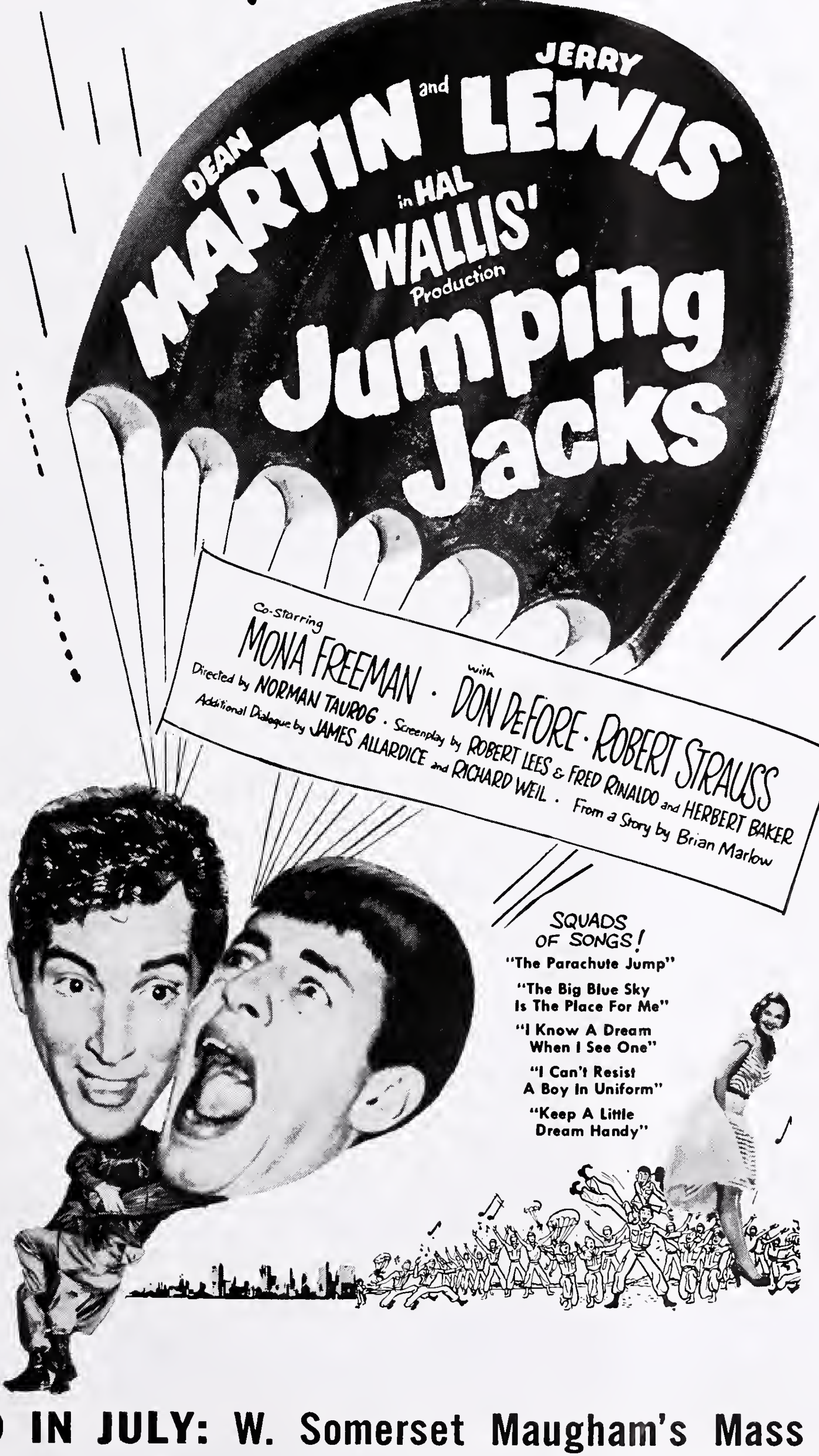


It has awarded boxoffices up to *600%* of normal business in pre-release dates, Boxoffice Magazine reports. There has never been a grosser like it — anywhere — any time!

AND SPEAKING OF AWARDS

Photoplay Magazine Achievement Award
Parents' Magazine Medal
Seventeen Magazine Plaque
Christian Herald Award
Southern California M. P. Council Award
Hollywood Foreign Correspondents Award
Exhibitor Magazine Laurel Award
Advertising Club of Los Angeles Award
Consolidated Freightways Award
Golden Peanut Award
Volunteers of America Award
Cine Review Award
Greenfield-Ashfield, Mass., Award
Swan, Iowa, Citation
Foreign Press of Hollywood Award
—and more honors daily

est money-attractions ever
One Company! Both in July


DEAN MARTIN and JERRY LEWIS
in HAL WALLIS' Production
Jumping Jacks
Co-starring MONA FREEMAN · with DON DeFORE · ROBERT STRAUSS
Directed by NORMAN TAUROG · Screenplay by ROBERT LEES & FRED RINALDO and HERBERT BAKER
Additional Dialogue by JAMES ALLARDICE and RICHARD WEIL · From a Story by Brian Marlow
SQUADS OF SONGS!
"The Parachute Jump"
"The Big Blue Sky Is The Place For Me"
"I Know A Dream When I See One"
"I Can't Resist A Boy In Uniform"
"Keep A Little Dream Handy"

Trade shows and sneak previews have established it as the *biggest* for the biggest team in show business! Full of fast fun — musical production numbers and a terrific score of hit songs . . .

"Top laugh-getter for the team to date!" —*Hollywood Reporter*

"Should outgross all their other pictures." —*Showmen's Trade Review*

"Will literally roll audiences in the aisles." —*Variety*

"Sure-fire seat-selling attraction!" —*Boxoffice*

"Will create boxoffice pandemonium." —*M. P. Herald*

"Never enjoyed Martin & Lewis as much!" —*M P. Daily*

"Surefire returns in every playdate." —*Daily Variety*

ALSO IN JULY: W. Somerset Maugham's Mass Appeal Hit "ENCORE"
. . . the wonderful comedy about the foolish things people sometimes do when they're in love!

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

THIS shapes up as a weekend to test out convincingly enough for all hands the ability of the motion picture theatre to withstand the best that television can throw against it.

This Saturday evening at 8 o'clock Pacific Daylight Time Bing Crosby, a 12 time winner of Top Ten rank in this publication's annual Money Making Stars poll of exhibitors, makes his television debut with Bob Hope, an 11-time winner of and in the same, in a 14½-hour performance over NBC's coast-to-coast network. When these box office giants have joined up on radio they've stopped traffic all across the dial. When they've joined up on the picture screen in their "Road" pictures they've broken box office records from Maine to breakfast. With 14½ hours and all the talent there is in Hollywood to work with—and no admission charged—how can they miss stopping the nation in its tracks?

This is not, of course, a sponsored telecast. No sponsor could afford a fraction of it. It's what's called a telethon, an all-free endurance-contest type of enterprise conceived in the interests of charity and conducted that way with striking results on many previous occasions, the beneficiary of this one being the United States Olympic Games team, which needs $850,000 to defray the costs of participation in the international events at Helsinki, Finland. That is the figure, according to NBC, that Bob and Bing will be shooting for.

Whatever the cause, and regardless of outcome, the exhibitor in the PDT zone where the boys go on the home screens at 8 p.m. will have an excellent measuring-rod with which to gauge the staying qualities of his theatre. If he can beat this competition he can stop worrying about TV permanently. In areas where the Hope-Crosby show breaks at 9, 10 and 11, exhibitors face a but slightly less rigorous test. By and large, the trade figures to know more next week than now about the relative durability of the two media.

◆

AFTER slightly more than half a century of trial-and-error evolution this one-time berry patch and the industry that made it a town had arrived at what sometimes seemed a state of balance when along came television and now look at what goes on here:

Last week Wednesday producer Howard Welsch buys television rights to 8,000 (!) articles, stories, books and so forth by the late Damon Runyon; and on the next day TV production executive Lew Kerner buys TV rights to 22,000 articles, short stories, serials and such that were published in *Liberty* Magazine between 1924 and 1950.

Pre-video Hollywood had its fantastic tales about stories—the prices paid, the costly works scrapped, the frenzied bidding of studio against studio—but this bargain-bundle trading is new and giddy stuff. What can anybody do with 8,000 or 22,000 pieces of material? Either package would last its buyer Hollywood's next half century, even at the TV rate of consumption, with bushels left over. These video deals make Hollywood seem a model of conservatism. 'Tain't natural.

◆

REPRESENTATIVE Donald L. Jackson, a member of the House Committee on Un-American Activities and a man of a few million words when a video camera's looking, gave Hollywood a few kind ones of a recent Sunday night in the course of answering a question on a TV panel show. He said Hollywood had done a "substantial" job toward ridding itself of Reds. He didn't say Hollywood has done a more substantial job than he did when he walked out of the final hearing here just in time to enable counsel for the key-est witness of the sessions to plead "no quorum."

◆

THE studios started six pictures and finished 10 others during the week, bringing the shooting total to a conservative 29.

Three of the new undertakings are in Technicolor.

Universal-International is using Technicolor on its "Mississippi Gambler," the Tyrone Power picture, which Ted Richmond is producing and Rudolph Mate is directing with Piper Laurie and Julia Adams heading the distaff side.

"Rough Shod," Technicolor, is being produced for U-I by Aaron Rosenberg with Audie Murphy, Susan Cabot, Charles Drake and Paul Kelly in the cast, directed by Nathan Juran.

"All Ashore," Technicolor, Columbia, is produced by Jonie Taps and directed by Richard Quine, with such able song-and-dance folks as Mickey Rooney, Dick Haymes, Ray McDonald, Peggy Ryan and others in the cast.

Bernhard-Vidor Productions, which releases through 20th Century-Fox, began filming "Ruby Gentry," with Jennifer Jones, Charles Heston, Karl Malden, Tom Tully, Barney Phillips and Phyllis Avery in the cast. Joseph Bernhard is producer, King Vidor director.

THIS WEEK IN PRODUCTION:

STARTED (5)

COLUMBIA
All Ashore (Technicolor)
Voodoo Tiger (Eskay Pictures, Prod.)

INDEPENDENT
Ruby Gentry (Bernhard-Vidor Prod.-(20th Fox release)

REPUBLIC
The Lady Wants Mink

UNIVERSAL-INT'L
Mississippi Gambler (Technicolor)
Roughshod (Technicolor)

COMPLETED (10)

COLUMBIA
Target—Hong Kong

INDEPENDENT
Panic Stricken (Thor Prod.-20th Fox release)

MGM
Apache Trail
Tribute to a Bad Man
Lili (Technicolor)
Everything I Have Is Yours

RKO RADIO
Beautiful But Dangerous

20TH CENTURY-FOX
Bagdad on the Subway (Part 5—"Ransom of Red Chief")
Tonight We Sing (Technicolor)

WARNER BROS.
April in Paris (Technicolor)

SHOOTING (23)

INDEPENDENT
Kansas City 1-1-7 (Assoc. Players & Producers-United Artists release)
The Glass Wall (Shane-Tors Prods. U.A. release)
In the Money (Intercontinental Films Prods.-Lippert release)
The Black Pawn (Eros Films Ltd.-Lippert release)
The Thief (Fran Prods.-United Artists release)

MGM
Naked Spur (Technicolor)
I Love Melvin (Technicolor)

MONOGRAM
Hiawatha (Cinecolor)
Gun Smoke Range
Yukon Gold

PARAMOUNT
Scared Stiff (Hall Wallis Prod.)
Pleasure Island (Technicolor)
The Stars Are Singing (Technicolor)
Road to Bali (Technicolor)

REPUBLIC
Tropical Heat Wave

RKO RADIO
Blackbeard the Pirate (Edmund Grainger Prod.-Technicolor)

20TH CENTURY-FOX
The Farmer Takes a Wife (Technicolor)
Niagara (Technicolor)

UNIVERSAL-INT'L
The Great Companions (Technicolor)
Cattle Kate (Technicolor)

WARNER BROS.
The Desert Song (Technicolor)
Big Jim McLain (Honolulu)
Springfield Rifle (WarnerColor)

Republic's William A. Seiter, producer-director, went to work on "The Lady Wants Mink," presenting Ruth Hussey, Dennis O'Keefe, Eve Arden, William Demarest and Hope Emerson.

Esskay Pictures, releasing through Columbia, started "Voodoo Tiger," produced by Sam Katzman and directed by Spencer Bennet, with Johnny Weismuller, Jean Burkhart, Jean Dean, Bob Bray and Rick Vallin.

38 Theatres Will Carry Bout on TV

A theatre televison network of 38 houses in 25 cities, the largest such circuit set up to date for any one event, will carry the Sugar Ray Robinson-Joey Maxim light-heavyweight fight June 23, Nathan L. Halpern, president of Theatre Network Television, announced last week.

The number of theatres participating represents 27 circuits and is expected to grow beyond the 40 mark by the time the bout is transmitted from Yankee Stadium, New York. Because the American Telephone and Telegraph Co. was unable to clear the necessary lines, the fight will not be carried coast-to-coast. Also, some 20 houses which have expressed interest in the contest cannot be reached because of the unavailability of AT & T facilities.

No Telecast in New York Area

The championship fight, promoted by the International Boxing Club, will not be televised by any theatres in the New York area and of course is not available to the home television networks.

Admission prices at participating theatres are being increased. The nearest theatre to New York to carry the bout will be the Walter Reade house, the St. James at Asbury Park, N. J., which is charging $2.40 general admission and $3.60 for loge and box seats. Tickets at the St. James, which uses the Trad large screen television set, are being sold on a first-come, first-served basis, with sales limited to the capacity of the house.

In Philadelphia, the Warner Brothers 2,947-seat Stanley was sold out at $3.25 per seat this week, a mere four hours after tickets went on sale at the box office. An hour prior to the opening of the box office, several hundred people were in line to pick up reserved seat tickets. In Washington, National Theatre Supply said it was pushing installation of a Simplex theatre television unit at the Lincoln theatre in the capital. It will be the first theatre for Negroes to have such a permanent installation.

List Theatres Showing Fight

Among the theatres slated to carry the fight are: Pilgrim and State, Boston; Grand, Albany; St. James, Asbury Park; Stanley, Philadelphia; Stanley, Camden; Stanley, Chester; State and Stanley, Baltimore; Lincoln, Keith's and Capitol, Washington; Byrd and National, Richmond; Fulton, Harris and Penn, Pittsburgh; Warner, Erie; Palace and Hippodrome, Cleveland.

Palm State, Eastown, Detroit; Rivoli, Toledo; Keith's, Dayton; Albee, Cincinnati; Palace, Gary; Paramount, Hammond; Marbro, Tivoli, Uptown, Crown, Chicago; Riverside Warner, Milwaukee; Paramount, St. Paul; Radio City, Minneapolis; Orpheum, Omaha.

FILM, TV TECHNIQUES COMBINED FOR SHOW

Something new in television programming, combining motion picture and TV techniques in making a picture, was used by NBC last week in preparing the final telecast of the season of the RCA Victor show starring Ezio Pinza. Television instead of film cameras were used to photograph the show on location at the famous mission at San Juan Capistrano. All shots were relayed to Hollywood where they were put on film. Editing took place while the program was put on and later. The idea of using TV cameras in film production has been discussed and experimentally applied in Hollywood and in Britain. Speed and economy are said to be the most important gains.

French Name Bette Davis Best Foreign Actress

Bette Davis was named as the best foreign actress of 1951 last week in popular polls conducted by French film trade and fan magazines. The French "Oscars," small bronze reproductions of the Louvre's Victory of Samothrace, were presented to the outstanding players and directors by Jean-Marie Louvel, French Minister of Commerce and Industry, in Paris. Madeleine Robinson was chosen best French actress and Yves Ciampi's "Un Grand Patron" was named the best French film of the year. The trade journals picked Cecil Be DeMille's "Samson and Delilah" as the best foreign film while the fans preferred the Italian production, "Tomorrow Will Be Too Late." The trade chose Jean Gabin as the best French actor and Gary Cooper as the best foreign actor, while the fans preferred Daniel Gelin and Gregory Peck, respectively, as best French and foreign actor.

Legion Approves Six of Seven New Productions

The National Legion of Decency this week reviewed seven pictures, putting five in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Black Hills Ambush," "Cripple Creek," "Francis Goes to West Point," "Ivanhoe" and "Lady in the Iron Mask." In Section II is "Holiday for Sinners." In Class B is "She's Working Her Way Through College," because of "suggestive costuming and dancing" and it "tends to condone immoral actions."

Represents Astor

Schroeder Associates has taken over the foreign representation of all Astor pictures, R. M. Savini, president of Astor Pictures Corp., announced last week.

Bright Days Ahead Seen By Skouras

KANSAS CITY: Charles Skouras, president of National Theatres, told managers of Fox Midwest Theatres at their 21st annual convention here last week at the Muehlebach Hotel that a bright future lay ahead for the group as an independent company and that division organizations would continue itact with the present president.

In his address to the meeting, Elmer C. Rhoden, Fox Midwest president, declared that children of theatre-going age would be far more numerous in 1953 than for many years previously and suggested that managers concentrate on children's shows "to inculcate in this generation a desire for good motion pictures."

Mr. Skouras' optimistic forecasts for the industry were reinforced later when Ralph Adams of Fox Midwest reported on coming product and its promotion possibilities. Frank Bamberg, manager of merchandising of Fox Midwest, also cited new product and new devices which, with suggestions on selling embodied in a new brochure, should assure substantial gains in this phase of operation. Mr. Skouras noted the potentialities of theatre television which are to provide a tremendous advance when it is available.

Nate Halpern, president of Theatre Network Television, pointing to many extremely complicated problems that are now being worked on, declared that favorable results in theatre television so far foretell even better results in the future. L. E. Pope, Fox Midwest maintenance chief, reported on the Eidophor demonstrations in New York. Other speakers were John Bertero of National, Ed Zabel and John Lavery.

Charles B. King Dies

Charles Beard King, 75, who helped build the first film house in Mobile, Ala., died June 10 in that city after a heart attack. With his brother, the late John H. King, he built the Crown theatre, brought the first "talkies" to Mobile and later owned a circuit in Biloxi, Mississippi, and other cities. Survivors include his widow, two sons and four daughters.

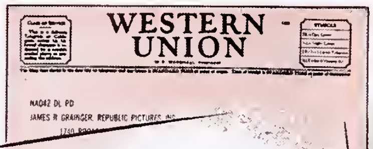
George E. Reed

George E. Reed, 62, veteran actor and singer who appeared in silent films with Marion Davies, died June 11 in West Jersey Hospital, Camden, N. J. His wife, Lucey, is a composer and wrote the theme music for the film, "Main Street."

Ray Pfetcher

Ray Pfetcher, 56, owner and operator of the Ashland theatre, Ashland, Ill., died after a heart attack June 9 in Springfield, Ill., Memorial Hospital. His wife and a daughter survive.

TOP SHOWMEN KNOW BIG B



WESTERN UNION

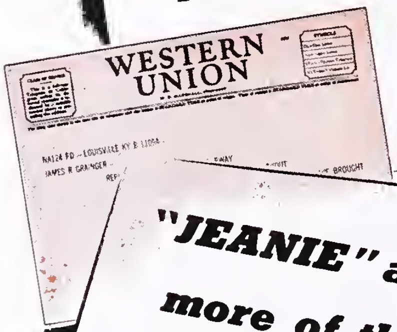
NA042 DL PD

JAMES R GRAINGER REPUBLIC PICTURES INC

1740 ROOM

"Eileen Christy and Bill Shirley a tremendous hit . . . we need more of this type of performance."

Kermit Stengel
Executive Vice-President
Crescent Amusement Co., Nashville



WESTERN UNION

NA124 PD - LOUISVILLE KY

JAMES R GRAINGER -

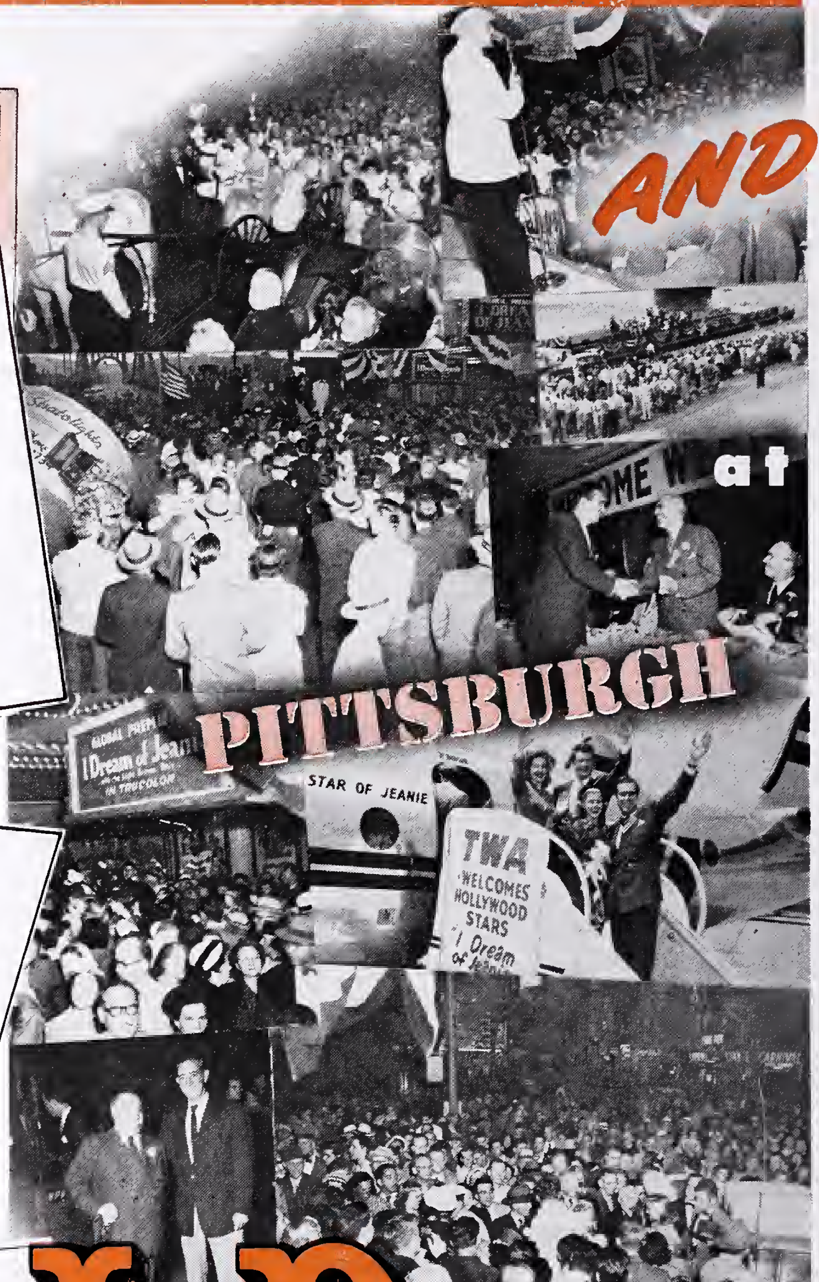
REP

WAY

BROUGHT

"JEANIE" a big hit . . . give us more of this type of down-to-earth entertainment

D. Long
President
4th Avenue Amusement Co., Louisville, Ky.


OME W
I Dream of Jeanie
IN TRUCOLOR
STAR OF JEANIE
TWA
WELCOMES
HOLLYWOOD
STARS
"I Dream of Jeanie"

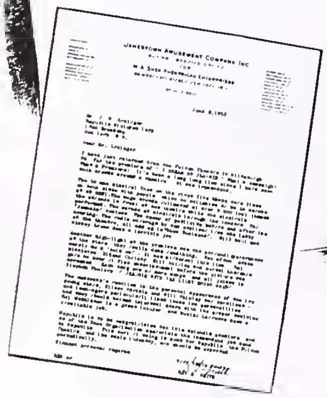
AND

at

PITTSBURGH

"It's been a long time since I have seen such crowds around a theatre."

Ray E. Smith
M. A. Shea Theatrical Enterprises



I Drea

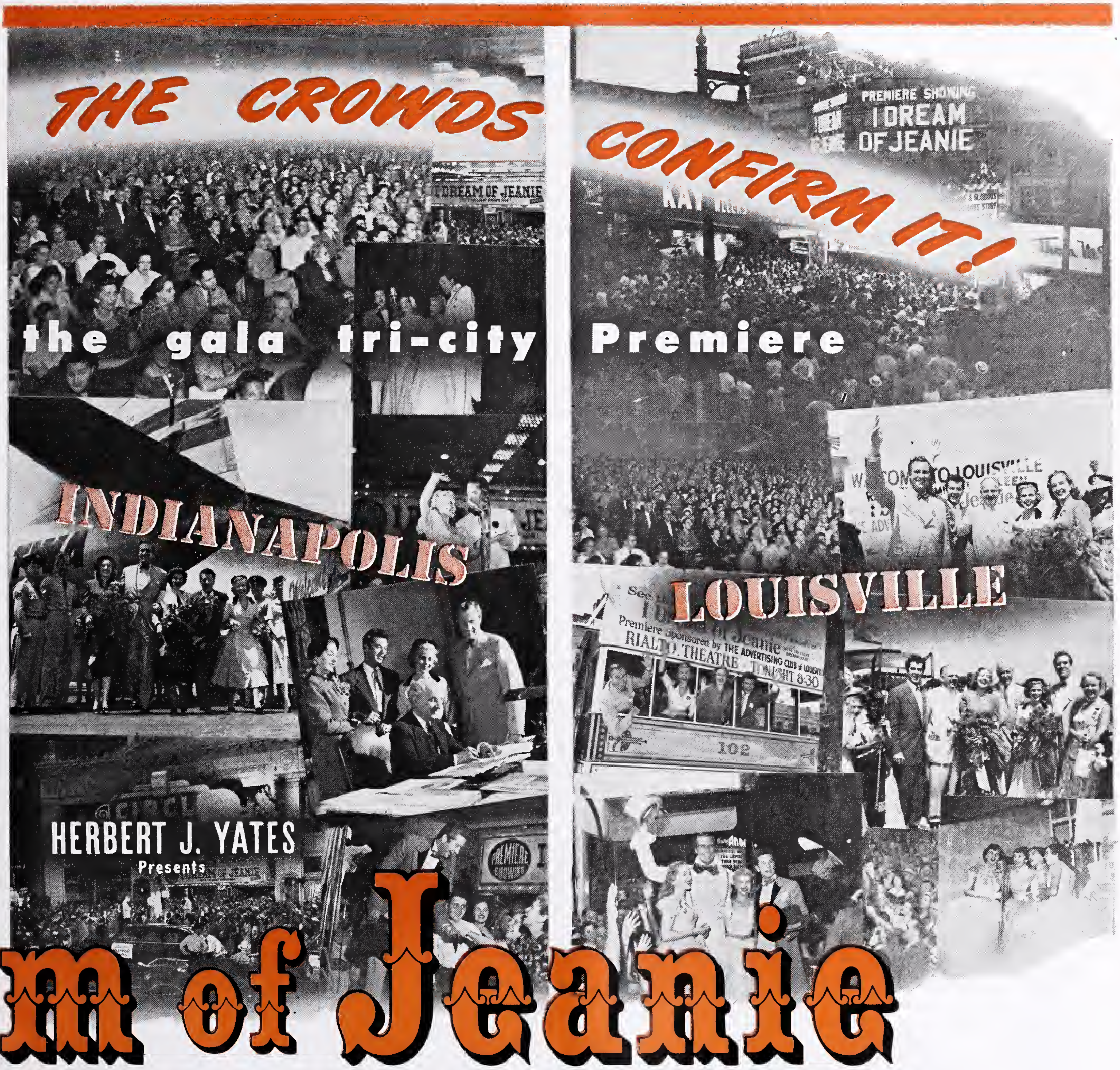
Starring

RAY MIDDLETON ·

Introducing **EILEEN CHRISTY** as

and **LYNN BARI** · Written By **ALAN LeMAY**

OX OFFICE WHEN THEY SEE IT!


THE CROWDS CONFIRM IT!
the gala tri-city Premiere
INDIANAPOLIS
LOUISVILLE
PREMIERE SHOWING
I DREAM OF JEANIE
I DREAM OF JEANIE
Premiere Sponsored by THE ADVERTISING CLUB of LOUISVILLE
RIALTO THEATRE TONIGHT 8:30
102

HERBERT J. YATES
Presents

m of Jeanie

(With the Light Brown Hair)

BILL SHIRLEY · MURIEL LAWRENCE

JEANIE · and presenting The Immortal Songs of Showboat Days · **REX ALLEN** as Guest Star

TRUCOLOR BY CONSOLIDATED

Directed By ALLAN DWAN · A REPUBLIC PRODUCTION · Republic Pictures Corporation

FORM FRENCH SCREEN UNION

by HENRY KAHN
in Paris

An independent Cinema Technicians' Union has been formed here and has issued the following statement: A group of film production technicians are launching an appeal to workers in the film industry to form an autonomous union to free union activities from politics.

It goes on to say that the name of the new union will be Syndicate Autonome du Cinema Francais. Every precaution will be taken to see that politics do not enter into union activity. The union will study the present crisis and contact all parts of the industry in an effort to find a solution.

Special committees are to be set up by the new union to deal with specialized questions. A committee of 15 will draw up statutes which will be presented to the first general meeting. The union will also publish a journal..

Although it was threatened with a split several months ago, the Communist-dominated union maintained then that its internal structure was not threatened. That was a blind. For some time now many technicians have objected to the politics played by the union. Many criticized M. Autant Lara, well-known director, who severely attacked America while accepting the direction of co-produced films backed by American capital.

▽

The new law to reorganize the French film industry has now been tabled. The Cinema Committee of the National Assembly will have to discuss it and it may be modified. However, the Minister, M. Louvel, need not accept the modifications of the committee and he can insist that the National Assembly discuss the proposal in its original form. The creation of a Cinema Institute, as distinguished from the Centre, has roused no enthusiasm here whatever.

ITALY

by ARGEO SANTUCCI
in Rome

Most recent official data on Italian film production show that, from January 1 to June 1, 1952, 56 Italian films have gone into production here. Of these 26 have already been completed and 30 are in various stages of production and editing.

Italy-French co-productions are represented with seven pictures and Italo-Spanish co-production with one film. Most of these pictures are dramas and only seven comedies are represented. An increasing emphasis on stories with international appeal can be expected, according to observers here.

▽

Unitalia Film, an organization connected with the Italian Association of Producers and financed by the government, is organizing so-called "Italian Film Weeks" in major world capitals. These include London, June 16 to 28; Knokee Le Zoute, July 15 to 27; New York, October 5 to 12; Montreal, October 14 to 20, and Madrid, November 14 to 20.

According to recently announced plans, the Italian Film Week in New York would be attended by Hon. Guilio Andreotti who would represent the Italian government and commemorate Columbus Day. The Italian film industry will take part in a number of film festivals, including the one at Venice, August 20 to September 12.

YUGOSLAVIA

by STOYAN BRALOVIC
in Belgrade

Motion picture production in 1952 will devote much more attention to documentaries with an accent on old customs, natural beauties, cultural monuments, etc. Several of the pictures, however, will be devoted to outstanding political, cultural and other manifestations that fit in with efforts to build the country.

▽

Home-produced Yugoslav pictures have been financially successful, says an official of the industry here. He added that the Yugoslav feature, "This People Will Live," broke box office records with an attendance exceeding 2,000,000. Other top grossing domestic productions included "The Banner" and "The Everlasting Youth."

ISRAEL

by ALBERT DE MATALON
in Tel-Aviv

Film director Edward Dmytryk, together with assistant director Milton Feldman, artist Fernando Carrere and Rudy Sternad of Columbia Pictures International, have arrived here. Mr. Dmytryk and his union will tour the country and plan the shooting of "The Juggler," a Stanley Kramer production based in Michael Blankfort's novel. The story is about a European vaudevillian who finds himself a refugee in Israel.

SWEDEN

by LARS-ERIC SVENSSON
in Stockholm

Several American films are to be produced in Sweden, it is announced here. The first started in April in the Kinocentralan studios here. It is "Memory of Love," produced by Auerbach Film Enterprise in New York. The story is about an American soldier's adventures in Sweden during the war.

According to Robert Spafford, director, this is only the first of several features planned. A Swedish version is produced simultaneously.

Twentieth Century-Fox is said to have plans to make "Assignment in Sweden" here this summer. And MGM too has announced a film to be photographed on location here in 1953.

Producers Lorens Marmstedt and Alf Joergensen are completing work on "The Firebird" which is being made in an English-language version only. This is the first Swedish film made in Gevacolor. With only top names in the cast, this is one of the most expensive films ever to be produced in this country.

▽

The Swedish "Oscar" a gold medal awarded by the Swedish Film Association, has been presented to its winners. Actress Inga Tidblad won for her performance in "Divorced," produced by Svensk Filmindustri. It was Miss Tidblad's first film in 10 years. Goeran Strindberg was awarded the second medal for his camerawork in "Miss Julie." Alf Sjoeberg was specially honored for his direction and screenplay of "Miss Julie."

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Arturo de Cordova and Dolores del Rio were acclaimed the best Mexican actor and actress of 1951 by the Mexican Academy of Cinematographic Arts and Sciences at its award of Oscars at a free fiesta in the Palace of Fine Arts (the National Theatre) here May 20.

A special award was bestowed on "Cantinflas" (Mario Moreno), biggest money-making comedian. Charles Kimball, American, and Alex Phillips, Canadian, got Oscars as the best film editor and cameraman, respectively, of the year. Others honored with awards were:

Carlos Navarro and Carmen Montejo, a Cuban, for supporting actor and actress; Roberto Gabaldon, director, for "La Palma de Tu Mano"; Carlos Jimenez Mabarak, musical score; Rodolfo Benitez, sound; Pablo Marco, scenery; Louis Spota, story; Alejandro Galindo, adaptation; Maria Eugenia Llamas, child player; Alma Delia Fuentes, juvenile; Luis Aceves Castineda and Guadalupe del Castillo, bit players.

The winning picture, as reflected also in many of the awards, was "The Palm of Thy Hand," produced by Mier Y Brooks.

▽

Irked by the slow acceptance of television among the Mexican mass audience, local television stations are offering small receivers at much lower prices than those now being asked for imported sets. About to be introduced also are coin slot receivers which provide a picture when a coin is inserted.

▽

President Miguel Aleman has approved a proposal to call a radio announcers' convention for Mexico City prior to July 6. The purpose in part is to raise the level of radio announcing.

2 Chattanooga Circuits Involved in Merger

The Grand Amusement Company and the Independent Theatres of Chattanooga have merged into one operating company to be known as Independent Theatres, Inc., according to an announcement from Mose Lebovitz, president of the new organization. Involved in the merger are six theatres of the Independent company and four of Grand Amusement. Other new officers include Abe Solomon, chairman of the board; I. J. Shadow, vice-president; Jay Solomon, treasurer and general manager, and Robert Lebovitz, secretary. Formed in connection with the merger was the Independent Realty Corporation, headed by Abe Solomon, to which was transferred certain properties of the merged companies.

Caravan Dedicates U. S. 66 As Will Rogers Highway

An eight-state, 2,200-mile ceremony dedicating U. S. Highway 66 as the Will Rogers Highway will begin next Monday when Governor Forrest Smith of Missouri unveils the first road marker at the Chain of Rocks Bridge near St. Louis. At the same time, the governor will receive the first of 2,000,000 automobile windshield stickers and special commemorative leaflets dealing with the highway and the new Warner picture, "The Story of Will Rogers," in color by Technicolor starring Will Rogers, Jr., and Jane Wyman. The leaflets and stickers will be distributed along the route of the highway following the arrival in each city of the dedicatory caravan. Special public ceremonies will mark the installation of the new road markers. Rogers will come from Hollywood to participate in the ceremonies at his father's home town of Claremore, Okla., and also will be on hand with a large group of Hollywood stars at the caravan's final ceremonies at Santa Monica, Cal., July 1.

IN NEWSREELS

MOVIETONE NEWS, No. 49—Steel strike continues. Eisenhower meets GOP delegates. Eucharistic rally in Barcelona. Venezuela: capital face-lifting. Riding. Boxing.

MOVIETONE NEWS, No. 50—Eisenhower in Detroit. Koje prisoners moved. B-29 scores bull's eye. Unknown captures golf title, Hogan third.

NEWS OF THE DAY, No. 283—Steel strike. Tear gas used on Koje Reds. Chemical fire. Tito's birthday. Venezuela builds super city. U. S. liner sets record. Boxing.

NEWS OF THE DAY, No. 284—Koje. Eisenhower answers questions. Truman dedicates atomic sub. Bull's eye bomb. Golf upset. Water skiing.

PARAMOUNT NEWS, No. 86—Eisenhower and Taft meet delegates. Marathon marks Tito's birthday. Paris fashions. Reds tighten grip on Germany. Koje.

PARAMOUNT NEWS, No. 87—Truman at atom sub ceremony. New guided bomb. Eisenhower in Detroit. Koje. Golf.

TELENEWS DIGEST, No. 24B—Steel crisis. Armed forces invasion test. MacArthur named GOP keynoter. Democratic victory predicted. Mossadegh before world court. Gymnasts.

TELENEWS DIGEST, No. 25A—Korea: Reds split, internal crisis. Eisenhower in Midwest. Sun glasses fashions, Golf.

UNIVERSAL NEWS, No. 569—Steel strike. Koje report. Pearl farm in Japan. Venezuela. Tourist university in Italy. Miss Universe.

UNIVERSAL NEWS, No. 570—Atom sub. Koje. Guided bomb. Long Island Railroad strike. Rose festival. Soccer. Rodeo.

WARNER PATHE NEWS, No. 88—Korean cold war. Two-way radio. Venezuela. Rome: schoolroom on scooters. Parisian fashions.

WARNER PATHE NEWS, No. 89—Koje cleanup. Guided bomb. Eisenhower in Detroit. Atom sub. Water skiing. Track meet.

Report Colosseum Going After IATSE Bookers

A national juridictional clash is said to be brewing between the International Alliance of Theatrical and Stage Employees and the Colosseum of Motion Picture Salesmen of America over a reported city-by-city drive by the Colosseum to pursuade IA film bookers to switch their allegiance to the salesmen's union, according to representatives of exchange labor in Chicago.

Representatives of the Colosseum have asserted that bookers in many if not all exchange centers are in favor of making the switch since their work is more closely identified with the Colosseum salesmen than the clerks and stenographers with whom they are lumped under the national IA exchange contracts. Any "switch," however, would have to receive the approval of the National Labor Relations Board; or the bookers would have to receive a release from their companies and the IATSE, the latter extremely unlikely.

The Colosseum is an unaffiliated union while the IATSE is a branch of the American Federation of Labor.

Paramount in Comic Tieup

Five of Paramount's cartoon characters—Little Audrey, Casper the Friendly Ghost, Buzzy, Baby Huey and Herman—soon will be featured in their own comic books published by Harvey Publications. The first will be the Little Audrey book, accompanied by a poster campaign stressing the Paramount tieup.

ONCE IN A GENERATION . . . ENTERTAINMENT LIKE THIS!

"Everything was peaceful until the Quiet Man from Pittsburgh, U.S.A. met the fiery redhead from Inisfree."

starring JOHN WAYNE as Sean Thornton

He's the strong, silent type who wants only peace and quiet . . . but when he falls for Mary Kate, it's a rugged riot!

HERBERT J. YATES presents

THE QUIET MAN

Color by TECHNICOLOR · Directed by JOHN FORD

A REPUBLIC PICTURE

The National Spotlight

ALBANY

Many drive-ins are featuring a Family Night, with all the car can hold for $1 or $1.20. "Off" evenings—usually Monday, Tuesday or Wednesday—are chosen for the cut rate. . . . The Walter Reade 9-W drive-in at Kingston screened three features on a special Saturday show. . . . The annual Variety Club golf tournament set for June 30. . . . Mrs. Catherine L. Mulderry, widow of Patrick W. Mulderry, Albany contractor, who with the late William W. Farley developed Film Row, died at her home here. . . . Gus Lampe picked up the reins as general manager of the Schine Circuit in Gloversville after spending several months in Albany as temporary director of WPTR, which the Schine interests control. James. Bellamy, recently manager of a Springfield, O , station, is new general manager of WPTR. J. Meyer Schine, Louis W. Schine and David Schine are among the officers and directors of the station, which has studios in the Ten Eyck Hotel (also Schine-owned). . . . Max Friedman, long-time buyer and booker for Warner Theatres upstate, who recently assumed operation of the Babcock and Temple in Wellsville, and Louis W. Schine were among the visitors. . . . Jack Swarthout, who managed Warners' American in Troy, now closed, transferred to the circuit's Madison, Albany, in the same capacity.

ATLANTA

The second annual old Newspaperboy's paper sale was a rousing success. The event sponsored by the Atlanta Variety Club and Atlanta newspapers, raised more than $46,000, for the Atlanta Palsy School. . . . Ellis Arnall was a guest of honor at a dinner given by L. J. Duncan, president of the West Point Amusement Co., West Point, Ga., at the Atlanta Variety Club. . . . On the row visiting were Walter Morris, Pike, Knoxville, Tenn.; Gault Brown, Hollywood, Madisonville, Tenn.; R. D. Page, theatre owner, Mt. Pleasant, Tenn.; Mose Lebowitz, Chattanooga, Tenn.; E. P. Clay, Woodbury, Ga.; W. R. Boswell, Union, Union Point, Ga.; Pete Brice, Pal Amusement Co., Vadalia, Ga.; J. S. Tankersley, Fort, Chatsworth, Ga.; Mrs. M. M. Osman, Porterdale, Ga.; Branson James, Royce, Royston, Ga., and Herman Abrams, Lupmkin, Lumpkin, Ga. . . . The Oldham theatre, Sparta, Tenn., a unit of the Cumberland Amusement Co., was destroyed by fire. . . . George N. Jackson and George Williams, Jr., recently purchased the Star theatre, Crawfordville, Ga., from its former owner, A. E. Hood.

BOSTON

Edward Canter, treasurer of American Theatres Corp., became a grandfather for the first time when his daughter, Mrs. Arthur O. Friedman (Rachel Canter) gave birth to a son. . . . The Tom Dowds, he is managing director of the Beacon Hill Theatre, are receiving congratulations on the birth of a daughter. . . . Nathan Yamins has signed a long term lease on the Bay State drive-in, Seekonk, Mass., formerly operated by the Romano Brothers. . . . Graphic Theatres will reopen the Pastime theatre, Northeast Harbor, Me., a summer situation, on June 29 with Forrest Carmichael, a University of Maine student, as manager. . . . Jackie Gleason, TV star, and his hour review is set to make a one week stage appearance at the RKO Boston the first week in August. . . . Visitors to the district were Lester Hughes, Nordica theatre, Freeport, Me.; Herbert Brown, Victoria theatre, Greenfield, and Dr. Lewis Tewksbury, Opera House, Stonington, Me.

BUFFALO

George H. Mackenna, manager of Basil's Lafayette, was a member of the committee that plannned the annual meeting of the Main Street association and he arranged two industry tables at the event. Many industryites executives attended. . . . Edmund C. DeBerry, Paramount branch manager, put on a special screening of "Carrie," in the Niagara theatre the other afternoon, with E. J. Wall, field representative in town to aid in arrangements. . . . Lou Jaffe has returned to his job as manager of Shea's Kensington, following a trip to his New England home. . . Tim Holt and Chico Martin appeared in person on the stage of the Lincoln in Rochester. . . . Harold Lee, manager of the Babcock theatre in Bath, N. Y., has arranged with the local Buick dealer to sponsor a one night quiz show on the Babcock stage, with the auto company doing a lot of radio and newspaper advertising to help promote it.

CHICAGO

The first outlying run of "Quo Vadis" boosted grosses above those of recent weeks. . . . James Coston is recuperating at home after minor surgery. . . . Two Anderson houses, the Times, Morris, Ill., and Arcadia, St. Charles, Ill., are scheduled to close. . . . Leonard Bland who operated the Oak theatre here, has moved to Texas. Jack Kirsch and Nate Slott have taken over operation of the house. . . . Warner Circuit Management's Highland, originally scheduled to close the 19th of this month, will remain open for the present. . . . Anse Baal, owner of the Byron theatre, Byron, Ill., has bought the Pec in Pecatonica, Ill. . . . Robert Lubliner, of the Clar and Four Star and Stan Kohlbert, of the Schoenstadt Circuit, have been appointed to the Allied of Illinois publicity and promotion committee. . . . Dave Wallerstein of B. & K. and Jack Kirsch head of Allied of Illinois, were interviewed by radio-TV critic Bill Irvin on WJJD regarding their recent junket to Hollywood for the MGM's "Seeing Is Believing." The tone of the interview was most optimistic. . . . Irving Mack of Filmack attended the COMPO meeting in Texas. . . . Edwin Silverman, Essaness chief, whose Crown theatre is showing the Robinson-Maxim fight as its first large-screen TV presentation, is asking cooperation of the independent theatres here in advertising that the fight will not be shown on home TV. . . . Irving Davis has relinquished his interest in the Plaza, turning it over to Dave Gold, formerly manager of the Bugg for Davis. . . . Sinuel Roberts is closing the White Palace June 29. . . . The State, Sterling, Ill., slated to go to part-time operation, will stay on its normal schedule. . . . A new radio program dealing with the movies "Hollywood Through the Back Door," debuted on station WCRW. The major portion of the program is devoted to intimate glimpses of film personalities.

WHEN AND WHERE

June 22-24: Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

September 1-5: Annual convention, Western Theatre Owners, Feather River Inn, Blairsden, Calif.

October 6-10: 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

CINCINNATI

Mrs. Samuel Weiss was elected president of the ladies' auxiliary of the Cincinnati Variety Club, Tent No. 3, at the recent annual election. The first activity of the new officers will be to help raise funds to finance the club's new project, the Hamilton County Council for Retarded Children. . . . Construction has been started on a $150,000 drive-in near Marietta, Ohio, by the Washington Theatre Co. . . . The Arat theatre, in Dayton, Ohio, closed some time ago, has reopened. . . . The Family theatre, in Hazard, Ky., recently damaged by fire, is undergoing repairs, and is expected to reopen this month.

CLEVELAND

Herbert Voges, prominent church organist and one time featured organist at leading Cleveland theatres, died after an extended illness. . . . The Cleveland Chamber of Commerce is now affiliated with the Cleveland Film Council formed five years ago to stimulate interest in visual education. . . . Circle theatre, closed the past four weeks, has re-

(Continued on opposite page)

(Continued from opposite page)

opened with Max Marmorstein, sole lessee, and E. J. Stutz continuing as manager. House was formerly operated by Community Circuit. . . . Ceramic Theatre, East Liverpool, is closing for two weeks for laying a new floor and installation of new chairs.

COLUMBUS

Neth's Bexley has closed for the summer to permit repair of the air conditioning system. The suburban house will be reopened in the fall. . . . Gov. Frank J. Lausche took a definite stand against any move to legalize bingo either by statute or amendment to the state constitution. . . . Court test of newsreel censorship in Ohio seems "both inevitable and desirable," said Norman Nadel, *Citizen* theatre editor. . . WTVN, local ABC and DuMont television outlet, held open house in its new studios. . . . Expansion of local programs is planned in the new quarters. . . . Tom George, WCOL Inquiring Reporter, whose program is broadcast from Loew's Ohio, was called to Arkansas by an illness in his family.

DENVER

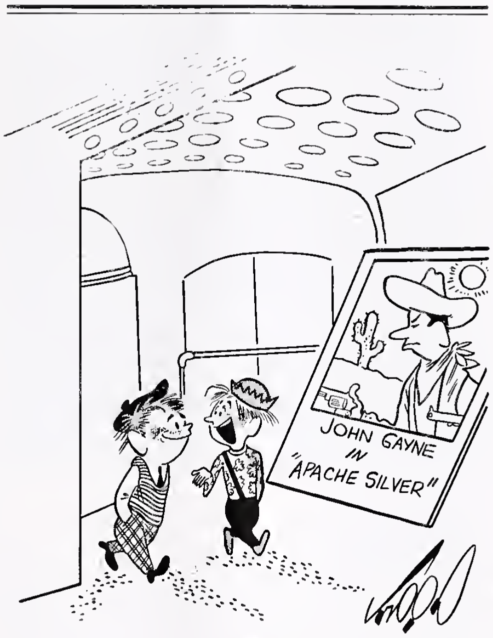
Steve Ward has resigned as Paramount salesman, and with associates, will build a drive-in theatre near Silver City, N. M. . . . George F. Dembow of National Screen Service, stopped over in Denver to confer with Jim Parsons, local branch manager, on his way home from the Texas COMPO meeting. . . . Bernie Wolf, western division manager for the same company, stopped in Denver after the New Mexico TOA convention at Santa Fe. . . . John Jr., and Gene Roberts, son of John Roberts, are co-managers of the Valley drive-in at Ft. Morgan, Colo., for their father, who owns theatres there and at Brush, 10 miles away.

DES MOINES

Two new drive-in theatres are being constructed in the Charles City area. Central State Theatre Corp., Des Moines, is building a 350-car theatre at a cost of $50,000, and Olson, Bramblett and Olson are building an outdoor house a mile and a half west of Charles City on Highway 14. It will have a 402-car capacity and cost is estimated at $60,000. Partners in the project are Carl H. Olson, Fox salesman, Des Moines; Ralph G. Olson, Universal salesman, Des Moines, and Paul Bramblett owner of the Capital theatre in Dubuque. . . . Sale of the partnerhip property in the Strand Theatre Building Co., Council Bluffs, to Abraham C. Smead for $123,121.25 in a partition action, has been approved by a Council Bluffs court. The Strand Theatre Building Corp. leases the property to the Strand Theatre Corp., operators of the theatre, which will not be affected by the sale.

HARTFORD

Harry Feinstein, zone manager in New Haven for the Warner Bros. Theatres, and Mrs. Feinstein are parents of a baby boy. . . . Norman Bialek of Montclair, N. J., associated with Robert C. Spodick and Leonard E. Sampson of New Haven in the acquisition of the Fine Arts Theatre, Westport, Conn., from George Comden, will manage the house when it reopens, following extensive remodeling. For the past three years, Bialek has operated theatres in New Jersey. His partners operate the Art Cinema, Bridgeport, and the Crown and Lincoln theatres in New Haven. . . . Charles Blowers has been named assistant manager of the Crown Theatre, Hartford. . . . The Warner Bros. circuit has dropped matinee performances Mondays through Fridays at the Palace, Torrington, and the Circle, Manchester. . . . Henry Kochunas has been named relief manager of the Lockwood & Gordon theatres in Windsor and Wethersfield, Conn. . . . Jack P. Harris of the Walter Reade Circuit, New York, was a weekend visitor in Hartford, as guest of Mr. and Mrs. Bernard Menschell of the Community Amusement Corp. . . .Harry F. Shaw, division manager in New Haven for Loew's Poli-New England Theatres, and Mrs. Shaw are noting their 28th wedding anniversary. . . . William H. Mortensen, managing director of the Bushnell Memorial, Hartford, has been renamed to the Hartford Symphony Orchestra's board of directors. . . . Mrs. Estelle O'Toole, house manager, Art theatre, Hartford, is recuperating from a tubercular infection at Cedarcrest Sanatorium, Hartford. . . . Hartford visitors: Samuel Cornish, Niantic Theatre, Niantic, Conn., and Mrs. Cornish; Jay Finn, Riverdale drive-in, West Springfield, Mass.; and Douglas Amos, Lockwood-Gordon Theatres.



MOTION PICTURE HERALD

"That was a honey of a film, and to think, our grandchildren will see it on television!"

INDIANAPOLIS

Walter H. Ahrens, formerly with RKO in Chicago and Des Moines, has been named manager of the Lyric by Tom Walsh, general manager of Greater Indianapolis. . . . Dale Schuder, former manager of the Lyric, was shifted to Keith's; Jess Castinias from Keith's to the Indiana as assistant to manager Al Hendrick; Jack Howard, former Indiana assistant to the Lyric in the same capacity. . . . Directors of the C. J. Wolf Foundation for Medical Research, established by the late Indiana exhibitor, will hold their annual meetng in the Y & W offices June 18. . . . Indianapolis Tent No. 10 of Variety is looking for new quarters. . . . A clearance snarl is developing here with Jacob Smiler's request for first run releases at his new Cumberland drive-in. . . . Premiere festivities attended by the film's stars helped "I Dream of Jeanie" lead the town at the boxoffice.

KANSAS CITY

Temperatures hit 90 in Kansas City and theatre attendance was promoted appreciably. Many theatres are advertising their air conditioning. . . . Playing at the art theatres: Vogue, 10th week, "The Man in the White Suit," Warwick, third week, "Encore," Kimo, "Tight Little Island" and "Heart of Paris." . . . The Supreme Court dicisions in the "Miracle" and "Pinky" cases have caused delay in the preparation of revisions for the censorship ordinance at Kansas City, Mo. . . . Three of the five drive-ins at Kansas City are offering an additional picture to be put on near midnight.

LOS ANGELES

Dick Pritchard, Pacific Drive-in Theatres, has been appointed manager of the Century drive-in, Gardena, which is the flagship of the chain. . . . Natan Gold is the new manager of the Vermont drive-in, Gardena. . . . Alex Schreiber returned from a trip to Detroit, where he looked over his theatre interests. . . . Moses Hernandez, exhibitor from Guadalupe, paid one of his rare visits to the Row. Also in town was Lloyd Katz, Las Vegas exhibitor. . . . Boyd Lowe is now managing the Studio drive-in, Culver City. . . . The Rosemead theatre has closed. . . . The Surf, Huntington Beach, has been reopened by Vic Walker. . . . Andrew Hedrick, UA booker, is passing out cigars to celebrate the birth of a baby boy. . . . Metzger-Srere's Coronada theatre has switched to an art policy with the initial offering, "The Lavender Hill Mob."

MEMPHIS

The opening of a new drive-in—The 79—at Hughes, Ark., and changes in ownership of two Mid-south theatres highlighted the news in the Memphis area. The 79 drive-in, owned by K. H. Kinney, has a 300-400-car capacity. . . . W. R. Tutt has bought the Lam theatre at Lambert, Miss., from Howard Langford. . . . Mrs. Faye Lamb of the partnership of Lamb and Brown is the new operator of the Ritz at Reyno, Ark. . . . M. A. Lightman, president of Malco theatres and M. S. McCord, secretary, are discussing a division of the assets of the company which operates about 40 theatres in Memphis and the Mid-south but no statement has been issued as yet. M. J. Pruniski of North Little Rock and E. P. Sapinsky are also partners in the firm. . . . Visitors to film row were: Wallace Agey of D.I.T.M.C. & O., Inc., of Kansas City; Mrs. Claud Snow, Swifton, Ark.; W. P. Dowling, Greenwood, Ark.; G. H. Goss, Parson, Tenn.; Mrs. Louise Mask, Bolivar, Tenn.; and Mr. and Mrs. B. Jackson, Ruleville, Miss.

MIAMI

Emery Austin of MGM was in town to confer with George Hoover of Florida State Theatres. . . . From the Hampton Theatres, Inc., of Virginia, William Blane is now managing the Coral in Coral Gables, Fla.

(Continued on following page)

(Continued from preceding page)

. . . Dan Cohen, manager of the Colony Art, had a fashion show on stage recently, in conjunction with the run of "Skirts Ahoy." . . . Bill Russell, formerly chief of ushers at the Paramount, is now assistant at the Colony Art on Miami Beach. . . . Co-owner Edgar Pearce of the Miami National Pictures, Inc., announces the appointment of Dick Troxel to the post of sales manager. . . . The Miami *Daily News* devoted several columns to the civic and cultural value of the Mayfair Art theatre. Manager Walter Klements was publicized for his cooperation with art groups and the university.

MILWAUKEE

Marilyn Rogers, one of the models in MGM's "Lovely To Look At," will be in town June 23 to help promote the picture. . . . R. C. Quedy has rented his Aqua theatre at Minocqua, Wis., to John McKay and Herman Salem. . . . The Thomas Theatres Co., Iron Mountain, Michigan, have taken over the following theatres formerly operated by Fox-Wisconsin Amusement Corp.: Colonial, Iron Mountain; Braumart, Iron Mountain; Kerredge, Hancock; Orpheum, Hancock; Lode, Houghton, and Peoples at Laurium. . . . The Riverside theatre and the Warner will televise the fight June 23, charging $2.40 admisison.

MINNEAPOLIS

Film men report that favorable weather is booming boxoffice grosses at drive-ins. . . . G. E. Wingreene, Bismarck, North Dakota, retired exhibitor, who operated houses for 40 years, visited the film row and told friends that he will re-enter the theatre business just as soon as he can make a deal for some good, available theatre. . . . Stanley D. Kane, executive counsel of North Central Allied, announced that the Board of Directors have instructed him to inaugurate a new, monthly screening report on current pictures.

NEW ORLEANS

Exhibitors seen about were Donald Fiske, of Lake Providence and Oak Grove theatres; James, Watts, Palace, Rodessa; Mrs. M. G. Bennett, Tchula, Miss.; Mr. and Mrs. Butterfield, Ruston, La.; Teddy Solomon and Harry E. Thomas, Pike Amusement Co., McComb, Miss.; F. W. Corbett, Laurel, Miss.; Bentley Davis, Pelican drive-in, Jennings, La.; J. P. Guitreau, Gonzales drive-in; Robert Long, Rebel drive-in, Baton Rouge, La.; Mrs. Violet Muse, Denham Springs, La.; A. L. Royal, Meridian, Miss.; Max Connett, Newton, Miss.; E. W. Clinton, Monticello, Miss.; and Roy Pfeiffer, Baton Rouge, La. . . . Herman Duval has been named manager of Royal's Theatres, Hattiesburg, Miss., with Lonny Royal, who just finished high school, assisting him at the new Rebel. . . . Broadmoor Theatres, Inc., Shreveport, La., assumed ownership-operations of the Kings drive-in, which they purchased from Lone Star Theatres, Dallas, Texas. . . . Albert Tate, who recently took over operation of Jan Ville, Platte, La., has renamed it the Jan-Tate. . . . H. G. Prophit and Henry Hinckle set June 18 for the opening of the new Star drive-in at Tallulah, La. . . . Charles B. King, pioneer theatre-owner operator, died of a heart attack in Mobile, Ala.

OKLAHOMA CITY

The Coronado theatre had a giant popcorn matinee. . . . The Uptown theatre had a sneak preview. . . . "Skirts Ahoy" is in its second week at the Warner theatre. "Leave Her to Heaven" is playing at the Harder and Plaza theatres. . . . In Topeka, Kan., a plainly-dressed man slipped over phony $20 bills on cashiers at four Topeka theatres. The bills turned up at the Dickinson, Kaw, Glen and Coed theatres. The man apparently went to a lot of trouble, but his net profit for the evening can be figured at $37.65. Police who examined the bills said the man apparently cut the corners off $20 bills, separated each corner and pasted them over the figures on one side of four $5 bills.

OMAHA

The Clarinda, Ia., drive-in is the latest in this territory to report a plague of damage to and theft of loudspeakers. . . . Phil March, owner of the Gay theatre in Wayne, Neb., has opened his new Dude Ranch drive-in, carrying out the western theme through rustic log siding, picket fencing and colorful costumes for attendants. . . . Eben Hays, who sold the Iowa theatre at Winterset seven years ago to the Kerr chain, has purchased it from D. C. Kennedy, Des Moines, who took over from the Kerr owners in 1948. . . . For the second year, continuous church services under Lutheran sponsorship will be held Sunday mornings at the Pawnee drive-in, North Platte, Neb., for the benefit of tourists. . . . Max Thomas, formerly manager of a Dickman theatre at Osage, Kans., has been named head of the Dickman house at Hiawatha, Kans., replacing J. R. Keller, now at Fredonia, Kans. . . . MGM Salesman Jack Jorgens is recovering after an auto accident. . . . Earl Cressman, former Naper exhibitor, who has been managing the Omaha Ames, has returned to Naper, Neb.

PHILADELPHIA

The Parker Theatre in suburban Darby, Pa., is being readied for reopening. . . . Hal Warner is out of the Wendy in suburban Darby with "Soxie" Cohen coming in to manage the house. . . . Birk Binnard has given up his lease on the operation of the Penn, West Reading, Pa., and returns to his former post as manager of the Warner, Reading, Pa., with Herman Marglies being returned to Philadelphia by the theatre circuit. John Nanitch and George Tomko, owners of the Penn, have taken over the operation of the house. . . . Lyric, Atlantic City, N. J., which was purchased several months ago by Samuel Tannenbaum, has reopened the house for week-ends with daily schedules later in the Summer season. Mr. Tannenbaum also recently purchased the Surf, which is already in operation. . . . In spite of the seasonal Summer lull with the advent of warm weather, there is great industry excitement here over the smash business registered by "Quo Vadis" in its run at the key neighborhood houses. Theatres like the Merben, Tower, State and City Line Center reported business equivalent to the grosses of the first-run houses in the center of the city. . . . Warner circuit closes down for the Summer four neighborhood houses here in the New Palace, Keystone, Liberty and Tacony. . . . Dr. John O. Hopkins, treasurer of Hopkins Theatres, Inc., Wilmington, Del., was elected a delegate to the Republican National Convention. . . . A $750,000 blaze last week in the business district of Scranton, Pa., damaged the State, operated by the Comerford Theatres. The house was recently redecorated. . . . The 10 per cent amusement tax imposed on theatres and amusement parks in the lower Pottsgrove Township School District in Pottstown, Pa., has been ruled constitutional. Effective June 15, the tax is expected to yield $10,000 a year.

PITTSBURGH

Two new pictures, "Loan Shark" and "FBI Girl," will be first runs simultaneously at 20 theatres in the Pittsburgh area with regular admission prices prevailing. . . . Mrs. C. E. Armstrong has been elected chairman of the motion picture division of the Allegheny County Federation of Women's Clubs. . . . Gabe Rubin, owner of the Art Cinema theatre, is in Montefiore Hospital for a checkup. . . . Dinty Moore, Warner Bros. district sales manager, is in Magee hospital for surgery.

PORTLAND

First run business continues to be lively and on a steady upgrade. . . . Evergreen's Orpheum theatre has a new marquee and front, to go with a complete new inside. . . . 20th Century News theatre had the Walcott-Charles fight on the screen 48 hours after the fight took place. . . . Hamrick city manager Marvin Fox is opening his darkened Playhouse theatre for special kid shows during the Rose Festival. . . . Harry, Larry, and Tom Moyer have just opened a $100,000 drive-in here with the latest equipment. This is their sixth theatre.

PROVIDENCE

The Majestic theatre is another local house that is using television as an advertising medium. "International Theatre," a foreign-language-film program, is one of several, currently being co-sponsored by the local house, over station WJAR-TV. . . . "Skirts Ahoy" held for a second week at Loew's State. . . . Dave Levin, RKO Albee manager, promoted his Gift Ticket Books for Father's Day. . . . Al Clarke, Majestic manager, arranged a special "sneak preview" of "Lydia Bailey" following the last showing of the current attraction. . . . Edward M. Fay is honorary chairman of the committee arranging a special four-day program to benefit the "Jimmy Fund," Children's Cancer Research Foundation fund. Harold Lancaster, manager of the Pawtucket Strand; and Mayer Stanzler, Cranston theatreman, are active co-chairmen of the event. .

SAN FRANCISCO

Mickey Chonos, former treasurer at St. Francis Theatre, has been transferred as assistant to Manager Marvyn Davenport of the downtown Paramount, Los Angeles. . . . Frank Jenkins has taken over management of Cerito Motor Movies for Blumenfeld Theatres, El Cerito. . . . Kay Bankston, booker for 11 years, Golden State and for the last two years with Ed Rowden Theatre Service, will vacation at Tahoe and return to wait for a replacement. She is retiring.

(Continued on opposite page)

The National Spotlight

(Continued from opposite page)

. . . Jerry Zigmond, West Coast division manager, United-Paramount, was in for conference with City Manager Earl Long. . . . Sherrill C. Corwin, president, North Coast Theatres, conferred with city manager Graham Kislingbury. . . . The 350-seat Cameo, owned by Frank Zachrison since January, is closed and has reverted to former owners Nabham & Zayegh. . . . Visiting the row: Bob Gingerich of Carmichael, C. J. Remington of Fair Oaks, Peter J. Garrette of Woodland, Hal Kirk of Eureka, Russ Hoss of Salinas, Willard Wagner of Antioch and Andrew Saso of Alum Rock.

SEATTLE

Miriam Dickey, general manager of theatres in Fairbanks and Anchorage, returned to Alaska after a buying and booking trip here. . . . Capt. Robert Anderson, USAF, former city manager of John Hamrick's Portland theatres, visited friends here. Capt. Anderson is stationed in the northern reaches of Alaska. . . . H. B. Sobottka, vice-president of John Hamrick Theatres, Inc., was in Portland. . . . Chris Paulson, Alaska theatre owner, left with his family for a two month vacation in Denmark. . . . Lou Greenspan, Universal press man, is here arranging the world premiere of "World in His Arms," slated to open July 1 at the Orpheum. . . . Visitors on the Row included E. S. Olson and his nephew, Glen Nolta, who has purchased the Lynwood theatre at Fort Blakely from Olson effective June 1. . . . Other vistors were Leonard Raatz, Oak Harbor; M. Goodrich, Everson; A. G. Beechia, Eatonville; Frank Willard, Parkland; Henry Mullendore, Auburn; Junior Mercy, Yakima, and Mike Barovic, Puyallup.

ST. LOUIS

Five thousand baseball record books were given away to patrons of the Missouri theatre as a side-line promotion for "The Winning Team" which premiered at Springfield, Mo. . . . The Webster theatre closed. . . . The Shady Oak theatre, which seats over 600 people, in Clayton, a suburb of St. Louis, was sold to a group of local investors for $150,000. Erected in 1934 The Shady Oak is located in a boom area. . . . William T. Murphy, stage electrician, at Loew's State theatre for past 20 years, died. . . . Exhibitors from out-state this week included Don Davis from West Plains, Mo., and Charles Beninani of Carlyle, Ill.

TORONTO

Canada's second international 16 mm Film Festival will be held on October 15 and 16 under sponsorship of the Yorkton Film Council of Yorkton, Sask. Film producers of Canada and other countries have been invited to make entries not later than September 15. . . . Odeon, Danforth, Toronto, lost $3500 to an armed gunman. . . . Betty Hutton, screen star, has been signed to headline Canadian National Exhibition show to be produced by Jack Arthur of Famous Players. . . . "With a Song in My Heart," advertised by the Nortowne, Toronto, to close at the end of its 9th week, is being held over for the 10th week instead. . . . "Magic Box" is to open at the Odeon Hyland, Toronto. . . . All three Toronto dailies gave front page play to story of 13-months-old Bonnie Webb who is in Universal's "Scarlet Angel" showing at the Uptown. The baby lives just outside the city now, and Walter Kennedy of Empire-Universal is credited with the digging up of story. . . . Walter Wilson will be manager of the Paramount, Edmonton, moving over from the Capitol, while his son, William, will be manager of the Capitol, moving from the Garneau. . . . Drive-in at Moncton to be opened soon by Famous Players.

VANCOUVER

Foto-Nite at 11 Famous Players houses with 37,00 patrons registered. Offer is now up to $2,700; cash award is split three ways by the Vancouver *Province*, Ansco color dealers, and Famous Players; and is a business builder each Tuesday, usually an off night. . . . Dick Letts reports top business at his International-Cinema for the showing of "Manon," now on its second week. . . . Arthur Lorimer will be in charge of the FPCC Orpheum during the six weeks absence of Ivan Ackery, manager, who is on a trip to Europe. . . . Plans for the 1,000-seat Paramount theatre at Kamloops in the B. C. interior have been held up by the steel shortage. . . . Kelly Hayter, manager of the Salmar theatre at Salmon Arm, B. C., is a new member of the local branch of Canadian Picture Pioneers. . . . Cranbrook, in the Crow's Nest Pass district of British Columbia, will have a 275-car drive-in theatre this summer. It is being erected by Rex Colmer, and will cost approximately $75,000. . . . Two other outdoor theatres are also under way in Saskatchewan; a 200-car drive-in at Unity being built by Victor Wouters and Bill MacIntosh; at Lloydminster, a 350-car drive-in is being erected by Coombes and Hudson, who also operate the Empress and Rio theatres at Lloydminster.

WASHINGTON

Jack Beresin, International Chief Barker of Variety Clubs International, has appointed Jake Flax as International Representative, covering Washington and Baltimore. Mr. Flax, former Chief Barker of Tent No. 11, is local branch manager of Republic. . . . Bill Friedman, Universal, has resigned. . . . A. J. Brylawski, president of the MPTO, had a meeting of the Women's Committee for the TOA Convention, to be held in Washington in September, to outline activities for the visiting ladies. . . . The Variety Club Board of Governors, in recognition of the excellent work of Associate Members Dr. Sylvan Danzansky and Harry Coonin, have invited them to serve on the Board for the balance of the year, as honorary Board members.

Suggests Exhibitors Make Greater Use of TV Ads

The 180 per cent increase in gate receipts at wrestling matches in 1951 over 1946 was cited last week by Hannah K. Oppie, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, as another indication of how television can help, rather than hinder, supposedly competitive forms of entertainment. Speaking to a group of exhibitors in San Francisco, Miss Oppie said wrestling's success via television was a result of "plain oldtime showmanship," and suggested that exhibitors could use the medium to publicize their wares. If necessary, she said, "marry TV." What better way, she asked, to intrigue and tantalize millions of potential customers than by TV? Miss Oppie also suggested that distributors should make it possible for exhibitors to spend extra money on exploitation without fear of being penalized for even greater film rentals.

Profit-Sharing Plan Set By Goldman Circuit

A profit-sharing plan to stimulate summer business has been inaugurated by William Goldman in 17 of the William Goldman theatres in the Philadelphi area. Called a "profits for partnership" plan, Mr. Goldman has given the house managers and their assistants figures on box office receipts for the 13 summer weeks of last year. If the house managers can top them, they automatically share in whatever grosses they produce above last year's figures. The summer drive starts June 8 and takes in houses in eastern Pennsylvania communities as well as in Philadelphia, which are operated by the Goldman independent circuit.

Judgment Against U. A.

Justice Thomas Brady in New York Supreme Court last week entered a judgment against United Artists for $121,201 claimed to be due the Hughes Tool Co., from the distribution of "The Outlaw." The dispute grew out of a distribution agreement made in 1944 which ran until 1950, when distribution rights of the film were returned to the Hughes Tool Co.

HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

THEATRE LEASE AND EQUIPMENT FOR sale. 450 seats. No opposition. 8,000 population. Box 152, Manitou, Colo.

THEATRE—CENTRAL ILLINOIS. GOOD BUSINESS. Dissolving partnership. $10,000. BOX 2662, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

DRIVE-IN EXHIBITORS EVERYWHERE MAKE S. O. S. their headquarters. Here's why: Underground cable $70M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

EMPLOYEE DISHONESTY PROBLEMS? REmove that doubt. A positive proven and successful checking system available. Free 12-page Booklet. HARGROVES NATIONAL SERVICE, 1819 Broadway, New York.

STUDIO EQUIPMENT

MAKE MONEY-MAKING MOVIES—TV COMmercials—industrials—documentaries. 16MM Newsreel sound cameras from $555; Arriflex with lenses, magazines, $695; Cineflex complete outfit $2,000 value, $1,295; Solarspots, $69.50; Sunspots, 5,000W, $77.50; Art Reeve 35mm recorder, $1,995; animation stands, $1,495 up; 16mm sound readers, $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for latest Sturelab catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

WALL CAMERA, WESTREX SOUND COMplete seven lenses with cables and extra magazines. Eyemo 71Q with 3 lenses including motor tripod magazines. BOX 2660, MOTION PICTURE HERALD.

HIGH-INTENSITY GENERATORS AT LOW prices: 50/100A $595; 70/140A $750 rebuilt with panel, rheostats; Forest 70A 3ph. rectifiers. good condition at $125. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

EXHIBITORS! ATTENTION PLEASE! CENTURY CC mechanisms, rebuilt, $850. pair; Simplex rear shutter mechanisms, latest features, rebuilt, $279.50; Powers mechanisms. $114.50; two unit electric ticket machine, rebuilt, $129.50; RCA PG-230 sound system. used 2 years. $1.650. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD your name to S. O. S. satisfied customer list. Prices start at $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS OPPORTUNITIES

FOR SALE OR LEASE. DRIVE-IN LOCATION in year-round climate. Already zoned for drive-in, in city of 100,000 population. Write: S. EDWARD KUIKEN, 3951 31st St., So. St. Petersburg, Fla.

NEW EQUIPMENT

IT COSTS LITTLE TO PLAY UP YOUR ATtractions with tempered Masonite marquee letters: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—IMPROVE it! Flameproofed, fungusproofed screens 39½c sq. ft., beaded 49½c. Coated lenses $100 pr.; reflectors 20% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS FIRST QUALITY, $4.75; parts for Simplex and Powers, 30% discount; film cabinets $2.50 section; double bearing movements $88.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES: Ball-bearing bucket-blade exhaust fans, 12″—$25.50; 16″—$37.50; 18″—$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

SPACE WINGS—COMIC BOOKS—NOVELties. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

Sees Increased Take by New Zealand Theatres

WASHINGTON: New Zealand theatres are expected to take in about 16 per cent more revenue this year as a result of higher admission prices permitted by the Government in October, according to the U. S. Commerce Department. Film chief Nathan D. Golden said the price increase was the first allowed since 1939. About 400 films are being imported into New Zealand each year, with U. S. film accounting for slightly better than 75 per cent, Mr. Golden said. He added that British comedies and U. S. musicals were the favorites.

3 Propose Drive-ins for Suburb of Minneapolis

Three applications for drive-in theatres in Golden Valley, suburb of Minneapolis, have been made following the closing early this month of the Golden Valley theatre, an indoor house, and only theatre in the community. A campaign is on to lift two local ordinances limiting the area to one theatre and banning all drive-ins. Those who already have indicated a desire to build drive-ins in the area—and more are expected to follow suit—are George E. Hanson, president of Superior Dairies, Minneapolis; Allan F. R. Svensson, Sebco, Inc., and Lyle Carisch, former councilman of Wayzata, Minn.

Eastman Offers Track

The Eastern Kodak Company has announced a magnetic sound track striping service for single-perforated processed Kodak 16mm film. It will be known as Kodak Sonotrack Coating and will be available in two widths.

Two Theatre Projects In Canada in April

TORONTO: Just two theatre alterations and construction contracts were let in Canada during April. These were worth $100,000. In April, 1951, there were nine construction awards valued at $50,400, and in the same month in 1950 there were 13, worth $893,500.

Current building developments showed work under way on three theatres—Plaza Theatres, Ltd., house in Dryden, Ont., Western Theatres' $150,000 drive-in in St. James, Man.; and a 150-car drive-in in Swift Current, Sask.

Meantime, Theatre Amusement Company, owned by Sam Fingold and Ralph Dale, have set the date for the opening of its first drive-in, now under construction near Midland, Ont. They own the Roxy and Capitol in the same town.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Why We're Drum-Beating for "Gene Autry Day"

BECAUSE Gene Autry is the last of the famous-name cowboys who still makes films for theatres. Because we think it is vital to our business to keep the young audience of movie fans *in the theatres*. Because we believe it is basic that if we lose these youngsters to television, we are diminishing our potential audience for years to come.

Nearly four months ago, we encouraged Gene Autry to provide some incentive awards to re-create "Gene Autry Day" as it was done in 1949, to stimulate the attendance of young cowboys at regular Saturday matinees. It has taken time to get going, and while it would have been better to have had the contest under way in April, it will be rolling in August.

It was no casual thing that Henry Scholl won the Quigley Grand Award in 1949 for "Gene Autry Day" in Trenton, N. J. It was one of the finest examples of pure showmanship that has ever won recognition in the Quigley Awards competition, and the industry leaders who made the selection were justified in naming him as a Grand Award winner. What was done in Trenton has long deserved emulation elsewhere.

Now, we think that for the sake of the subsequent run theatres, everywhere, who have made the cowboy stars as famous as they are, and for the benefit of film industry generally, Gene Autry has provided an incentive that will not only produce better business at the point of sale, immediately, but will set up new showmanship standards to shoot at, with incentive for new situations to try their skills with this master job of merchandising.

Incidentally, Gene Autry was on the road this past season with his own rodeo, playing in thirty-six towns, to a total audience of 243,000 persons who paid $444,000 in admissions. We will be happy if thirty-six Round Table members strive for this kind of business with their own version of "Gene Autry Day." Also, on a recent occasion, "Aaron Slick from Punkin' Crick" sent out a cry for help from the Oriental theatre, in Chicago's Loop, and none other than Gene Autry galloped up, in person, to save a $35,000 week at the box office.

SEEING IS BELIEVING

Mike Simons, of MGM's exhibitor relations department, addressing a monthly meeting of the Motion Picture Theatre Owners of Georgia, in Atlanta, spoke of the lucky ones who had visited the MGM Hollywood studio to see half-a-dozen new productions scheduled for this year, and of the fact that these 100 showmen were encouraged to go back to their home towns and run newspaper advertising in their own names, saying what they had seen, and believe in, as new product coming up. In other words, pass on to the public their confidence in motion pictures, after such a demonstration.

And then he went further (and this is what we like to report on this editorial page). Mike said only a few could be included in this spectacular Hollywood junket, those representing the greatest number of theatres, as film buyers. But those who were not in the party, could find the same convincing information in the trade press. And he unfolded and exhibited at the meeting, a display of trade-paper advertising.

With this advice to those present: Go back to your home towns and tell your public that you have seen the advance description of top-bracket motion picture product for a year to come—tell them the titles and the total involved, and how it is evident and factual, that the movies are truly better than ever. Let them know that you know from trade sources that the supply of new and better pictures surpasses anything we've known in recent years. Pass the good word along!

¶ We received a special issue of the *Largo Sentinel* from Bert Albright, manager of the Largo theatre, Largo, Florida—one of Carl Floyd's theatres—and because we have a little knowledge of this part of the state, and have met and admired Carl Floyd, we took the paper home to read it carefully. It's a remarkable job of newspaper relations.

Largo is hardly more than a wide place in the road between Tampa and Clearwater. Our Florida book gives it a population of 514. It is the home of the Indian River Packing company, who ship Florida's best known oranges. The newspaper is really big-town stuff, and the 16-page special issue carries six pages in two colors, boosting the theater, with Carl Floyd's picture front-page and center. The Largo theatre is of Quonset construction, small but good.

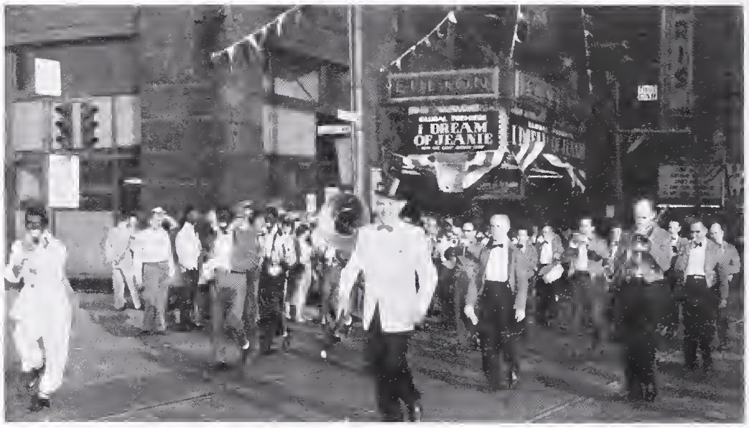
June is a tough month in central Florida, and Carl Floyd anticipates the weather by celebrating his Anniversary Month in June, thus providing the stimulant to overcome the season. He runs good pictures, sells them professionally, and boosts his towns with the same gesture. The *Sentinel's* top headline is "Boost Largo in June." The community gets the benefit of showmanship.

* * *

¶ Al Florsheimer, advertising and publicity director for Walter Reade Theatres in New Jersey, is fast on the draw when it comes to Gene Autry's prize contest, announced last week in the Round Table. Al says, not only will his circuit encourage managers to compete as individuals, but he thinks it's a good idea to tie in pony give-aways, provided by a cooperative sponsor. Thus, a little cowboy would win a little cow-pony and ride away in his Gene Autry costume and stuff. Plenty of chance to tie this in with the sixty-odd Gene Autry licensees, who are represented on every Main Street. —*Walter Brooks.*

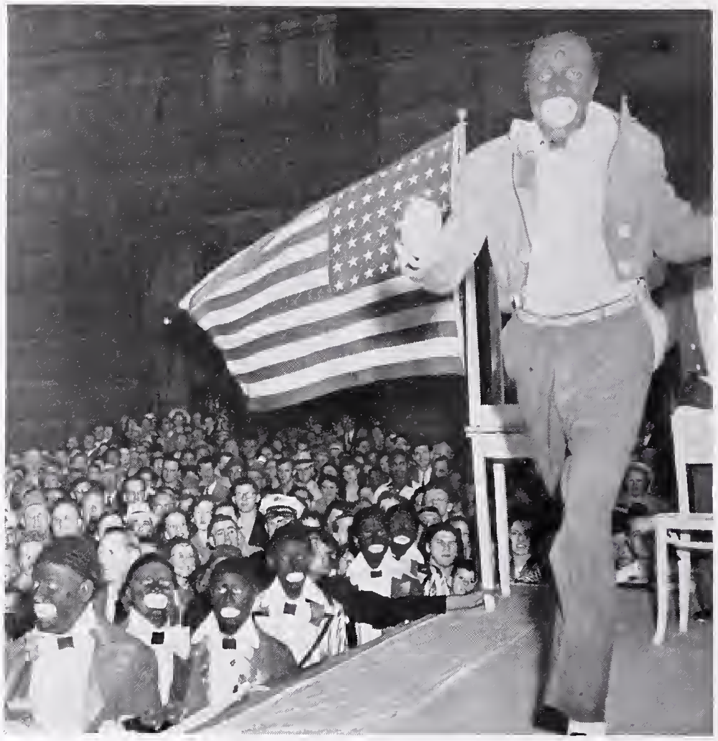
Pittsburgh Hails Stephen Foster

The flag flies, the band plays and the minstrel man does his routine for the thousands who crowded in front of the Fulton theatre in Pittsburgh for the World Premiere of Republic's Trucolor production, "I Dream of Jeanie." Below, forty-eight minstrel men parade down the street to a barge anchored in the Allegheny river which served as a stage for old-time minstrel ballyhoo. It brought Stephen Foster back to his old home town.



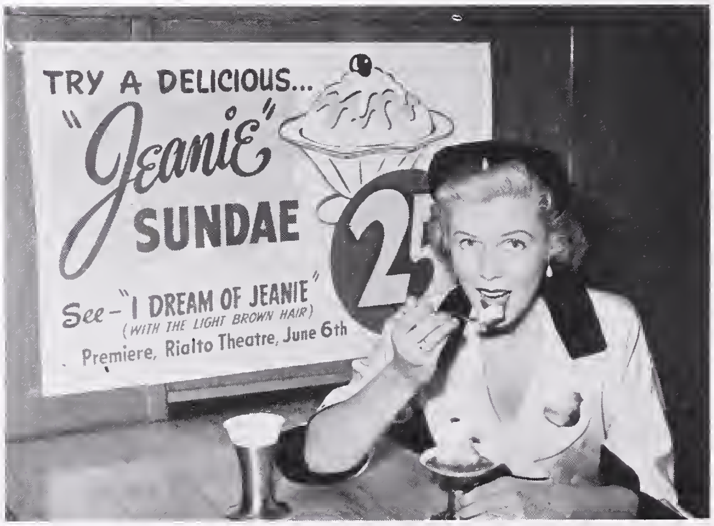
On stage at the Stephen Foster Memorial, on the campus of the University of Pittsburgh.

Ray Middleton, Muriel Lawrence, Bill Shirley and Eileen Christy, stars of "I Dream of Jeanie" wave to the crowd from their carriage as they parade through downtown Pittsburgh for the opening of the Republic picture.



The old minstrel spirit can be recaptured in almost any town, and that's why this is a good example of exploitation for good showmen to follow, in situations large and small.

Backstage at the Fulton, Pittsburgh, Bill Shirley, Eileen Christy, Muriel Lawrence, with Ray Middleton in costume, serenade John Walsh, manager of the theatre and J. R. Grainger, executive vice-president of Republic Pictures.


TRY A DELICIOUS...
"Jeanie"
SUNDAE
25
See—"I DREAM OF JEANIE"
(WITH THE LIGHT BROWN HAIR)
Premiere, Rialto Theatre, June 6th

At the opening of the picture at the Rialto theatre in Louisville, Ky., they devised a special sundae for the occasion, and in many towns there were contests to select a prize-winning "Jeanie" somewhat similar to the nice girl above.

SHOWMEN IN ACTION

JetControlled Promotions From Odeon

We like Odeon's Showmanship Drive, now under way, which Jim Hardiman reports to the Round Table in a recent letter. It's "jet propelled" from the "control tower" of Odeon Theatres, Ltd., in Toronto, and is felt by Odeon managers across Canada.

Notable in the current exhibits are two from Al Jenkins, manager of the Vogue theatre in Vancouver. He was made an honorary Indian Chief and christened "Chief Silver Waves" by genuine Indian Chief Mathias Joe, for the engagement of Universal's "The Battle of Apache Pass." We're saving the photo for our picture page. Al looks almost convincing, in places, as an Apache. He also shows a picture of his candy bar, turned into "Ma and Pa Kettle's Refreshment Stand," which is referred to in *Better Theatres*. Ron Leonard, manager of the Danforth theatre, Toronto, shows a ten-foot walking glove, which he used as street ballyhoo for "The Green Glove"—and it is an attention-getter. Al Mitchell, manager of the Paradise theatre, Vancouver, had the Seaforth Highlanders lined up in front of the theatre, for exploitation purposes.

Bob Harvey, manager of the Odeon, London, Ont., had a radio give-away program. Art Bahen, manager of the Champlain theatre, Montreal, ran a Fur Fashion Show, and Steve McManus had all of Fort William, Ont., square dancing in front of the Odeon for "Bend of the River."

"Red" King, publicist, thought up a treasure hunt to sell "The Green Glove" at the RKO Boston theatre, with Station WORL, cooperating by presenting clues for the finding of a plastic replica of the gauntlet, for give-away prizes.

▼

Adam G. Goeltz, manager of the Town theatre, Baltimore, sent out 50,000 student tickets for "The River," which, according to the best advertising statistics, should have produced a turn-away crowd.

▼

James A. Carey, manager of the Hi-Way theatre, York, Pa., (long time no see!) used horse-and-buggy methods to sell "Ma and Pa Kettle," with bales of straw for trimming and station WNOW to push down on the pedal.

▼

Lester Pollock, manager of Loew's theatre, Rochester, used the special cartoon teaser trailer three weeks in advance of "Pat and Mike" with excellent results, and built his campaign from this start.

▼

Somebody named "Fitz" in Chicago sent a sample of a nice double-truck on "Greatest Show on Earth" from the *Illinois State Journal* as promotion for the picture playing at the Orpheum theatre in Springfield, Ill., to a guy name "Sid" in New York and that's how we got it.

▼

Robert R. Portle, manager of Loew's Poli Elm Street, Worcester, Mass., and one of our favorite Round Table members, filing his joint report with Joseph M. Quinn, for current exploitation.

Bob Cox, city manager for Schine theatres in Lexington, Ky., glad that showmanship from his sector is entered for the Quigley Awards, and reporting a very special campaign on "Skirts, Ahoy!" at the Kentucky theatres.

▼

Charles Graziano, manager of Schine's Paramount theatre, Syracuse, had gals parading with signs on their legs, to advertise "Belles on Their Toes," which had them dancing outside the theatre in a sponsored tieup with Arthur Murray.

▼

Frank Manente, manager of Loew's Esquire theatre, Toledo, Ohio, promoted free straw hats and ties as a give-away on Father's Day, sponsored by Adam's Hats, who enjoyed a display in the theatre lobby.

▼

Robert Enoch, who controls the State and Grand theatres, Elizabethtown, Ky., has again set up his Kiddie Klub, under the sponsorship of Brown's Ice Cream Co., to meet every Saturday morning, with everything paid for by the company.

▼

Fox theatres in Kansas City, leading cool weather makers, are advertising "that enjoyable mountain-tip atmosphere" within a few minutes of the hot pavements, in display newspaper space in the *Kansas City Times*.

▼

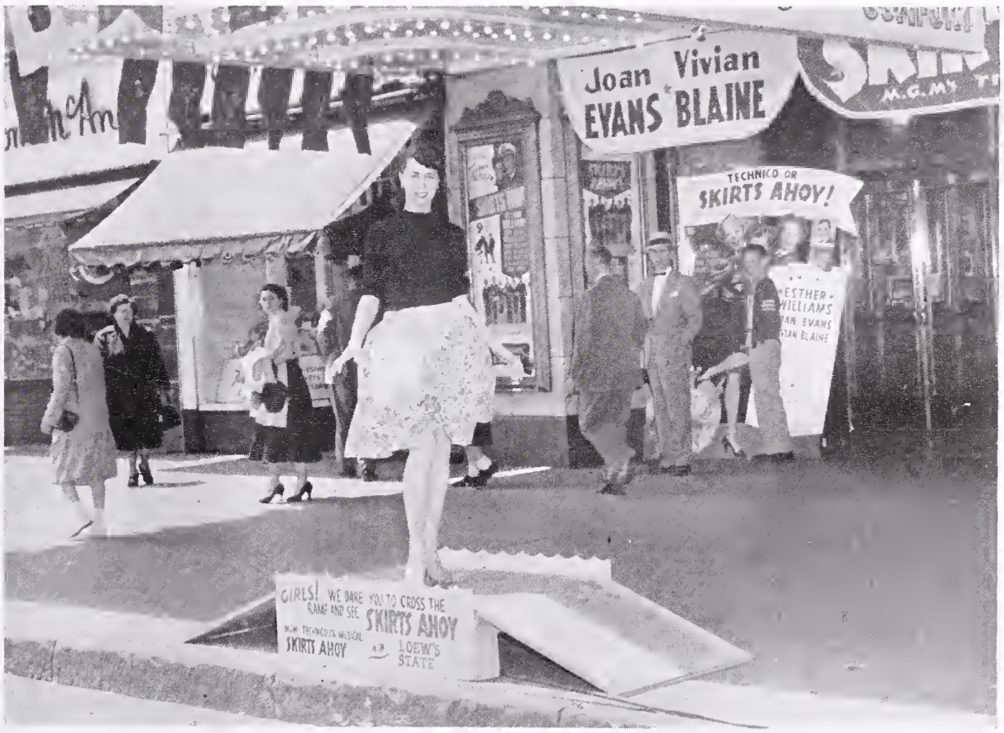
Nancy Glaser, assistant publicist at Loew's State theatre, Boston, on her first big assignment since joining the staff of Karl Fasnick, turning out "waves" of publicity for "Skirts, Ahoy!"

Carl Floyd Anniversary Boosts Largo, Florida

Bert Albright, manager of the Largo Theatre, Largo, Florida, sends a copy of the special issue of the *Largo Sentinel*—a very special edition, with two colors on the press, and a front-page picture of Carl Floyd, who is celebrating the 12th Anniversary of his circuit of Florida theatres, with accent on local situations. It's a fine piece of promotion, and both circuit head and local manager should be proud of the result, which should establish a good solid 365-days-in-the year basis of community relations.

New Promotion Policy

To meet growing competition for promotion opportunity at the local level, Universal is establishing an advance planning unit with its field exploitation staff participating as members. This innovation in New York, presided over by Charles Simonelli, manager of the Eastern advertising and publicity department, will bring national promotion down to the grass roots to meet local conditions under a policy laid down by David A. Lipton, vice-president of Universal, in charge of advertising-publicity. The advance unit will scout merchandising tieups and promotional possibilities that may be applied by each of the field staff in their respective territories, with emphasis on theatre play dates and local advertising benefits.



Never give a stage hand an opportunity like this! Or, just to be different, do exactly this and see what happens! Sam Gilman, manager of Loew's State theatre, Syracuse, encouraged the boys back stage to install a high-power air-compressor on this ramp, and dared the girls to walk across it "and see 'Skirts, Ahoy!'" But the cameraman was either careless or careful. He was either too early or too late! Shades of Coney Island!

Charlie Jones Small Town Exploiteer

Charlie Jones, manager of the Dawn theatre, Elma, Iowa, is a man of parts. He is the writing secretary of the Allied Caravan of Iowa, Nebraska and Mid-Central, and by that we mean, he writes the bulletin which is avidly followed by a lot of top-bracket folks in this industry, in addition to its intra-state readership. And he writes a local newspaper column, over his by-line "Aisle Say" in the weekly paper in his home town, and it's institutional, promotional, factual, persuasive and congenial, as an example of community advertising. He says some weeks he finds himself scraping the bottom of the barrel for material—but we'll say it doesn't show in his copy.

He reports to the Round Table the great success of his Mother's Day idea, so good we're going to report it again next year, ahead of time. He conducted a contest for the best letters selecting Elma's "Honorary Mother of the Year"—and picked a winner, who was wonderfully received by everyone. She was the Mother of 13, with two boys in Koreo, and only 47 years of age. Charlie awarded her a year's pass to the Dawn theatre and two dozen red carnations, with the full applause of his audience.

Charlie also had the 3rd and 4th grades of the Elma Public Schools down to the theatre for an inspection tour, showing them all about how a theatre operates, and winning their respect and admiration for a community institution. They won't forsake him, nor destroy any theatre property, in the future.

Six Models Arrive With Movie Star

It was a frame-up, the way Bill Blake reports it from the Golden Gate theatre, San Francisco. When Howard Duff stepped off the train, he was escorted by a bevy of beautiful models, who drove off with varied and sundry important persons, in an assortment of Jaguars, MG's, Daimler's, etc. as the beginning of personal appearances for the exploitation of "Models, Inc." in the Bay area. But the real truth was, all the models had boarded the "Lark" about 30 miles out of San Francisco, and it only looked as though the star was surrounded.

George Benway, manager of the Saybrook theatre, Saybrook, Conn., had newspaper recognition for his benefit show, given for children's services with the sponsorship of the Old Lyme Auxiliary.

▼

Matt Saunders and Harry Rose, of Loew's theatres in Bridgeport, had publicity photos of girls very comfortably attired for very hot weather, posing with refrigeration apparatus.

Toledo Blade Front-Pages Drive-In Church Service

Fred C. Lentz, of Carl H. Schwyn Theatres, Bowling Green, Ohio, sends a tear sheet of the front page of the *Toledo Blade* which features a three-column halftone of the front of the Portage Sky-Lite theatre, where summer church services were inaugurated on June 22nd, with the Rev. Walter C. Eyster, pastor of the First Methodist Church of Bowling Green, as the speaker. The outdoor church will hold its services at 9 a.m. every Sunday morning throughout the summer. Jack Armstrong, general manager of Schwyn theatres, believes this will create tremendous good will for the Portage Drive-In, where Otto Johnson is manager.

Russ Leddy, manager of the Orpheum theatre, Green Bay, Wisc., among others in that area who are boosting business with "Belles on Their Toes" as guaranteed entertainment, or your money back.

▼

Tom Martin, manager of the State theatre, Minneapolis, found a "natural" window tieup with a shop featuring model railroading equipment, as exploitation for "Denver and Rio Grande."

▼

MGM stuffed the ballot box by plastering the amusement pages with small ads for "Quo Vadis" on the opening day of circuit runs for the picture in Chicago, so wherever you looked, it was "Quo Vadis."

▼

Joe Somers, manager of Walter Reade's theatre in Kingston, N. Y., proved you can find anything in Jersey, when he located a covey of kangaroos at the private Catskill Game Farm, as exploitation for "Kangaroo."

Guns Make Promotion

Lou Cohen and Norm Levinson proved what other managers have also learned, that guns make promotion for such pictures as "Winchester 73" and "Carbine Williams"—especially in New England when half the population either makes or uses guns in some form as vocation or avocation. The campaign on "Carbine Williams" from Loew's Poli theatre, Hartford, is one of the most complete in our entries for the Quigley Awards in the second quarter. It starts off with 24-sheets and winds up with special newspaper publicity that only the carbine could obtain in Connecticut.

Actual prison revolts in the news gave authenticity to the plot of "Carbine-Williams"—wherein a veteran convict is given privilege to design and build the model of a famous weapon. Newspaper tear sheets show how avidly the press went after the tieup, and how it boosted business at the box office. The Hartford Times, which displays a headline poster on news stands every day in the English manner, gave "Carbine Williams" and the "cool Loew's Poli" equal billing, along with feature news of the day. News stands were devoted to the picture.

Even the dessert in nearby restaurants was inspired by the picture. Try a "striped brownie" designed after the pattern in James Stewart's prison suit, as seen on the screen.

Frank Ferguson, of the Bailey theatres, New Haven, went to town on promotion for a city-wide yo-yo contest with the sponsorship of Pepsi-Cola.

It Could Happen Anywhere!

Never under-estimate the power of the Lions Clubs. This happens to be the banquet tendered by the Lions to visiting Hollywood stars for the world premiere of "I Dream of Jeanie" in Pittsburgh. But it could easily be the similarly-sponsored world premiere of "Wait 'Til the Sun Shines, Nellie" in Hutchinson, Kansas, where the Lions International helped to put over the promotion for the picture. And it could happen to you or anywhere!

'Andalousie' In Montreal

A. P. Bahen, manager of the Odeon Champlain Theatre, Montreal, Que., sends a campaign on "Andalousie"—un super-film en couleurs, that seems to be top-bracket stuff as an entry for the Quigley Awards, in French or any other language. We have a liking for French Canada and we believe that Odeon does a fine job with French language films for the French audience across the border. At any rate, this is an impressive campaign with all the things that make a prize winner, if we understand correctly. This was a North American premiere and it looks important.

One thing we can understand, in the campaign book, and that is that the radio was free, the newspaper was free, and the taxi tieups were free. We can understand the words "no budget" in any language—so long as it's English. And 215 taxi cabs were on the street, plugging the picture, but we don't know just why. The picture is musical, romantic, exciting, that we're sure. "Le captivant recit d'un amour passionne."

Goldman Theatres Offer Managers Blank Checks

A variation in the ever-changing stimulus for sales effort is handed out by William Goldman Theatres to their Philadelphia managers in the form of "partnership checks" which pay off at the end of the Theatre Gross Drive, running from June 8th to September 6th. Check is legal, all right, and all the manager needs to do is to fill in his name and the amount of his winnings, and have it signed by two officers of the company, willing to cooperate.

Tieup for "Lydia Bailey"

Thousands of New Yorkers were made aware of "Haiti Day" on Wednesday, May 28, the opening day of 20th Century-Fox's "Lydia Bailey" at the Roxy Theatre, through an objective campaign worked out with the cooperation of the government of Haiti, the Mayor of New York, Pan-American Airways, Doubleday Book Shops and Travelways, Inc. A handsome folder was distributed through the Rockefeller Center area and ceremonies at City Hall accented the 24-hour program which was dedicated to the occasion by the Mayor's proclamation. An exhibit of Haitian paintings at the Hugo Gallery, a reception at the Roxy for the Haitian Ambassador, and a 9:30 P.M. preview of the picture, with Leon Destine and his company of Haitian dancers as a special stage attraction.

J. Boyle and M. Pysyk trailed the traveling representative of Lever Bros. to his lair, and took a tieup away from him to promote "Skirts Ahoy!" at Loew's Poli theatre, Norwich, Conn.

▼

Morris Rosenthal, manager of Loew's Poli theatre, New Haven, among those happy New England managers who can always cash in at the gun-works, with pictures like "Carbine Williams."

British Round Table

¶ L. R. Robbins, manager of the Granby, Reading, encloses sample of over-printed masks worn by his ushers as advance advertising for "Phantom of the Opera". His foreman in "phantom" costume toured the town during Saturday shopping period and greeted patrons in the lobby during peak hours. . . . The feature of G. S. Ramsden's campaign to exploit "Show Boat" was the use of a cabin cruiser, which went up and down the coast for about twenty miles each way with flying banners advertising the playdate of the picture at the Regal, Kirkcaldy, North Scotland. . . . G. M. Medley, manager of the Gaumont theatre, Redditch, sends us snapshots and details of many good stunts, but his advance exploitation for "Anne of the Indies" was something beyond the call of duty—a man on a rope ladder in true pirate costume high above the heads of the audience telling about the picture in seaman's language. His identity must remain a secret as "a manager's dignity should not be compromised by appearing in stunts" . . . D. Francis, manager of the Gaumont, Finchley, sends us details of a well-rounded campaign on "Five Fingers". He had cafe menus signwritten "For theatre fare see other side". . . . S. E. Pascoe Williams played "Invitation" and "Just This Once" together at the Ritz cinema, Woking, and the two titles suggested many good merchant tieups, among them the timely "Invitation" to brides from a florist to choose a beautiful bouquet for this "Just This Once" occasion. . . . S. V. Murdoch, manager of the Corona theatre in Great Crosby, had a man in exaggerated prison stripes roaming the streets with signs advertising his "Hunted" and "On the Loose" dual bill. . . . With street stunts prohibited in Edinburgh, Scotland, L. Lovell, manager of the Regal Theatre made good use of window displays and posters for advance exploitation of "Belle of New York".

▼

¶ J. W. Ellis, manager of the Odeon, Chester, using store displays of sombreros as timely advertising for "Viva Zapata!" . . . T. W. Lewis, relief manager of the Odeon cinema, Llandudno, reports the theatre record was broken by 10% when he played "The Card". Every possible site had been posted in advance to advertise this picture, some scenes from which had been taken in Llandudno. . . . Kenneth Wright, manager of the Casino Theatre, Liverpool, made the most of phone tieups for his showing of "Phone Call From a Stranger". . . . J. L. Smith, manager of the Palace Cinema in Arbroath, North Scotland, has been granted facilities to publish coming attractions over the speaker system at the local football grounds—result of inviting both teams of a charity football match to be guests of the theatre. . . . John Longbottom devised a balloon race for his showing of "The Greatest Show on Earth," at his Odeon, Middlesbrough cinema. The balloons were over-printed with film title, and the one going the farthest distance was the prize winner. The race was watched by plenty of adults, as well as children. G. J. Pain of the Gaumont, Glasgow, had his doorman and usherette dressed in true Apache costume for "Song of Paris". They distributed folders at the theatre entrance, department stores, snack bars and sports fields, arousing the curiosity of the crowds.

¶ George Bernard says he's delighted to learn he has won another citation and sends campaigns on "The Greatest Show on Earth" and "The Big Trees" for the second quarterly competition—and both worthy entries —from the Carlton Cinema, Norwich. . . . With a grant of only five pounds for exploitation on "Red Skies of Montana", H. Bedford, manager of the Gaumont Theatre, Derby, effected a tieup with the chief fire officer in connection with his recruiting campaign for the Auxiliary Fire Service and did a fine job of advertising the picture. . . . J. Kay, manager of the Odeon theatre, High Wycombe, using 48-sheets in a departure from the normal for "Viva Zapata!", in addition to shop window tieups and throwaways. . . . Dilwyn Hughes of the Regal Cinema, Chiltenham, arranging shop window displays of tropical flowers which had been grown under glass, as a hint of the Technicolor beauty of "Distant Drums". He returns his biographical record with the information that he joined show business from the police force. . . . Charles Smith, manager of the Regent theatre, Brighton, sends details of a home hobbies exhibition held in his theatre, proceeds for the benefit of a crippled children's hostel. He also encloses details of a publicity campaign ably worked out by his assistant, A. W. Bignell, on "Wings of Danger". We'll be happy to invite Mr. Bignell to membership in the Round Table. . . . D. Mackrell of the Ritz, Huddersfield, appropriately using a tape recorded "barker" for three peak hours each day of the week prior to playing "The Greatest Show on Earth." . . . Edward Dineen, assistant manager at the Elite cinema, Middlesborough, using two members of the staff in island costume who roamed around the main thoroughfares and bus stations at busy periods, the man carrying a guitar lettered on back with "Outcast of the Islands".

▼

¶ A. M. Carpenter, manager of the Odeon, Manchester, sends us a photo of the genuine raft with mast and sail which floated on the lake in a crowded amusement park during the week prior to his playing of "Saturday Island" with a girl and man in appropriate costume. . . . Harold Shampan, manager of the Gaumont theatre, Islington, sends us photos on his all-out campaigns on "The River" and "Five Fingers". . . John A. Dixon, manager of the Regal cinema, Chesterfield, invited local police officers and local dignitaries to a special preview of "Murder Inc.," which gained word-of-mouth advertising for the picture. . . . Mr. D. M. Campbell, manager of the Plaza cinema, Dundee, North Scotland, using a girl in leopard skin to put his patrons in the mood for "Prehistoric Women". . . . E. G. Riddiford sends us a copy of the 40th Anniversary News sheet, gotten up by him just prior to his transfer to his present position as manager of the Majestic cinema at Mitcham. . . . D. H. Western, assistant manager of the Regal, Torquay, arranged tieups with pressure cookers and other time savers in advance of playing "So Little Time". . . . E. D. Hainge, manager of the Odeon, Birmingham, succeeded in getting advance stills of "The Golden Girl" in the three main local papers and also used music store tieups for the picture.—*W. T.*

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP. *Phone* MA. 5D14
SPORTSERVICE BLDG. • BUFFALO, N. Y.

GET YOUR SPECIAL TRAILERS FROM FILMACK
FOR THE BEST QUALITY & QUICK SERVICE
You can always rely on Filmack to put 'reel' Showmanship appeal in your Special Trailers.
CHICAGO, 1327 S. Wabash - NEW YORK, 630 Ninth Av

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

LORNA DOONE: Barbara Hale, Richard Greene—Historical, Technicolor drama presenting an opportunity to compare politics of the two periods. Not too strong at the box office, but it will get by, LDIT rating: Fairly good. Played Wednesday, Thursday, May 28, 29.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing Mich.

MASK OF THE AVENGER: John Derek, Jody Lawrence—An adventure packed Technicolor picture based on the Monte Carlo theme. A high spot is the sword handling by Jody Lawrence with the villain Anthony Quinn. LDIT rating: Good. Played Friday, Saturday, May 30, 31.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SMUGGLER'S GOLD: Cameron Mitchell, Amanda Blake—A good adventure story for the second feature. Murder, smuggling and deep sea diving make up the picture. This is a fast moving story and should do well in its place. LDIT rating: Fair. Played Friday, Saturday, May 23, 24.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing Mich.

Lippert

SKY HIGH: Sid Melton, Mara Lynn—Spies and sabotage of the general run. Sid Melton turns in some good pantomime, and Mara Lynn took a turn at displaying her dancing skill. LDIT rating: Below average. Played Sunday, Monday, Tuesday, May 25, 26, 27.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Monogram

CAVALRY SCOUT: Rod Cameron, Audrey Long—Slow getting started, this Cinecolor western is better than average by far, and as it moves along develops a lot of action and presents a different cavalry and Indian story. Rod Cameron does a nice job in the picture. A natural for drive-ins' second feature for the weekend. We also want to compliment Monogram for getting a National Drive-In Week started. The mats they made available to all drive-ins were good, and they are apt to be complimented on their initiative. Orchids to Monogram for another first that is bound to carry plenty of good will for drive-ins all over the country. Played Friday, Saturday, May 30, 31.—Pearce, Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

YUKON MANHUNT: Kirby Grant, Margaret Field—Adventure story of the Canadian Mountie. O. K. for second feature. LDIT rating: Fair. Played Tuesday, Wednesday, Thursdays, May 20, 21, 22.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

ELEPHANT STAMPEDE: Johnny Sheffield, Donna Martell—One of the Bamba series designed primarily for the kiddies and those who like a setting of Africa and plenty of wild animals. O. K. as a second feature, particularly if you cater to the kiddies. Be careful, if you also welcome dogs to your theatre, that the animal noises don't set off an area full of barking dogs. At our family drive-in theatre we advertise: "If there is room in your car, 'Fido' is always welcome here at the Lansing Drive-In." In fact, we present a large size dog biscuit free to every car containing a dog. It's a daily feature here and works well except on extremely noisy animal pictures when we have to watch our step. Guess maybe we had better try one of Metro's "Lassie" series, humm? LDIT rating: Fair. Played Sunday, Monday, May 18, 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing Mich.

FLIGHT TO MARS: Marguerite Chapman, Cameron Mitchell—A good picture for the fantastic fans or Buck Rogers enthusiasts. Did average business in this small town. Played Wednesday, Thursday, May 28, 29.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Metro-Goldwyn-Mayer

BANNERLINE: Keefe Brasselle, Sally Forrest—A nice picture for a double bill. It brought out some good laughs and was enjoyed by everybody. Did average business in this small town. Played Wednesday, Thursday, June 4, 5.—Tom Poulos, Paonia Theatre, Paonia, Colo.

ITS A BIG COUNTRY: All Star Cast—A good good picture which held up well by itself. Was liked here. Did a little over average business in this small town. Played Friday, Saturday, May 30, 31.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SINGIN' IN THE RAIN: Gene Kelly, Debbie Reynolds—A very good musical in color with fine performances turned in by Gene Kelly, Donald O'Connor and Debbie Reynolds. This tune and dance movie entertains throughout, but didn't do the business we expected. The dance and production numbers were very well done. LDIT rating: Very good. Played Sunday, Monday, May 18, 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel—The women held up well in this picture. It is different and was well liked here. We did a little better than average. We didn't see one wild animal or bird of any kind and the men's beards didn't grow any longer from the time they started until they got to California six months later. Played Sunday, Monday, Tuesday, June 1, 2, 3.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Paramount

DENVER AND RIO GRANDE: Edmond O'Brien, Sterling Hayden—Filmed right at our back door, naturally the people for miles around wanted to see this picture—and they did. We had a full house two straight nights and good crowds the rest of the time. It is a good picture, well acted and well made, with the picturesque Colorado Rockies in Technicolor. Did good business in this small town. Played Sunday, Monday, Tuesday, May 25, 26, 27.—Tom Poulos, Paonia Theatre, Paonia, Colo.

RKO-Radio

SNOW WHITE AND THE SEVEN DWARFS: Disney Feature—Walt Disney's first and best will still do business, but nothing like its original run. We gave them cartoons too and made it a regular kiddie show, with fairly good results. LDIT rating: Good. Played Tuesday, Wednesay, Thursday, June 3, 4, 5.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Republic

BUCKAROO SHERIFF OF TEXAS: Michael Chapin, Eileen Janssen—The first "junior western" we have played here. The youngsters really turned out for it. We received many favorable comments on it from all age groups that attended. While business was far below our Saturday night running average, it was up nearly a third over the two previous Saturday night shows. Played Saturday, June 7.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

FIGHTING COAST GUARD: Forrest Tucker, Ella Raines—This military picture of the Coast Guard has plenty of action but it is not up to par with other superior Republic war pictures. The lady customers enjoyed the picture very much from the romantic angle but to the men the interest faded away, save for the actual war shots. Average business. Played Sunday, May 18.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

HONEY CHILE: Judy Canova, Eddie Foy, Jr.—Did better than average on this one. Booked double with Rex Allen's "Colorado Sundown." Small town and country patronage still hurt by last year's two floods. Played Friday, Saturday, May 30, 31.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—A big picture, but the first part of it did not have the spectacular parts we expected. Ran this one at regular prices at only fair business. Small town and country patronage still hurt by last year's two floods. Played Sunday, Monday, Tuesday, May 25, 26, 27.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

United Artists

AFRICAN QUEEN: Humphrey Bogart, Katharine Hepburn—Excellent! Beautiful Technicolor background filmed in Africa—very realistic suspense filled picture with excellent acting turned in by Humphrey Bogart and Kathy Hepburn. We can readily see why Bogart copped an Academy Award for his performance in this picture. Bogart and Hepburn are the only ones to appear throughout most of the picture, but, man oh man, they really do a terrific job of acting. Have no fears about business on this one. It warrants preferred and even extended playing time and should do well wherever it plays. Don't hesitate to give this one your personal endorsement. LDIT rating: Excellent. Played Sunday, Monday, Tuesday, May 25, 26, 27.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Universal

BEND OF THE RIVER: James Stewart, Arthur Kennedy—Wonderful for the drive-ins. King-size western with Jimmie Stewart too. Plenty of action, excellent drama, eye-filling color. It's got everything a western should have and then some. Production, acting and direction are by the same group who gave us "Winchester 73." This historical novel of the trail blazers and their women with an Oregon background should do well at the box office. LDIT rating: Very good. Played Sunday, Monday, June 1, 2.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing Mich.

FINDER'S KEEPERS: Tom Ewell, Julie Adams—Rather weak comedy that started out pretty good but failed to keep up the pace. A pleasant surprise was the acting ability of "Dusty" Henley, the child star of the movie, who by being just plain natural, turned in a fine piece of work. LDIT rating: Fair. Played Sunday, Monday, June 1, 2.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

FRANCIS GOES TO THE RACES: Donald O'Connor, Piper Laurie—Here is an excellent movie—I

(Continued on opposite page)

(*Continued from opposite page*)

just think it takes the "blue ribbon award" for hilarious comedy at our theatre. Business about 35% above former Wednesday running average. Played Wednesday, June 4.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

IN THE NAVY: Bud Abbott, Lou Costello. Played this one only one day and should have played two days even though it is an old one. It is not the best Abbott & Costello picture, but they sure draw at the box office here. Played Tuesday, May 27.—Howard Lanier, Center Theatre, Huntsville, Alabama.

LADY PAYS OFF, THE: Linda Darnell, Stephen McNally—A very good midweek picture. Will go on a double bill. Liked by all who saw it. Played Thursday, Friday, May 29, 30.—James Hardy, Shoals Theatre, Shoals, Indiana.

WEEKEND WITH FATHER: Van Heflin, Patricia Neal—A good comedy picture for the entire family. Played Sunday, Monday.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

Warner Bros.

COME FILL THE CUP: James Cagney, Phyllis Thaxter—James Cagney turns in a wonderful job of acting as the ex-alcoholic in this picture. With a theme of alcoholism, the story moves fairly swiftly and has plenty of human interest. LDIT rating: Good. Played Tuesday, Wednesday, Thursday, May 20, 21, 22.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

RETREAT, HELL! Frank Lovejoy, Anita Louise—A story of the Marines in Korea. Excellent performances are turned in by Richard Carlson and Frank Lovejoy. Technically good, and many realistic scenes appear throughout the picture. Should do well, and there is a natural opportunity to tie in with your local Marine recruiting office. LDIT rating: Good. Played Friday, Saturday, May 23, 24.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing Mich.

Shorts

Columbia

BABY SITTER JITTERS: Three Stooges—Story very good, print quality average, audience reaction excellent.—Myron E. Klduge, Rainbow Theatre, Platte Center, Nebraska.

Metro-Goldwyn-Mayer

BANDAGE BAIT: Pete Smith Specialty—General audience comments without exception "excellent.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

DROOPY'S DOUBLE TROUBLE: Story good, print quality good, audience reaction average.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Monogram

MUSH AND MILK: Little Rascals—These series are getting better all the time. Laughs are aplenty. All small towns should play them by all means.—James Hardy, Shoals Theatre, Shoals, Indiana.

Universal International

ADVENTURES OF TOM THUMB: Walter Lantz Color—Story fair, color poor, audience reaction below average.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Universal

JUNGLE JIVE: Lantz Technicolor Cartune—General audience comments "poor" to "medium."—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Warner Bros.

LAND OF THE TREMBLING EARTH: Special—Eighteen minutes of a thrill packed hunt and trip through the Okefenokee Swamp in Florida. It's in Technicolor and very good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Serial

Columbia

ROAR OF THE IRON HORSE: General audience comments "very good" to "excellent."—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

To Book in New Haven

Booking for the 10 Massachusetts theatres of B & Q Associates will be handled through the new Haven office starting in mid-June.

Short Product in First Run Houses

NEW YORK—Week of June 16

ASTOR: Story of Time..........***S. C. Goetz***
Fantastique....................***S. C. Goetz***
Feature: Outcast of the Islands............Lopert

CAPITOL: One Cab's Family..........***MGM***
Jasper National Park................***MGM***
Feature: Pat and Mike....................MGM

CRITERION: Listen, Judge.........***Columbia***
Feature: Red Planet Mars..........United Artists

GLOBE: Man Killer............***Warner Bros.***
Baby Bottleneck..............***Warner Bros.***
Feature: Carson City..............Warner Bros.

MAYFAIR: Socka-doodle Do....***Warner Bros.***
Murder in A-Flat.....................***RKO***
Feature: The Fighter..............United Artists

PARAMOUNT: Law and Audrey...***Paramount***
Two to the Rescue....................***RKO***
Feature: Clash by Night...................RKO

ROXY: Seaside Adventure.........***20th-Fox***
Greece..........................***Republic***
Feature: Diplomatic Courier...........20th-Fox

CHICAGO—Week of June 16

ESQUIRE: Dance of the Hands......***Souvaine***
Feature: Outcast of the Islands...........Lopert

ROOSEVELT: Land of Everyday Miracles
Warner Bros.
Feature: The San Francisco Story...Warner Bros.
Feature: Loan Shark....................Lippert

STATE LAKE: Billy Mouse Akwakade
20th-Fox
Feature: Lydia Bailey..................20th-Fox
Feature: The First Time................Columbia

SURF: Arctic Whale Hunt
British Information Service
Feature: Never Take No for an Answer...Souvaine

UNITED ARTISTS: Feminine Rhythm..***Columbia***
Feature: I Dream of Jeanie..............Republic
Feature: A Lady Possessed...............Republic

ZIEGFELD: Spunky Skunky........***Paramount***
Feature: Anything Can Happen.......Paramount

Walter Reade Managers Compete for Prizes

Seven managers from six different communities were among the winners of the "Manager of the Month" competition conducted by Walter Reade Theatres in February, March and April, Walter Reade, Jr., circuit president, announced this week. Competing for the awards, which carry with them cash prizes, were managers of all 40 of the Walter Reade theatres. First place in February went to Frank Sinatra, manager of the Strand in Perth Amboy. No regular awards were given in March, but a special prize was presented A. J. Benya of the Savoy theatre, Asbury Park, for his work with fraternal organizations in his community. In April, Harry Burke of the Community theatre, Saratoga, won first place for work done on the "Curtain at 8:40" art film series. In addition, in both February and April second place and special mention prizes were awarded.

N. Y. Educators Praise Film Industry Tieup

The Organization of the Motion Picture Industry of New York has been applauded in the Teachers' Guild *Bulletin* and by a letter of appreciation from Jacob Greenberg, associate superintendent of the New York Board of Education, for its series of lectures by industry personalities. These personalities, such as Jesse Lasky, Fred Schwartz, John Beal, Augustus Goetz, Charles Palmer and Alex North, spoke at the High School of Performing Arts. The lectures were termed a course, and titled "The Motion Picture, an Educational Potential in the School and Community."

TOA Announces Details of Convention Trade Show

All booth sales for the annual Theatre Owners of America convention and trade show September 14-18 at the Shoreham Hotel in Washington will be handled by Howard L. Bryant, TOA's service coordinator, it was announced this week by A. Julian Brylawski, convention chairman. It was also announced that Charles E. Lewis, assistant chairman of the 1951 convention, would be TOA's trade show adviser. Mr. Bryant said 40 booths already had been sold and the remaining 65 available booths are expected to be contracted for within the next four to six weeks.

Theatre Executives See Increase in Attendance

Three exhibitor executives, who met with some 50 theatre operators May 30 at Springfield, Mass., agreed that the summer and fall would see an increase in theatre attendance. The three speakers were Wilbur Snaper, president of national Allied; Norman Glassman of Lowell, Mass., president of Independent Exhibitors, Inc., and Ray Feeley, executive secretary of the New England affiliate of Allied. The occasion was a day-long regional meeting of northern Connecticut and western Massachusetts theatre men at the Hotel Sheraton. The prophesy of better business was based on the fact that films of greater entertainment value will be distributed; no rise in admissions is anticipated, and the novelty of television is wearing off.

14 Major Awards Go To "Greatest Show"

Despite its limited number of pre-releases, Cecil B. DeMille's "The Greatest Show on Earth" has already received 14 major awards including plaques and citations from leading magazines, civic, religious, theatre and commercial organizations, as well as honors from foreign groups. Among those who have honored the film are the Southern California Motion Picture Council, Picture of Month, Seventeen Magazine, Christian Herald, Consolidated Freightways, Advertising Club of Los Angeles, Foreign Press Association, and many others.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 109 *attractions,* 4,818 *playdates.*

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	–	–	3	7	15
†About Face (WB)	–	–	2	3	1
African Queen, The (UA)	33	17	8	8	–
Aladdin and His Lamp (Mono.)	–	–	3	2	2
Another Man's Poison (UA)	–	5	4	6	27
Anything Can Happen (Para.)	–	2	3	–	6
At Sword's Point (RKO)	–	8	13	10	8
Battle at Apache Pass (Univ.)	–	15	26	11	4
Belles on Their Toes (20th-Fox)	2	14	12	3	3
Belle of New York (MGM)	–	4	11	27	10
Bend of the River (Univ.)	24	51	33	4	–
Big Trees, The (WB)	–	3	18	22	3
Boots Malone (Col.)	–	–	3	13	15
Brave Warrior (Col.)	–	–	2	4	–
Bright Victory (Univ.)	–	5	13	27	18
Bronco Buster (Univ.)	–	–	–	2	6
Bugles in the Afternoon (WB)	–	2	25	25	10
Callaway Went Thataway (MGM)	2	10	35	29	11
Captive City (UA)	–	–	2	1	3
Carbine Williams (MGM)	5	11	6	6	–
Cimarron Kid, The (Univ.)	–	27	29	16	1
Deadline U.S.A. (20th-Fox)	–	1	8	6	4
Death of a Salesman (Col.)	–	–	10	5	17
Decision Before Dawn (20th-Fox)	–	1	31	42	6
Distant Drums (WB)	30	48	35	10	4
Double Dynamite (RKO)	–	–	7	40	13
Elopement (20th-Fox)	–	14	22	32	13
Finders Keepers (Univ.)	–	–	2	1	3
First Time, The (Col.)	–	2	7	7	3
Five Fingers (20th-Fox)	–	2	11	6	26
Fixed Bayonets (20th-Fox)	1	7	38	26	19
Flame of Araby (Univ.)	–	13	23	27	6
Flaming Feather (Para.)	–	1	14	12	5
Flesh and Fury (Univ.)	–	–	1	5	2
For Men Only (Lippert)	–	2	7	3	8
Fort Osage (Mono.)	–	7	11	2	–
Girl in Every Port, A (RKO)	–	2	15	15	7
Girl in White, The (MGM)	–	–	5	2	2
Greatest Show on Earth, The (Para.)	11	–	–	–	1
Green Glove, The (UA)	2	–	4	1	1
Here Comes the Nelsons (Univ.)	1	8	7	12	4
Hong Kong (Para.)	–	2	32	24	8
Hoodlum Empire (Rep.)	–	–	1	1	9
I'll Never Forget You (20th-Fox)	–	–	15	15	10
I'll See You in My Dreams (WB)	11	27	64	24	3
Indian Uprising (Col.)	–	–	6	11	1
Invitation, The (MGM)	–	3	20	24	9
I Want You (RKO)	–	5	32	24	10
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	4	10	14	8	7
Japanese War Bride (20th-Fox)	1	10	27	12	1
Just This Once (MGM)	–	–	10	17	4
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	3	11	27	18
Lion and the Horse, The (WB)	–	1	6	5	7
Lone Star (MGM)	8	40	52	13	3
Love Is Better Than Ever (MGM)	–	–	6	13	12
Ma and Pa Kettle at the Fair (Univ.)	33	37	6	4	4
Macao (RKO)	–	2	5	4	2
Man in the Saddle (Col.)	4	22	36	10	5
Mara Maru (WB)	–	–	5	6	1
Marrying Kind, The (Col.)	–	6	8	8	2
Meet Danny Wilson (Univ.)	–	–	3	17	14
Model and the Marriage Broker, The (20th-Fox)	–	3	16	35	13
Mutiny (UA)	–	–	6	2	6
My Favorite Spy (Para.)	8	20	50	22	–
My Six Convicts (Col.)	–	4	3	2	1
My Son John (Para.)	–	–	3	6	12
Okinawa (Col.)	–	–	4	–	2
Oklahoma Annie (Rep.)	–	1	–	4	–
On Dangerous Ground (RKO)	–	–	5	13	3
Pandora and the Flying Dutchman (MGM)	–	11	26	12	4
Phone Call From a Stranger (20th-Fox)	–	7	22	35	29
Pride of St. Louis (20th-Fox)	6	14	41	12	2
Quo Vadis (MGM)	14	24	1	4	–
Rancho Notorious (RKO)	–	–	3	12	4
Red Ball Express (Univ.)	–	2	3	–	–
Red Mountain (Para.)	2	4	6	2	–
Red Skies of Montana (20th-Fox)	–	3	10	51	8
Retreat, Hell! (WB)	2	22	29	9	9
Return of the Texan (20th-Fox)	–	2	13	8	8
River, The (UA)	–	3	4	–	1
Rodea (Mono.)	–	–	1	1	3
Room for One More (WB)	10	38	33	25	3
Sailor Beware (Para.)	57	26	11	–	–
San Francisco Story (WB)	–	–	3	3	–
Scandal Sheet (formerly The Dark Page (Col.)	–	–	–	5	4
Sellout, The (MGM)	–	1	1	8	4
*Silver City (Para.)	–	6	51	34	4
Singin' in the Rain (MGM)	14	21	20	6	1
Skirts Ahoy (MGM)	1	6	1	1	–
Sniper, The (Col.)	–	–	1	3	–
Snow White and the Seven Dwarfs (RKO) (Reissue)	–	15	13	4	1
Something to Live For (Para.)	–	–	1	8	5
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	–	4	22	14	2
Streetcar Named Desire, A (WB)	17	16	19	10	10
Ten Tall Men (Col.)	1	45	37	16	2
This Woman Is Dangerous (WB)	–	1	9	17	19
Treasure of Lost Canyon (Univ.)	–	–	13	–	6
Viva Zapata! (20th-Fox)	1	6	11	30	54
Wait Till the Sun Shines, Nellie (20th-Fox)	1	6	5	8	4
Weekend With Father (Univ.)	–	11	28	26	8
Westward the Women (MGM)	24	79	17	2	1
When in Rome (MGM)	–	–	–	1	5
*Wild Blue Yonder (Rep.)	9	16	26	13	2
Wild North, The (MGM)	–	8	18	18	5
With a Song in My Heart (20th-Fox)	13	57	13	–	–
†Young Man With Ideas (MGM)	–	–	3	2	2

Entertainment
For The
E
Fam

OPERATION: BOX OFFICE

"Let's take the children—catch an early show . . ."

▶ Going to the movies is part of our way of life—as American as apple pie. It is a custom observed by the family whenever and wherever good movies can be seen. For good movies are the best family entertainment investment every week of the year.

▶ Eastman Technical Service for Motion Picture Film is available at strategic points. For further details, address: Motion Picture Film Department, Eastman Kodak Company, Rochester 4, N. Y.; East Coast Division, 342 Madison Avenue, New York 17, N. Y.; Midwest Division, 137 North Wabash Avenue, Chicago 2, Illinois; West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, California.

A Personal Letter - from Wilbur Snaper President

ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS

Mr. Herman Robbins
National Screen Service Corp.
1600 Broadway
New York, New York

Dear Herman:

I have been reading with great interest the reports on the anti-trust suit brought against National Screen Service by the Department of Justice. This action by the Department of Justice, I personally believe, will be beneficial to no one in the long run.

I am writing purely as an exhibitor and business man with the thought that perhaps the Department will reconsider its actions. My appraisal of National Screen is as follows: the company has never, to the best of my knowledge, abused its position in the business. I also believe that it services the exhibitors at fair rentals and, in general, serves the industry with efficiency at all times.

Naturally, there have been incidents that have come to my attention but, in most every case, we have straightened the matter out. As to specific costs to the exhibitor, there are, in the course of business, certain minor frictions that will always arise, but on the whole the exhibitors of the country, I believe, have complete confidence in National Screen Service.

Frankly, I can see no benefit arising from this action for either the public or the people within our industry. I regret that, at this time, when the industry, as a whole, is struggling to maintain its equilibrium, further legal problems will complicate the general outlook.

I sincerely hope the Department of Justice will examine the situation closely and keep National Screen as an entity through discussions rather than through the courts.

If I can be of service, please call upon me.

Sincerely,

Will

Wilbur Snaper

WS:SF

JUNE 28, 1952

MOTION PICTURE HERALD

Eidophor, Sugar Ray, And FCC Put Theatre Television in Business

COMPO Tackles Tax As Number One Job

REVIEWS *(In Product Digest)*: WE'RE NOT MARRIED, WASHINGTON STORY, WHERE'S CHARLEY? SALLY AND SAINT ANNE, ISLAND RESCUE, HOLIDAY FOR SINNERS, BAL TABARIN, CRIPPLE CREEK, ROUGH TOUGH WEST

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

"HOW BIG IS

"SEEING IS BELIEVING" PREDICTION!

When theatre men representing 10,000 houses selected "IVANHOE" as the No. 1 attraction at M-G-M's "Seeing Is Believing" meeting, the news spread like wild-fire through the industry.

The trade press has unanimously acclaimed "IVANHOE". The reviews predict a goldmine.

The good judgment of exhibitors and trade press has been richly confirmed, as you will see on the opposite page.

M-G-M presents Sir Walter Scott's Famed Novel "IVANHOE" · starring
ROBERT TAYLOR · ELIZABETH TAYLOR · JOAN FONTAINE
GEORGE SANDERS · EMLYN WILLIAMS · Color by Technicolor
Screen Play by Noel Langley · Adaptation by AEneas MacKenzie
Directed by Richard Thorpe · Produced by Pandro S. Berman

IVANHOE’?”

WORLD PREMIERE
CONFIRMATION!

“IVANHOE” has SMASHED A 23-YEAR RECORD in its London World Premiere and that’s BIG in any language anywhere! Money talks whether it’s in yen, pounds or dollars.

While it was expected to be a natural draw there, it takes a picture with big muscles to SMASH A 23-YEAR RECORD.

This is electrifying news for M-G-M, which poured a fortune into “IVANHOE”. It is added reason for all exhibitors to attend one of the 92 Theatre Trade Shows. See for yourself the stature, the thrill, the Technicolor beauty of this Giant Film of our Generation.

More and more you’ll hear this:

“NEVER A SHOW LIKE ‘IVANHOE’!”

The big winner in all openings to date!

DORIS DAY
RONALD REAGAN

in... AND AS

The Winning Team

ALSO STARRING

FRANK LOVEJOY

WITH
EVE MILLER · JAMES MILLICAN · RUSTY TAMBLYN · HUGH SANDERS
GORDON JONES · FRANK FERGUSON · WALTER BALDWIN · DOROTHY ADAMS
SCREEN PLAY BY TED SHERDEMAN AND SEELEG LESTER & MERWIN GERARD
PRODUCED BY BRYAN FOY DIRECTED BY LEWIS SEILER

IN JULY
JUST MARRIED
JUST MARRIED

Oklahoma leads off July 10–then L.A., Philly and key points everywhere!

THE STORY OF WILL ROGERS

COLOR BY
Technicolor

STARRING
WILL ROGERS, JR. as His Father AND **JANE WYMAN** as Mrs. Will Rogers

WITH
CARL BENTON REID · EVE MILLER · JAMES GLEASON · SLIM PICKENS · NOAH BEERY, JR. · MARY WICKES
STEVE BRODIE · PINKY TOMLIN AND **EDDIE CANTOR** AS HIMSELF
SCREEN PLAY BY FRANK DAVIS AND STANLEY ROBERTS
BASED ON THE SATURDAY EVENING POST STORY "UNCLE CLEM'S BOY" BY MRS. WILL ROGERS
Original Music By Victor Young
PRODUCED BY ROBERT ARTHUR
DIRECTED BY MICHAEL CURTIZ

OUR WILL
ROGERS FOR PRESIDENT
ILLINOIS
ZIEGFELD FOLLIES

BEN KALMENSON DRIVE
WB
JUNE 1-SEPT. 27

Nation-wide beginning July 4!
New York Paramount July 9!

She's Working Her Way Through College

COLOR BY
Technicolor

STARRING
VIRGINIA **MAYO** · RONALD **REAGAN** · GENE **NELSON**

DON DeFORE · PHYLLIS THAXTER · PATRICE WYMORE

WITH ROLAND WINTERS · RAYMOND GREENLEAF · GINGER CROWLEY
NORMAN BARTOLD · THE BLACKBURN TWINS SCREEN PLAY BY PETER MILNE

PRODUCED BY WILLIAM JACOBS DIRECTED BY BRUCE HUMBERSTONE

Musical Numbers Staged and Directed by Le Roy Prinz · Musical Direction by Ray Heindorf

WARNER BROS!

Now starting special pre-release
premiere at Radio City Music Hall!

RAY BOLGER

where's Charley?

COLOR BY
Technicolor

WITH
ALLYN McLERIE SCREEN PLAY BY JOHN MONKS, Jr.

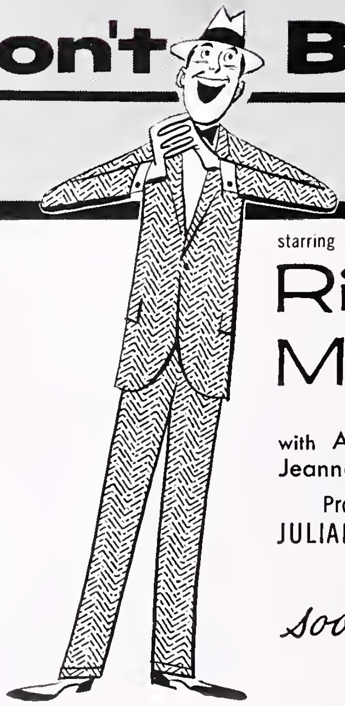
DIRECTED BY DAVID BUTLER

Dance and Production Numbers
Staged by Michael Kidd

the door opens on the most exciting personality in America today ...most publicized ...most provocative

the face of a New star...
the face of Marilyn Monroe...

in..... **Don't Bother to Knock**



starring

Richard Widmark
Marilyn Monroe

with Anne Bancroft · Donna Corcoran
Jeanne Cagney · Lurene Tuttle

Produced by JULIAN BLAUSTEIN · Directed by ROY BAKER · Screen Play by DANIEL TARADASH

soon from 20th Century-Fox...

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 13

June 28, 1952

COMPO vs. The Tax

ONE of the most successful of the various attempts at unified industry action in the motion picture business was COMPO's first tax campaign two years ago for the elimination of the twenty per cent Federal tax on admissions. It is possible—even likely—that COMPO's second tax campaign, now underway, will achieve an even greater harmonious action. Barring adverse news on the international front, the campaign also should accomplish its purpose by winning relief from the unfair, discriminatory taxation.

Although COMPO drifted for months without executive leadership, the new triumvirate—Messrs. Trueman Rembusch, Sam Pinanski and Al Lichtman—has lost no time in starting the tax fight. The tax committee chairmen, Col. H. A. Cole and Mr. Pat McGee, are now at work on details of the campaign. COMPO's leadership has promised them complete cooperation in carrying out the work and has pledged to raise all the funds necessary.

Shortly the call will be received by every exhibitor to contribute to COMPO's tax repeal fund. Many times each year theatre owners are asked to give to worthy causes. On this occasion there will be an opportunity of contributing to something that is very much in the interest of exhibition. In fact COMPO leaders estimate that the Federal tax stands between profit and loss in the operation of thousands of theatres—big and little—in all parts of the country.

Up to now there has been too much said for publication about either passing on some or all of any tax cut to the public or none of it. So far as the industry as a whole is concerned, the tax committee has decided that there will be no unified pledge of passing on any cut to the patrons. Each exhibitor will have to decide for himself in the light of circumstances in his community what action, if any, he wishes to take.

In any case consideration of the point is somewhat premature—at least regarding public announcements. No patron must get the idea that the industry is trying to "raid the U. S. Treasury and pocket some tax money." Good public relations require that the patrons be friendly to the industry's campaign or at the least be neutral. Any patron hostility would quickly find its way to Congress on which the responsibility for a decision rests.

There is a place for everyone in the front lines during the fight of COMPO vs. The Tax.

■ ■ ■

Free Competition

EXHIBITORS throughout the country should watch with interest future court developments in the Urbana, Ohio, case in which Judge David S. Porter of the Common Pleas Court ruled recently that a newspaper could refuse to accept advertising from a theatre at its discretion. The particular case grew out of the refusal of the Urbana *Daily Citizen* to run ads of the Skyhigh Drive-in. The plaintiff asserted that its advertising was turned down because the newspaper felt that the interests of other theatres would be hurt if the copy were accepted. The court held that, "A newspaper is not a business affected with the public interest in a manner similar to a utility organization." While that is indeed true it is to be doubted that a newspaper or any publication is acting prudently and wisely in rejecting advertising merely on the grounds that it might injure the business of other companies. There is no question that a publication has the right—and the duty—to reject copy that is offensive, indecent or not in keeping with mechanical or other requirements applied impartially to all advertisers. Competition can cause many heartaches but the American system is based on free enterprise. To deny the access of a competitor to an advertising medium such as a newspaper is hardly an action to build good public relations. It is unseemly for the exhibitors within an area to become embroiled in such a dispute.

■ ■ ■

Films and the Flag

ANOTHER manifestation of the power of motion pictures to influence trade is the distribution of a leaflet entitled "Selling Through the Screen—The Overseas Distribution and Exhibition of British Trade Promotion Films" by the central Information Office of the British Government's Board of Trade. In clear terms British makers of films are told "How the Government Overseas Information Services can help . . . the help is yours for the asking and will cost you nothing." The British Government services lend all possible help even to distribution of "prestige films" and "technical advertising films." Regarding "direct advertising films" the British Government gives only advice.

■ ■ ■

¶ Messrs. Bing Crosby and Bob Hope are to be complimented on their willingness to do the Telethon June 21-22 for the purpose of raising funds to send U. S. athletes to the Olympics this Summer. The impact of the show is measured by the fact that over a million dollars was received in cash and pledges. Undoubtedly added interest was created since it marked Bing's debut as a TV performer. However, someone should have reminded both Bing and Bob that the selection of the day of the week—Saturday—and the starting time, 7 P.M. Pacific Coast time, were certain to be a serious blow to the theatre business out of which Crosby and Hope have profited handsomely. A good Saturday evening makes the difference between profit and loss for the whole week in thousands of theatres.

■ ■ ■

¶ Exhibitor groups that have been criticizing the use of the newsreel to help publicize forthcoming attractions by the inclusion of scenes of premieres might ponder the fact that such events are news in the entertainment world. The public wants to see screen celebrities in off-stage activities. Furthermore, any reasonable device the industry can use to heighten interest in outstanding attractions is sound exploitation policy.

Letters to the Herald

"TIMELY AND APPROPRIATE"

To Martin Quigley:

I have just read your editorial entitled "Art and Business"* [Motion Picture Herald, *June 14;* Motion Picture Daily, *June 13*]. *In the more than twenty-five years that I have been connected with the motion picture industry I have never read a more timely and appropriate comment. I congratulate you for the mature judgment which prompted this article and I certainly hope that the powers-that-be read it, re-read it, absorb its contents and then put the thought contained therein into practical use.*—ALBERT M. COHEN, *Cohen and Cohen, Attorneys, Philadelphia.

Keeps Patrons Home

To the Editor:

My reaction to the effect of TV had been that it induces patrons to stay home during weekdays. All areas in which we operate that have TV competition, still do a fairly satisfactory gross on weekends. However, the midweek days are below depression grosses. The fairly satisfactory gross is predicated on the fact that you have an attraction that people want to see. The greatest menace of TV that I can see is the "C" pictures that we formerly charged admissions for and the future existence of theatres is going to be determined by the producer.

If they release any quantity of product to TV then the impact is going to be greater than it is today.

The minute TV secures an adequate supply of full-length pictures it will have reached the point where theatres are going to be affected to even a greater extent than they are today. Somehow, producers and distributors must be made to realize that, in giving feature productions to TV, they are only digging their own graves as well as ours.—*SAMUEL J. SWITOW, M. Switow & Sons Enterprises, Inc., Louisville, Ky.*

Theatre TV

To the Editor:

As home television is highly competitive to theatres, so will motion picture theatre TV for circuit first-run situations be competitive to the rank and file competitive theatres. Equipment and installation is so exhorbitant that, even if the cost is subsequently halved, the average exhibitor will still find it above his means; thus his TV competition will also come from within his own industry.—*FRED L. LEVI, Booker T Theatres, Raleigh, N. C.*

Develop New Supply

To the Editor:

It is our opinion that in latter years the industry has failed to develop properly an increasing supply of new stars, and we believe all phases of the industry should work toward this end. It used to be that a promising youngster would be placed in pictures with established players and bit by bit work himself up to stardom in this manner. It now seems to be the practice to try and star such now talent in his or her first picture without his former buildup to the public, and, as a rule, it does not take. We strongly feel the first procedure is the best way, and we hope the film companies will resort again to this buildup, even though it may take longer. In the long run, however, everyone, including the new star, would be better off.—*Virginia Exhibitor.*

Spot TV Use

To the Editor:

The only thing I'd have to do with TV would be on-the-spot pictures and interviews in front of a theatre when it's crowded, getting comments and opinions on the picture. When the first show is out would be the best time, with the lineup for the second show in the background and a flash of the front and marquee, etc.—*FRANK L. FITZPATRICK, Clinton Theatre, Clinton, Mich.*

Split Income

To the Editor:

If the film companies are going to release their product to TV then the theatres will have to pay a much smaller percentage for film to stay in business. It will only split the income the film companies will receive by reducing the income from theatres and increasing their incomes from TV.—*G. D. CARPENTER, Colonial Theatres, Inc., Valdece, N. C.*

Subsequents

To the Editor:

Ours is a subsequent run situation with middle-class patronage who probably do not own too many TV sets; thus the impact is less noticeable. This locality at present uses kinescope only, except local studio telecasts. Added channels are anticipated by mid-summer which may change the general situation.—*M. LOEWENSTEIN, Majestic Theatre, Oklahoma City, Okla.*

Industry at Fault

To the Editor:

The industry has been sadly at fault in its failure to develop an ever-increasing number of faces and new stars, and the entire industry—production, exhibition, distribution and the stars themselves—should work hand-in-hand in this development. In the old days, new faces and stars were developed through the use of these new players in small parts at first in quality pictures, surrounded by established stars. Gradually their parts were built up for these new youngsters until they became stars in their own right. It seems to be the tendency now to pick out someone who may have talent and immediately star him or her in a picture without this old buildup. As a result, they do not make the grade.—*Virginia Exhibitor.*

Star Contests

To the Editor:

Contests from various localities to produce persons eligible for film tests would arouse interest in keeping movies in the public eye. Movie-going is a habit. Anything to stir up favorable interest in movies will redound to our benefit.—*Massachusetts Exhibitor.*

Use TV as Buildup

To the Editor:

Relative to new faces, there isn't any question in my mind but that more comprehensive use of TV screens should be made by members of the production departments to exploit new faces. Closer co-relation between producers and exhibitors is essential. In order to keep new faces before the public, we must utilize theatre lobbies, television screens in the homes, etc.—*New York Exhibitor.*

MOTION PICTURE HERALD

June 28, 1952

THEATRE TV starts to talk back to the home kind of TV Page 12

CROSBY, Hope, NBC, CBS, TV in one big living room package Page 12

FCC gives the green light to theatre television in color Page 12

20TH-FOX demonstrates its Eidophor system in New York Page 14

INDUSTRY seeks early date for theatre TV hearing by FCC Page 14

COMPO, under new leadership, launches all-out attack on tax Page 16

TERRY RAMSAYE Says—A column of commen on matters cinematic Page 18

MAJOR distributors asked to end competitive bidding system Page 18

DECCA Records purchases all of Rank stock in Universal Pictures Page 21

DISNEY lays $20,000,000 worth of faith on production line Page 24

WILL ROGERS Hospital executive group votes new financing Page 26

THEATRE TV is demonstrated by Arthur Rank in London theatre Page 28

COMMONS votes slight tax concessions to British exhibitors Page 28

NPA expected to lift curbs on copper and aluminum shortly Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 35

SERVICE DEPARTMENTS

Film Buyer's Rating Page 48

Hollywood Scene Page 34

In the Newsreels Page 32

Managers' Round Table Page 41

People in the News Page 39

Short Product at First Runs Page 47

What the Picture Did for Me Page 46

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1425

Short Subjects Page 1427

The Release Chart Page 1427

ON THE HORIZON

► In view of the industry's decision to make an all-out fight to repeal the admission tax next year, changes in the key House Ways and Means Committee and Senate Finance Committee will be of more than normal interest. Retiring from the House Committee are Chairman Doughton (D., N.C.) and Representatives Combs (D., Tex.) and Woodruff (R., Mich.), while Rep. Granger (D., Utah) is running for the Senate. In the Senate group, Senator Connally (D., Tex.) is retiring, while Senator Taft (R., O.) may be leaving for other pastures. Vacancies in those two important committees are usually filled by other legislative members from the same states.

► Michael Redstone, Boston area owner of drive-in theatres, continues to give the industry a good reputation with the people who sometimes eye it censoriously. For a second summer his theatres are available Sunday mornings for church services. Mr. Redstone throws in complete sound service and an altar. No charge. Last summer, services at his Neponset Drive-in, Dorchester, drew hundreds of cars, many of them from out-of-state.

UNIVERSAL DOUBLES HALF-YEAR PROFIT

Universal Pictures Company, Inc., and subsidiary companies report for the 26 weeks ended May 3, 1952, consolidated earnings of $1,220,440, after provision of $1,550,000 for estimated Federal income and excess profits taxes. This compares with consolidated earnings for the corresponding 26 weeks of the previous fiscal year of $608,565, after provision of $800,000 for estimated Federal taxes on income and after a provision of $200,000 for contingent liabilities. After deducting dividends on the preferred stock, consolidated earnings for the 26 weeks ended May 3, 1952 are equivalent to $1.14 per share on the 960,498 shares of common stock outstanding. For the corresponding period of the previous fiscal year, consolidated earnings were the equivalent of $.50 per share on the common stock.

► Don't expect any speedy relaxation of theatre construction controls, even when the steel strike ends. NPA officials fear the loss of production has been too great, and that recreational construction will have to wait until some of the loss has been made up.

► Not all the new TV applications will be in by July 1. That's just the date the FCC starts processing applications for certain cities. Exhibitors and others in cities which won't be reached until later will probably hold off filing applications a while longer.

► That the newsreels are not quite ready to sit back and let TV carry the brunt of the hot political campaign is obvious. This week, Fox Movietone devoted an entire reel to the presidential war, with the spotlight particularly on Taft and Eisenhower.

► If the present administrative system of COMPO works out—with three men representing the component groups running the organization—it is entirely likely that a move will be made in the direction of having this plan made permanent, with necessary bylaws changed.

► It may be by the film that opponents of W. Averell "Honest Ave" Harriman will hoist him out of politics. The director of the Mutual Security Agency is running into troublesome questions on his organization's production of documentary films in Italy. The questions, by Republicans, no less, have to do with the kind of film planned and produced (the Italian government reportedly said commercial showings of two films were unwise because "fictional" and "not true"); their cost; their producers, who allegedly lack experience, but were with ECA, the MSA's predecessor; the resignation, after investigation, of one of the men associated with the film program; and so on.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brody, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures

REGIONAL MEETING. The Milwaukee area assembly of showmen belonging to the Allied Independent Theatre Owners of Wisconsin. Standing, in left to right order, are Fred Lienhardt, Glarus Theatre, New Glarus; F. J. McWilliams, Portage and Home theatres, Portage; Fred Reeth, Warners' Capital, Madison; Floyd Albert, Strand, Mt. Horeb; and Norman Farrington, Fenway, Fennimore. Seated, Richard Kelly, Badger, Reedsburg; T. J. Watson, Blanchard, Blanchardville; G. G. Waller, Prairie, Sun Prairie; and J. H. Rupp, Middleton, Middleton.

PRESS RECEPTION, for Warner star Errol Flynn, at the Savoy Hotel, London. He chats above with Louis Lewis, Warners, Ltd., secretary, left, and Carl Stack, that company's general sales manager.

UP IN WINNIPEG, Canada, at the annual meeting of the Manitoba Motion Picture Exhibitors Association at which officers for the coming year were elected. In the front row are S. R. Miles, first vice-president; M. Triller, past president; David Rothstein, president; K. Beach, secretary; and R. D. Hurwitz, treasurer. Second row, J. Todd, Morris; D. Carr, and W. McGregor. Gladstone; P. G. Low, Cartright; H. Bishop, S. Rosenblatt, H. Hurwitz, and P. Young.

HOLLYWOOD'S IMPACT will be demonstrated again this fall when Monica Lewis, MGM singing star, will tour for the $1,000,000 advertising campaign of Burlington Mills' Cameo Stockings. "The most leg-o-genic girl in America" is shown with hosiery division sales manager Howard Kaiser. She also will display a specially designed wardrobe of Burlington Fashion Fabrics.

NONE LESS than Mayor Hume of Vancouver awards stars of merit to Odeon circuit employees cited for courtesy. Above, he congratulates Bert Ellis, Paradise theatre doorman, left. With them are Al Mitchell, Paradise manager; and Earl Hayter, right, circuit supervisor.

EN ROUTE. Mr. and Mrs. Charles Einfeld aboard ship. The 20th-Fox vice-president is conducting merchandising meetings abroad, and planning the multiple world premiere of "The Snows of Kilimanjaro."

IVANHOE. That's Robert Taylor being violent, above, in the MGM classic. Opening soon at the Radio City Music Hall, New York, it will be the 69th MGM picture there, and the fourth this year.

OPENING, of the new Universal-International exchange, in Atlanta. Above, at the refreshing ceremonies: back to camera, Tom Lucy; Gene Skinner, of drive-in theatres; F. G. Storey, and Tom Jones, Community Theatre Company; Charles Feldman, U-I domestic sales manager; and W. D. Kelly, branch manager.

By the Herald

MARKING the production start of "Main Street to Broadway"; a cocktail party at New York's 21 Club. Lester Cowan and Arthur Schwartz, production principals, are seen with actress Celeste Holm.

PLANNING, left, for the dedication of the Bradley Field, Conn., new Terminal Building, at which film stars will appear. Seated, Mary Jo Devlin, MGM starlet. Standing: Lou Cohen, Loew's Poli, Hartford; Floyd Fitzsimmons and Arthur Canton, MGM; Harry F. Shaw, Loew's Poli division manager; and Francis Murphy, Hartford Times publisher.

THEATRE TV STARTS TO TALK BACK TO HOME TV

Film Industry Offers Fight in 39 Houses; Color TV Getting Green Light

The tug-o'-war between the theatres and home television continued this week but various developments in the large-screen TV field gave the motion picture houses a clear edge and greatly encouraged the proponents of theatre TV.

Following are the week's outstanding developments:

1. Twentieth Century-Fox unveiled the Eidophor color theatre television system at a press preview showing at the New York home office. See page 14.
2. An impressive 39 theatres, the largest theatre television network ever pulled together for an event, drew large and enthusiastic crowds for their exclusive presentation of the Sugar Ray Robinson-Joey Maxim light-heavyweight fight from Yankee Stadium in New York. The bout, originally scheduled for Monday, had been postponed to Wednesday on account of bad weather.
3. The National Production Authority, lifting its blanket ban on color television, issued an order allowing production of color theatre TV equipment and limited production of color home TV sets. See box below.
4. The Motion Picture Association of America and the National Exhibitors Theatre Television Committee formally petitioned the FCC to advance the start of theatre television hearings to October and complete at least the engineering phase of the sessions. See page 14.
5. FCC attorneys predicted it would be at least until next January before the Commission could come up with a decision in the Paramount hearing. At the same time, they voiced strong opposition to severance of the proposed merger between United Paramount Theatres and the American Broadcasting Co. from other issues as the FCC had been requested to do.
6. The Crosby-Hope Olympics Telethon last weekend hurt coast houses but did not affect the New York box office. Bing Crosby made a triumphant TV debut on the show.

Attendance ranging from very good to excellent was reported this week as Theatre Network Television Wednesday brought theatre audiences outside of New York the exclusive presentation of the Robinson-Maxim fight. At last count, 39 houses participated in the event.

The last theatre to join the network was the Michigan theatre, Detroit, the third Detroit house to participate. The others are the Palm State and the Eastown.

In Washington, too, three theatres telecast the bout, the largest number ever to carry a sports event. The houses include the RKO Keiths, the Capitol and the Lincoln. Both Keith's and the Capitol charged $2.40, while the Lincoln is charging $2.40 and $3. None of the theatres reserved seats, but all sold to capacity only and guaranteed each buyer a seat.

The Lincoln put up the Sold Out sign early on Monday afternoon when postponement of the fight was announced. The two other Washington houses also said they had experienced brisk sales of tickets up to that time.

In Cincinnati, the 3,300-seat RKO Albee was sold out for the fight at a $2.40 scale for the entire house. Here, as at other theatres, the regular screen feature was offered to patrons along with the televising of the fight.

In Chicago, the B & K houses showing the Robinson-Maxim contest—the Tivoli, Uptown and Marbor—reported a complete sell out at $2.40 a ticket, but the Essaness Crown, charging $3.60, did not fare as well. There was speculation here whether the postponement to Wednesday would lead to a demand for refunds from people planning to stay home and watch the Vejar-Davies fight on home TV.

NPA APPROVES COLOR TV IN THEATRES

WASHINGTON: The National Production Authority this week removed its flat ban against the production of all color television equipment and replaced it with an order which authorizes production of color TV equipment for theatres and very limited production of color receivers for the home. The new NPA regulation says that "nothing in this order shall be deemed to prohibit the manufacture of color television equipment for use on a closed circuit, or color television equipment of a type not used in or designed for use in home-type receivers." The main condition under which home color TV will be authorized is that such production does not divert technicians and engineers from defense activities.

CROSBY, HOPE, NBC, CBS, TV BIG LIVING ROOM PACKAGE

The two largest television networks in the country—NBC and CBS—teamed last weekend to bring to a nationwide audience estimated at 50,000,000 the 14½-hour Olympics Telethon starring Bob Hope and marking the impressive TV debut of Bing Crosby.

The ambitious affair, originating for the most part from the stage of the El Capitan theatre in Hollywood, barely affected theatre business in the east and midwest, but made itself felt on the west coast, where it got under way at 8:15 P.M.

Los Angeles houses experienced a 10 to 15 per cent drop, but on the whole the theatres stood up better than had been anticipated and considering the big attraction of the roster of stars assembled for the telethon. The show did not go on the air in New York until 11:15 P.M. and it continued until 1:45 P.M. the following afternoon.

With all hands on deck to evaluate the strength of the Crosby personality on the new medium, the crooner's introduction to TV once again established him as one of the outstanding entertainers of the day. Completely relaxed before the cameras and looking considerably younger than his years, Crosby took TV in his stride and conquered it with his easy grin and casual humor.

Hope and Dorothy Lamour were on hand for most of the telethon, soliciting pledges and introducing the parade of stars which included Martin & Lewis, Phil Harris, Ezio Pinza, Burns and Allen and a host of others including top figures in the sports world. In the windup, the telethon topped the $1,000,000 mark.

Production, with origination points in New York and the coast, had many weak spots and followed a radio rather than a TV format. There was disappointment, too, that Crosby contributed only one complete song during the entire night and morning. Involved in the proceedings were 250 performers, and hundreds of others.

Meanwhile, Bob Hope was identified as a member of the purchasing group which this week obtained Denver radio station KOA from the National Broadcasting Co. for $2,250,000. The sale is subject to approval by the Federal Communications Commission. NBC said it was now seeking to buy a radio station in the Los Angeles area to complement its local TV station KNBH there.—F. H.

Lana Turner
and her co-star
Fernando Lamas
bring the fans
a musical romance
to be remembered!

EXCITING NEWS!

The picture that was the Talk of M-G-M's "Seeing Is Believing" meeting in California!

READY FOR TRADE SHOWS!

"THE MERRY WIDOW"

M-G-M's Saucy New TECHNICOLOR Musical!

Be
There
JULY
7th!

ALBANY	20th-Fox Screen Room	1052 Broadway	7/7	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	7/7	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/7	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/7	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/7	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	7/7	1:30 P.M
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	7/7	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	7/7	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/7	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/7	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/7	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	7/7	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	7/7	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/7	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/7	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	7/7	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/7	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/7	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/7	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/7	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/7	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	7/7	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	7/7	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/7	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/7	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/7	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	7/7	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	7/7	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/7	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/7	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	7/7	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	7/7	2 P.M.

★

M-G-M presents Lana Turner as "THE MERRY WIDOW" co-starring Fernando Lamas • with Una Merkel • Richard Haydn Thomas Gomez • Color by Technicolor • Screen Play by Sonya Levien and William Ludwig • Based on the Operetta Written by Composer Franz Lehar and Authors Victor Leon and Leo Stein • Directed by Curtis Bernhardt • Produced by Joe Pasternak

EIDOPHOR IS IMPRESSIVE IN ITS 20TH-FOX DEBUT

THE FIRST DEMONSTRATION. As Twentieth Century-Fox this week began unveiling its unique method of closed circuit and color theatre TV, Eidophor, the president of the company, Spyros P. Skouras, and its research director, Earl Sponable, left, inspect the machinery.

Twentieth Century-Fox last Wednesday afternoon unveiled its new Eidophor color theatre television system to the press with impressive results.

The half-hour show was transmitted from the sound stages of Movietone News Studios and included a lively variety program of song and dance which was projected to the large screen at the company's home office screening room.

Observers expressed amazement over the fidelity of color reproduction and the rich brightness of the hues which nevertheless permitted fine differentiations in tone and texture. Flesh colors in particular came across true-to-life. The presentation at times attained the quality of a good color film and there is no question that the Eidophor offers by far the best large-screen color seen so far. The accompanying sound was clear and rich in volume. The show, stressing color and action, ranged from song to dramatics with Kyle McDonald as a charming hostess.

According to Spyros P. Skouras, president, the demonstration had been put together to emphasize Eidophor's color transmission capabilities and was not intended to serve as an example of what the company believes theatre programming should be.

The showing was the first of more than 20 arranged between June 25 and July 2 for invited representatives of the film, radio and TV industries, radio and electronic research groups, theatrical producers and agents, Washington officials and military representatives.

Twentieth-Fox holds the world rights for the manufacture and distribution of projectors embodying Eidophor which uses the color process developed by the Columbia Broadcasting System. Adaptation of the equipment to CBS color was accomplished through the united efforts of CBS engineers and the 20th-Fox technical staff under the direction of Earl I. Sponable.

Eidophor, which has been under development by Swiss scientists and engineers for the past 12 years, is modeled as much as possible after the standard motion picture projector in size, weight and shape. It uses the carbon arc as a light source. According to 20th-Fox, any screen size and throw distance now used in theatres can be duplicated by Eidophor.—F. H.

This Newspaper Has an Enlightened Rate Policy!

The *Providence Visitor,* official diocesan newspaper in Providence, Rhode Island, would like to have it known that it has never charged—and never will—more for theatre advertising, either national or local, than for any other copy. This statement was made in a letter to the MOTION PICTURE HERALD from G. Fred Aiken, the *Visitor's* advertising manager, in response to an article in the June 14 HERALD in which Oscar Doob, Loew's executive, complained of premium theatre advertising rates and suggested that rate cuts would be as beneficial to the newspapers as to the theatres. The *Visitor,* according to Mr. Aiken, offers a 10 per cent reduction in rates when complete mats are supplied and an additional five per cent when advertisers agree to run a minimum of 10 inches a week for 26 weeks. Mr. Aiken concludes his letter by asking, "Is that fair enough, Mr. Doob?"

Ask FCC to Set Theatre TV Hearing

WASHINGTON: The Motion Picture Association of America and the National Exhibition Theatre Television Committee teamed this week when they asked the Federal Communications Commission in formal petition to advance the theatre television hearings to mid-October.

The hearings are currently scheduled to get under way January 12. The MPAA and the Exhibitors group suggested to the FCC that eight days of hearings be scheduled starting October 13 or October 20, for engineering and accounting testimony.

They implied that, with this out of the way, the commission could then recess the hearings until another block of hearing time became available. In their petition, MPAA and NETTC pointed out there have been five postponements in the scheduled start of the hearings, and that if the hearings do not start until January, it will have meant a delay of 16 months since the first scheduled hearing date.

The organizations asserted that the delay had "placed a heavy burden on those who have repeatedly prepared to meet each hearing date deadline in readying witnesses and material." Several weeks ago, the two organizations wired the FCC informally, outlining their plan. FCC general counsel suggested a formal petition, and the industry has now complied. The industry theory is that the FCC is hesitant to start the hearings until enough time is assured to finish them in one consecutive block of time and that such an extended and uninterrupted period may never become available.

The MPAA and the Exhibitors Committee reason that it would be better to get the hearings done a week or two at a time. Subjects that would be covered in October would include technical requirements and standards for theatre TV, transmission costs, etc.

Says Monogram Star Policy Is "Just the Beginning"

Monogram—Allied Artists' recent acquisition of star names for new product is just the beginning of a policy that will see "important box office personalities in every upper bracket picture turned out by the studio," Walter Mirisch, executive producer, said last week in Hollywood before leaving for a business trip to the east coast and Europe. Mr. Mirisch, who is launching his second year as executive producer at the studio, said, "players, agents and other studios are now cognizant of the fact that strong properties, color and added production values we are giving our films today are worthy of the best talent available." Stars recently signed for Monogram-Allied Artists pictures include Sterling Hayden, Richard Carlson, John Hodiak, Stephen McNally, Linda Christian, Mark Stevens and Bill Williams.

Sincerely yours,
Fearless Fagan

MEET A NEW STAR "FEARLESS FAGAN"!

The public, eager for novelty on the screen, has registered solidly at every Preview its delight in M-G-M's new comedy "FEARLESS FAGAN."

The picture is based on the true story that appeared in Life Magazine and in the nation's press. A young G.I., drafted into the Army, having no place to leave his pet lion, takes him along to Camp with results that are unique and side-splittingly funny.

M-G-M plans to exploit this unusual attraction with high-powered showmanship and invites theatre men to give thought to their campaigns. A mutually profitable opportunity exists for happy and successful engagements.

★

M-G-M presents "FEARLESS FAGAN" • Janet Leigh • Carleton Carpenter • Keenan Wynn • and introducing Fearless Fagan (himself) • Screen Play by Charles Lederer • Adaptation by Frederick Hazlitt Brennan • Based On a Story by Sidney Franklin, Jr. and Eldon W. Griffiths • Directed by Stanley Donen
Produced by Edwin H. Knopf

Photo by the Herald

TAXES, and how to end them, are the subject, as the three chiefs of COMPO and their taxation committee chairmen meet news writers in New York, and announce the start of a new campaign. At the left are Al Lichtman, 20th-Fox vice-president; Samuel Pinanski, New England exhibitor leader, and Trueman Rembusch, Allied leader—the COMPO triumvirate. With them are Pat McGee, of Denver, and Col. H. A. Cole, of Texas, the tax men. Far right, Charles McCarthy, COMPO publicity chief.

LAUNCH ATTACK ON TAX

COMPO Leadership Pledges All-Out Fight for Repeal; McGee, Cole Chairmen of Drive

COMPO's Number One job will be to get the 20 per cent Federal admission tax repealed.

At a meeting held last week at the organization's headquarters in New York, preliminary discussions were held on the strategy that will be used in the fight. Attending were Sam Pinanski, Al Lichtman and Trueman Rembusch, the triumvirate that will guide COMPO's activities until a permanent president is named; Col. H. A. Cole and Pat McGee, co-chairmen of the COMPO tax committee; Robert W. Coyne and Charles E. McCarthy, COMPO's special counsel and information director, respectively; and Herman Robbins, COMPO treasurer.

Committee Meets July 7

The group is scheduled to meet again July 7 to complete plans and financing for the campaign. At a meeting in New York Tuesday major company sales managers agreed to have their sales forces co-operate in soliciting contributions from exhibitors to the fight for repeal. All exhibitor contributions will be matched by distributors.

The campaign will differ from the previous one in that the industry, as a whole, will not commit itself to passing the savings to its customers. However, the COMPO guiding group did state at a press interview after the meeting that there was nothing to stop any theatre from passing the savings, if and when it is effected, on to its customers.

In connection with this, it appears that some differences of opinion have developed within the ranks of Allied States Association. Last week, Abram F. Myers, general counsel, in a strong appeal urging the film industry to approach legislators, said that the public could not be solicited for support since exhibitors could not afford to pass the saving along to the public.

Meanwhile, Jack Kirsch, president of Illinois Allied and a member of the board of National Allied, took a directly divergent view, that exhibitors should reduce their admission prices along with the lifting of the tax.

Exhibitor Units Support Fight

Other developments on the anti-tax front, meanwhile, were the meeting of Allied and COMPO officials in New York, attended by Wilbur Snaper, Allied president; Charles Niles of Iowa-Nebraska Allied, Col. Cole, Mr. McGee, Mr. Coyne and Mr. McCarthy; a statement by Mr. Niles to the Virginia Motion Picture Theatre Association summer convention in Richmond, that the tax fight can be won; and passing by the convention of a resolution that all candidates for election in the state be sounded out before the elections on their tax stand.

Other COMPO news during the past few days was that the COMPO administrative three-man unit may be expected to stay in office for another year, at least until the tax campaign is completed. The rule of unanimity will prevail in all decisions made by the group. Alternates are William C. Gehring for Mr. Lichtman; Mr. Snaper for Mr. Rembusch; and S. H. Fabian for Mr. Pinanski.

Also discussed last week by COMPO officials was the dues collection plan developed by a committee headed by Mr. Rembusch and including Sam Kirby, Oscar Doob, Harry Brandt, H. V. (Rotus) Harvey, and Ben Kalmenson.

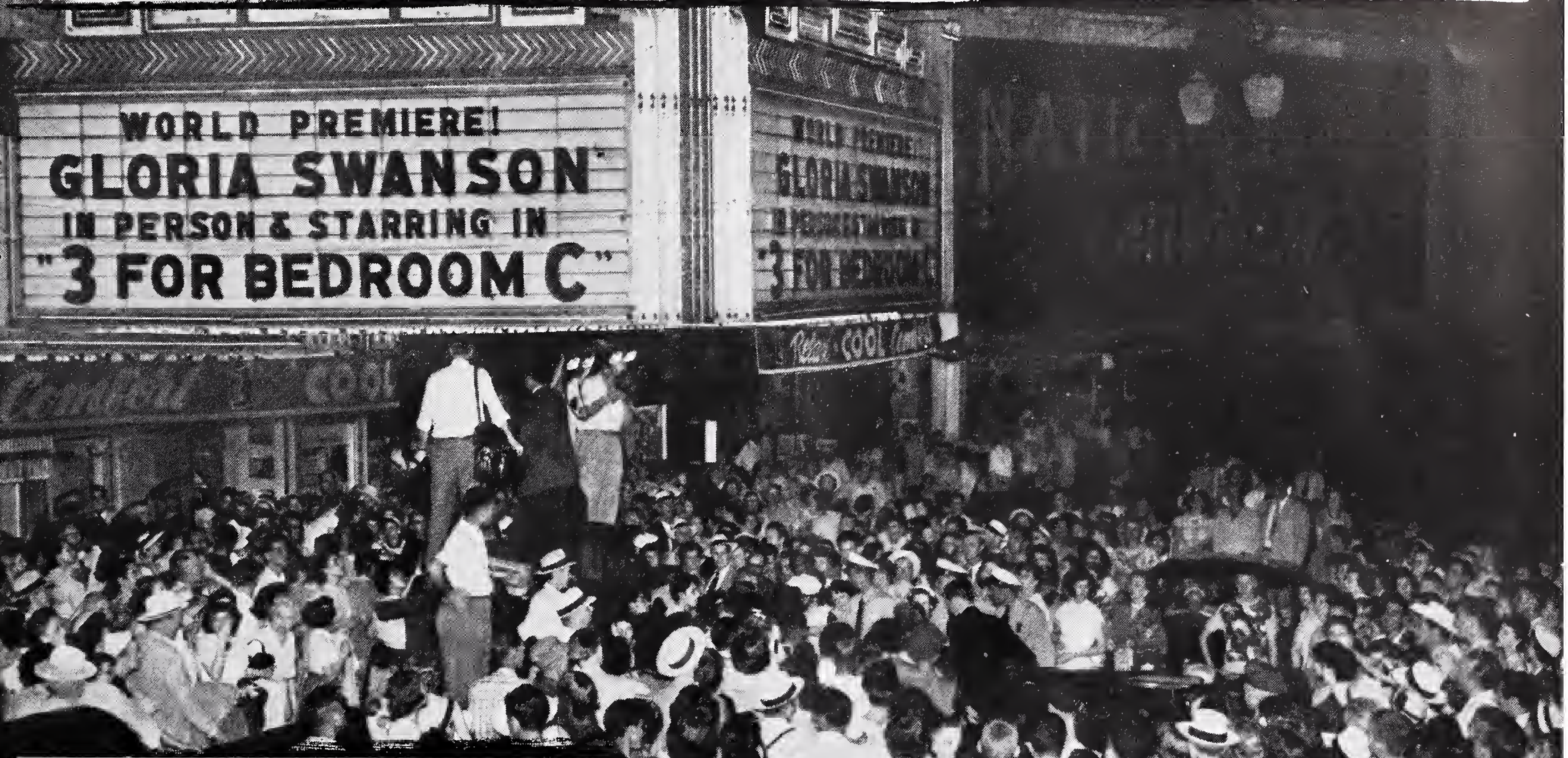
Despite the attention being paid to the projected tax campaign and implementing of the dues plan, planning for other COMPO activities went on apace.

Particular emphasis is being laid on a Movietime star tour in the Indianapolis area, as well as a film exhibit in the Indiana State Fair in September; the Movietime tour which took place this week in Utah and Montana; and the meeting in New York of Robert J. O'Donnell with Max E. Youngstein, United Artists vice-presidents and Jerry Pickman, Paramount vice-president of advertising and publicity, to make plans for the Texas COMPO Conference in 1953.

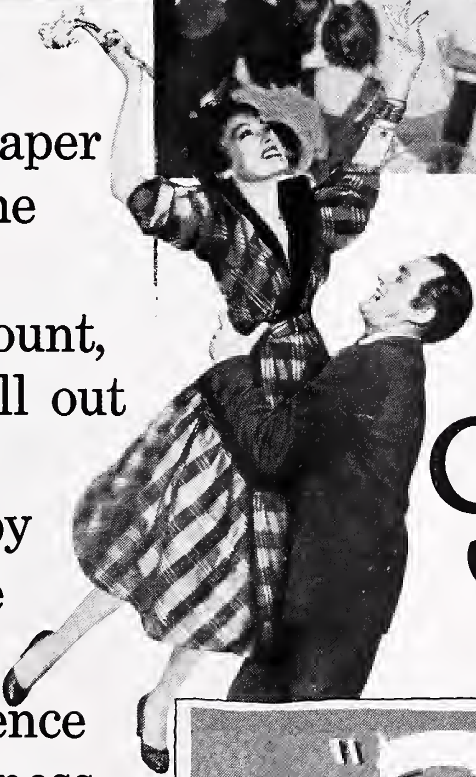
Elect Arthur Freed New Industry Council Head

Arthur Freed, MGM producer, last week in Hollywood was elected vice-president of the Motion Picture Industry Council, with succession to the presidency automatic in six months. At its regular monthly meeting, the Council heard Ronald Reagan report on the Texas Council of Motion Picture Organizations' meeting and Marvin Faris announce that the East-West seminar had been postponed from mid-summer to fall. It was also announced that Duke Wales and Lou Smith had been added to the public relations committee, with William Thomas chairman.

GLORIA'S GLORIOUS WORLD PREMIERE!



Warners' unique Traveling 50-Newspaper Interview aboard the Super-Chief started it off! Then Paramount, Kansas City goes all out with street fanfare, beauty parade, lobby broadcast, Santa Fe R.R. tieup – and ties up the town! Audience reaction great, business great – in 100-degree heat! *This week Astor, N.Y!*



WARNER BROS. PRESENT

GLORIA SWANSON

The Star of 'Sunset Boulevard' is spreading Sunshine now!

"3 FOR BEDROOM C"

COLOR IN NATURAL COLOR

Based on the novel by GODDARD LIEBERSON

with

JAMES WARREN FRED CLARK • HANS CONRIED • STEVE BRODIE • JANINE PERREAU • ERNEST ANDERSON • MARGARET DUMONT

WRITTEN and DIRECTED BY MILTON H. BREN

ASSOCIATE PRODUCER EDWARD L. ALPERSON, Jr. A BRENCO PRODUCTION DISTRIBUTED BY WARNER BROS.

Terry Ramsaye Says

THE BOLGER—The arrival of Warner's Technicolor version of "Where's Charley?" on the screen of the Radio City Music Hall is for the much featured Ray Bolger, dancer extraordinary, a return to a scene of special triumph. That memorable but not entirely happy occasion of the opening of the Music Hall, in the early thirties and now nearly two decades ago, presented a program which ended the career of the most famed of exhibitors, Roxy, while inauspiciously beginning the career of the world's greatest screen theatre. On that interminable bill of mishap melange, the solo performance of Ray Bolger stands out the most sharply in memory. Against the background of a program which presented everything that Roxy could remember and so much that he should have forgotten, that lone dancer for his minutes there came nearest to filling the vast stage with something for the audience to look at as entertainment. It was a fantastic demonstration of acute concentration against labored extensive elaboration. Attention tends to come to a sharp point.

* * *

CONVENTION COMPETITION — The theatre box offices of the intensively television-serviced areas, calculated at 17,000,000 sets with about 60,000,000 viewers, can regard with poignant interest the national conventions in July. The convention managements are understandably trying to get the high sequences of their big shows concentrated as much as may be in the best evening hours. It might be apppropriate to think of things to do toward filling the seats.

* * *

AUDIENCE ANALYSIS — Arlene Francis, formerly of stage, cinema and radio, now star panelist of TV quiz shows, observes: "Curiosity is a good thing to be whetted, particularly if it's in a dry state." Any barber will tell you that dry honing gives a rough edge. Also, Miss Francis remarks: "People like to gather barrels of terribly unimportant information . . ." That is possibly to be explained because too much of the big important information we are getting these days is not really entertaining.

* * *

SNIFFERS' RECESS — That House Commerce sub-committee investigating radio and television program content has shut down hearings "indefinitely." That seems appropriate. The testimonies that it has had have been more entertaining than alarming. One of the best came the last day when Lloyd Halvorson, described as spokesman for the National Grange, testified that television was "the greatest menace to clean-minded farmers since the traveling salesman." This seasoned observer resents that in behalf of the blithe fellow we used to call "a drummer", a genuine contributor to the casual gaiety of the American scene when it indubitably needed it. Further about that "clean mind" contention—it becomes admirable only by demonstration under conditions which would permit it to become dirty. The innocence which consists of ignorance is insecure.

* * *

LOOK FROM THE LEFT—The troubled contemporary scene in France, acute with manifestations shared in some degree in all the western world, make relevant consideration of potent motion picture factors not so commonly aired and discussed. And here to hand is a particularized expression. It is a contribution to the Czech journal **Kino** from M. Georges Sadoul, of high academic standing and a leading cinema authority in France. He lectures at the august Sorbonne and L'Institute de Filmologies des Haute Etudes Cinematographiques. He is also the author of the factually authoritative multi-volume "Histoire du Cinema" of which three volumes have appeared. In **Kino** he has said:

> *To defend peace, the filmmakers have to fight Hollywood, reveal war campaigns against USSR and the popular democracies. Their films have to serve the development of a counter-offensive and they must defend the national character of their art against the danger of colonization and annihilation by the Hollywood production. They have to safeguard the film production of their country against war ideology, against American infiltration and against cosmopolitanism. And they must even under difficult conditions, as we know them to develop in all the Marshallized countries, produce films which will defend peace.*

Incidentally M. Sadoul in strict integrity has been most thoroughly conscientious in credits to the writings of Terry Ramsaye, while plainly and extremely differing with him in ideology. He has reported and commented upon the larcenies compounded upon larcenies from my published expressions by European authors. We can agree on facts, as facts, but never, it would seem on opinions. Perhaps he needs even more facts.

Distributors Asked to End Bid System

CHICAGO: An appeal to distributors to "tear down the iron curtain with which they have surrounded the (competitive) bidding procedure," was made this week by John Reckas, operator of the Starview theatre at Elgin, Ill., in an open letter to the distributing companies.

In his letter, Mr. Reckas traced the litigation covering competitive bidding—pointing out that the Supreme Court in 1948 eliminated the bidding provisions from the decree—and added that "today we have the anomalous and paradoxical situation of competitive bidding being imposed on the industry by the distributors and administered without any governmental or judicial supervision whatsoever by the very companies the Supreme Court did not trust to administer it honestly without careful judicial scrutiny."

Mr. Reckas' main point is that since the bids are handled in secrecy, ". . . the independent exhibitor has no way of finding out" whether the pictures are licensed legitimately to the highest bidder or favoritism, of one kind or another, is being shown by the distributors.

Mr. Reckas says further:

"Under the bidding system, as it is now conducted, opportunities for chicanery and unfair dealing are abundantly presented and suspicion and distrust are engendered at every turn. The public opening of bids would be an easy way of forestalling dishonest handling of bids and would alleviate suspicion. I should think that the distributors would welcome this suggestion since it would shield them from criticism.

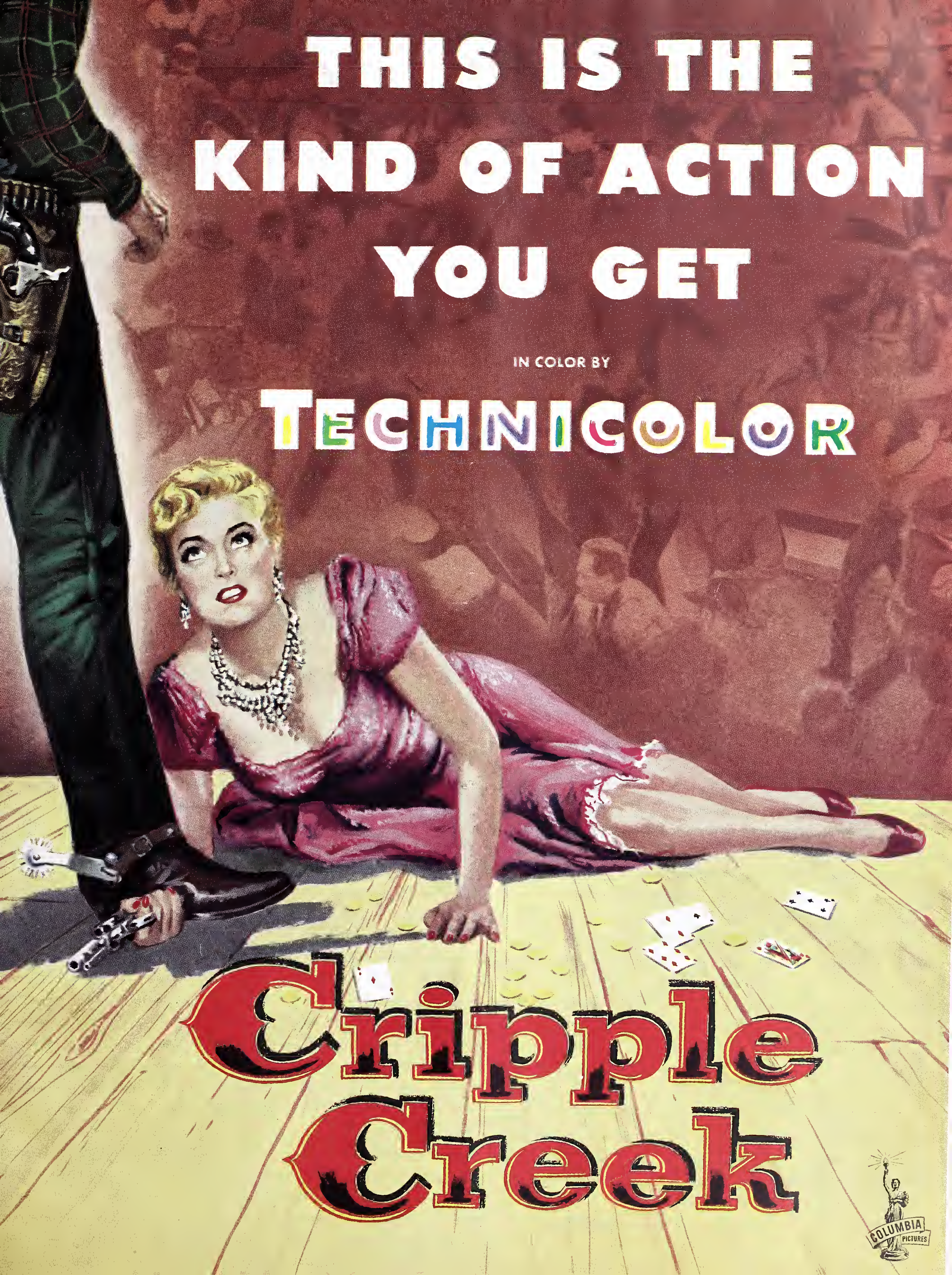
"I call upon the distributors to tear down the iron curtain with which they have surrounded the bidding procedure. I call upon them to permit any exhibitor who has submitted a bid to be present, if he chooses, when his bid is opened and to examine the bids submitted in competition with his own."

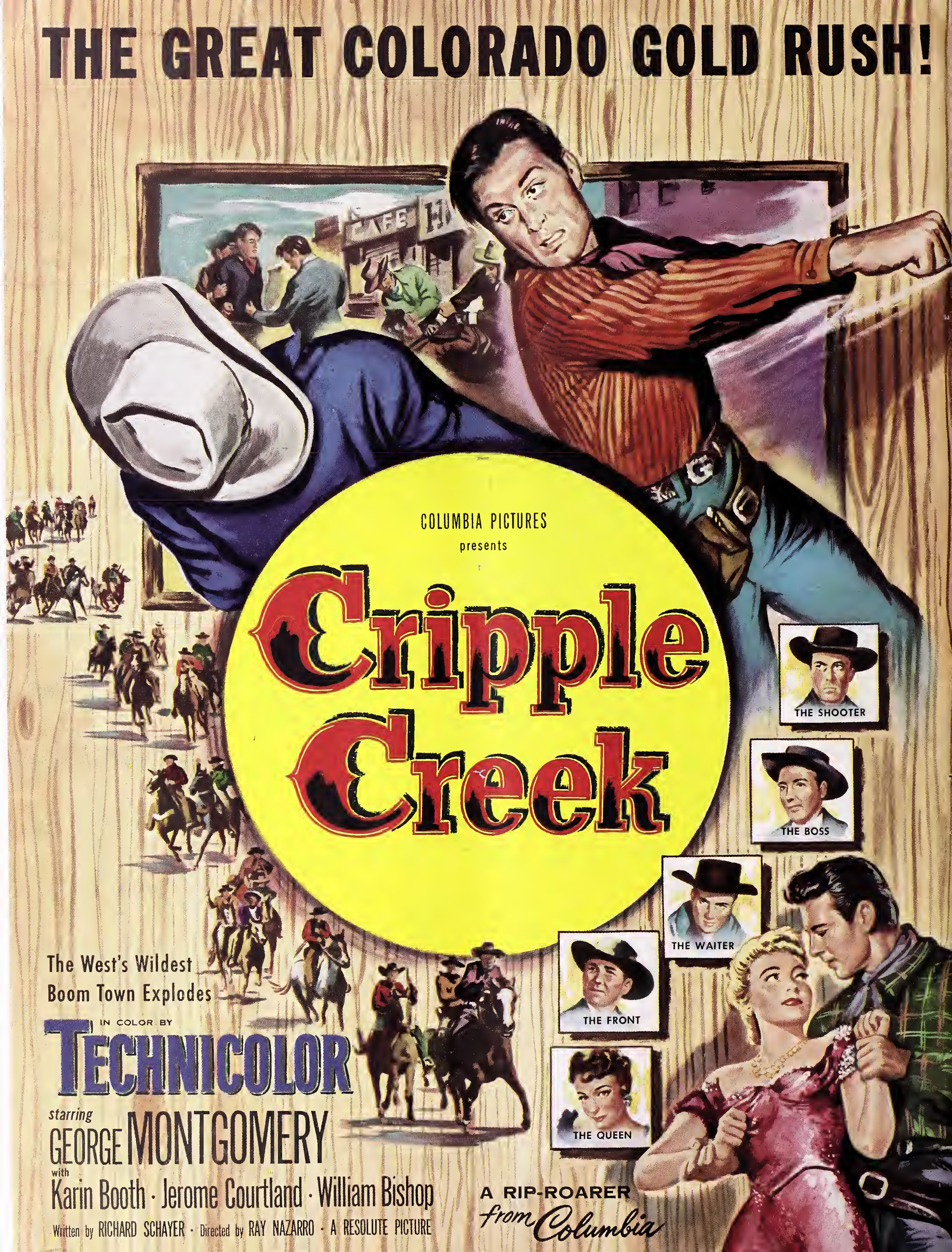
Senate Committee Agrees On Cuts in Film Program

WASHINGTON: The Senate Appropriations Committee today went along with the House in denying funds requested by the State Department for a new program of producing 18 feature films overseas for theatrical distribution in the Near, Middle and Far East.

The Committee also went along with the House in an as-yet undetermined cut in the money sought by the department's international motion picture division for its regular 1952-53 fiscal year program of producing and distributing "information" films through non-theatrical channels.

The department had asked $4,658,000 for a "special project" of producing feature-length films, with propaganda overtones, in Tokyo, Cairo, and other Asia-Africa locations, for on-the-spot distribution.


THIS IS THE
KIND OF ACTION
YOU GET
IN COLOR BY
TECHNICOLOR
Cripple
Creek
COLUMBIA
PICTURES


CAFE
THE SHOOTER
THE BOSS
THE WAITER
THE FRONT
THE QUEEN

THE GREAT COLORADO GOLD RUSH!

COLUMBIA PICTURES
presents

Cripple Creek

The West's Wildest
Boom Town Explodes

IN COLOR BY
TECHNICOLOR

starring
GEORGE MONTGOMERY
with
Karin Booth · Jerome Courtland · William Bishop

Written by RICHARD SCHAYER · Directed by RAY NAZARRO · A RESOLUTE PICTURE

A RIP-ROARER
from Columbia

DECCA BUYS RANK STOCK HOLDINGS IN UNIVERSAL

Record Company Now Has 42% of Film Firm Stock; Merger Deal in Fall

Moving with dramatic suddenness, Decca Records last week announced its acquisition of J. Arthur Rank's entire stock holdings in Universal Pictures Co.

Despite the elimination of Mr. Rank as a Universal stockholder, it was understood that plans for the projected Decca-Universal merger would not be advanced from next fall due to the lack of an acceptable formula under which the consolidation would be effected. Mr. Rank had been a stout opponent of any merger.

Represent About 12% Of Outstanding Stock

Disclosure of the transfer of the 134,375 shares of Rank's Universal holdings, representing approximately 12 per cent of the Universal stock outstanding, was made by Milton R. Rackmil, president of Decca.

The announcement said that Decca had "acquired from General Cinema Finance Corporation, Ltd., which is one of the J. Arthur Rank interests, its entire holdings consisting of 134,375 shares of the common stock of Universal Pictures Company, Inc. As a result of this acquisition, Decca now owns 42 per cent of the common stock of Universal Pictures Company, Inc."

It was understood in London that Mr. Rank had received $19 per share for his stock, or net sterling receipts approximating £900,000 ($2,500,000). The original asking price had been $20 per share but it was reduced slightly for a guarantee that Rank's contractual agreements with Universal would remain in force.

Most Rank Contracts Have Five Years to Run

Most of these contracts still have five or more years to run. They cover the distribution of Universal product in Great Britain by Rank's General Film Distributors; deals for the distribution by Universal in the U.S. of selected Rank films, and Latin American and other foreign distribution agreements.

Three Rank representatives—Mr. Rank himself, G. I. Woodham-Smith of the Rank Organization in London, and Robert S. Benjamin, head of the Rank Organization in the U.S.—are nominated for reelection to the Universal board of directors which is scheduled to meet at Wilmington, Del., July 8.

It is learned that these nominations will stand despite the transfer of the Rank interests in Universal. The only Decca nominee is Mr. Rackmil, who is scheduled to be elected president of Universal with Nate J. Blumberg slated to be named chairman of the board.

MILTON R. RACKMIL

This means that, for the time being at least, Decca, with 42 per cent of the Universal stock, will have only one representative on the board of the latter company while Mr. Rank, with no Universal stock holdings, will have three. It is believed, however, that the Rank representatives will serve only for a limited time.

A merger of Universal and Decca will require approval by a vote of two-thirds of the stockholders of both companies. With Decca now owner of 42 per cent of the Universal stock, this two-thirds requirements seemingly would be obtained without difficulty and in the face of minority stockholders opposition, both anticipated and already in evidence.

The alternate plan of a consolidation of Decca and Universal would have required the approval of only a majority vote. This too could have been obtained by Decca with its previous 30 per cent interest, even in the face of the Rank opposition, but the important Rank role as both an exhibitor and distributor of Universal production in Britain lent his view much more weight than that merely attached to his stockholdings.

Decca Board Program Ready For Stockholders

Prior to adding the Rank shares, Decca had held approximately 271,800 shares of Universal common and 37,500 option warrants. For this stock it had paid $15 per share. Universal common is quoted on the New York Stock Exchange at about $13 per share. Decca's current investment in Universal stands at around $7,000,000.

Simultaneous with his announcement of the Rank deal, Mr. Rackmil disclosed that the Decca board of directors had approved a program for offering to its stockholders the right to purchase approximately 275,000 shares of additional capital stock at the rate of one new share for each 2.85 held. He said arrangements are currently in progress for the underwriting of the new offering by a group of underwriters headed by Reynolds & Co. and Laurence M. Marks & Co.

With the market value of Decca stock currently about $8 per share, about $2,000,000 should be realized from the new stock offering. On the earlier Universal stock purchases, Decca was materially aided in financing by Serge Semenenko, executive vice-president of the First National Bank of Boston.

Mr. Rank acquired his stock holdings in Universal in 1938 when, in association with J. Cheever Cowdin's Standard Capital Corp., controlling interest in the company was purchased from its founder, the late Carl Laemmle, Sr.

In London, the Rank interests were at pains to emphasize that retention of their option to continue the distribution of Universal films in Britain was in the deal.

Could Materially Cut Rank's Overdrafts

Proceeds from the sale of his Universal stock could materially reduce current Rank overdrafts, shown in the last balance sheet at £9,200,000. Financial observers here believe that Mr. Rank's next accounts, due early in September, will show a spectacular reduction in the overdrafts.

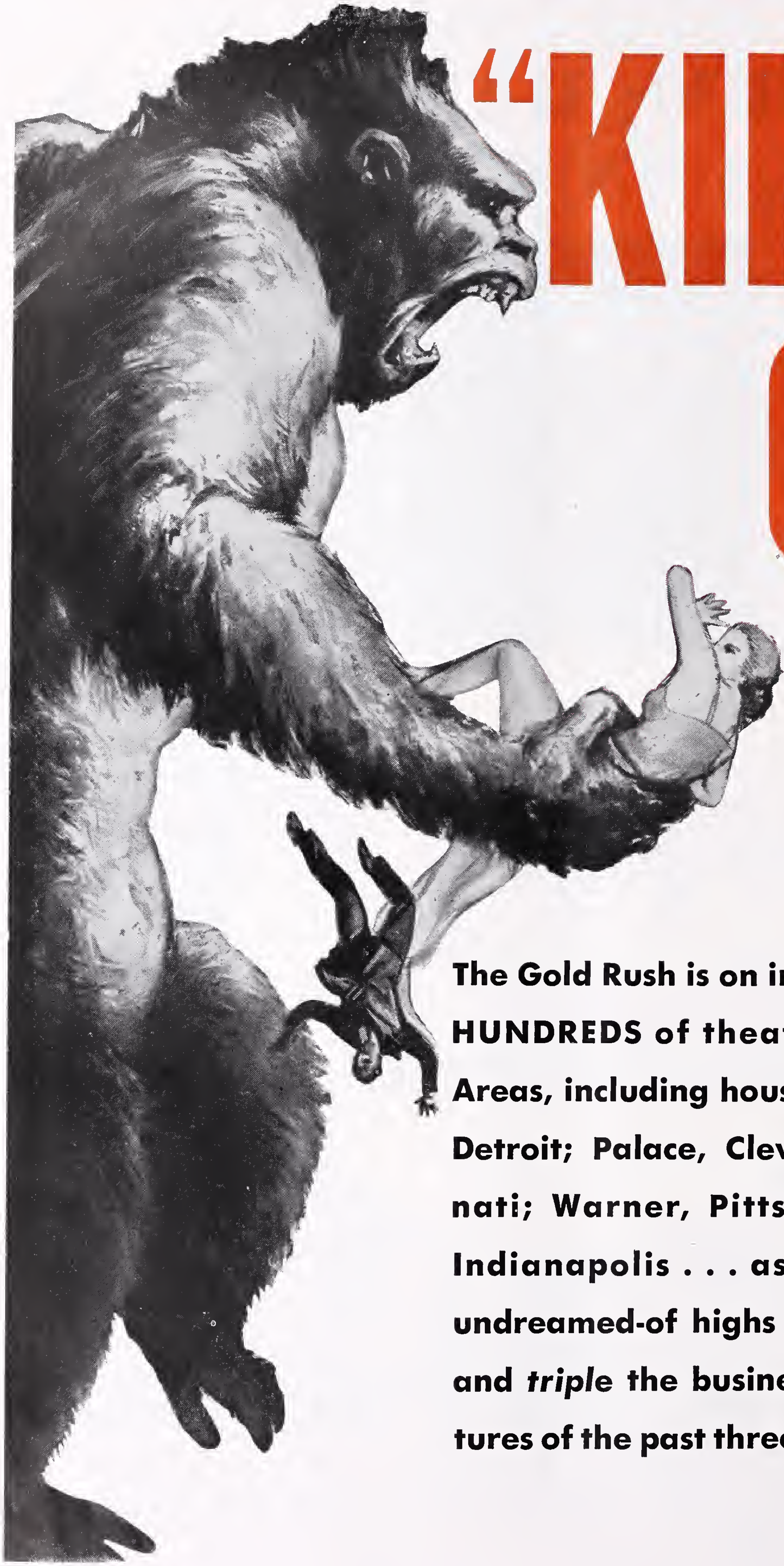
Action to prevent a merger has already been taken by a minority stockholder, Mrs. Florence Long, whose suit is pending in New York State Supreme Court. Mrs. Long alleges Universal stockholders would be injured by a merger arrangement. Hearing is set for September 15.

Senator Says Majority in Hollywood Good Citizens

WASHINGTON: Senator Hubert Humphrey (D. Minn.) said today it would be "unjust and a misrepresentation of the facts" if the American public were led to believe that "because of the dereliction of the few, the majority in the movie industry were anything but good and worthy citizens."

Sen. Humphrey made the statement in a letter of thanks and appreciation written to 22 radio and screen stars who voluntarily appeared in radio programs sponsored by the Office of Price Stabilization.

Hollywood and the film industry have been under heavy attack in recent years from a number of people in public life and from Congressional committees. Sen. Humphrey said. "To be sure," he stated, "there are and have been some in Hollywood in the great motion picture industry who have merited criticism and exposure. However, the number of such individuals is limited."



“KING K OF T BO

The Gold Rush is on in the Middle West . . . in HUNDREDS of theatres in five Exchange Areas, including houses like the Palm State, Detroit; Palace, Cleveland; Palace, Cincinnati; Warner, Pittsburgh, and Indiana, Indianapolis . . . as grosses are hitting undreamed-of highs . . . sometimes *double* and *triple* the business for the top “A” pictures of the past three years! . . . And theatre

ONG" IS KING
HE YEAR'S
XOFFICE!

owners are shouting "Hallelujah!"...Backed by the RKO brand of "go out and blow the roof off" kind of showmanship, "King Kong" is not only the 8th wonder of the world, but the miracle of miracles of show business! . . . There hasn't been anything like this since "Hitler's Children" and "Behind The Rising Sun"! . . . Get ready for the big-money bonanza in your own territory RIGHT NOW!

Re-released by
RKO
RADIO
PICTURES

The Showmanship Company

Committee Weighing Arbitration

The film industry this week put new hope in a 10-man committee to resolve differences and speed agreement on the many sensitive and contentious points which arose during the three-day deliberations last week of the Industry Arbitration Conference at the Hotel Astor in New York.

The committee was named late last Wednesday afternoon after the top-echelon exhibition and distribution executives worked night and day to reach agreement on the 28-page legal draft covering the broad accomplishments of the first arbitration conference in the spring. The delegates covered about a third of the draft last week, and when after hot discussion it appeared that some of the disputants might be irreconcilable, it was decided to place the matter in the hands of a smaller group which could both work at a faster pace and eliminate many of the differences which were bound to arise among the many delegates of the larger meeting.

The committee is composed of Abram F. Myers, Herman M. Levy, S. H. Fabian, Emanuel Frisch and Wilbur Snaper for exhibition, and Austin Keough, Adolph Schimel, Al Lichtman, Abe Montague and William F. Rodgers for distribution.

It also appeared, as the sessions adjourned last week, that the majority of the exhibitor and distributor delegates were in favor of an 18-month trial period for any arbitration system that might be established. It is, of course, entirely likely that the Justice Department and Statutory Court—which must approve any arbitration plan—would insist on this type of trial period to make sure the arbitration works out in practice as well as it would in theory.

As of this week, the spotlight is on the 10-man committee which is scheduled to begin its deliberations next Monday. After the group begins its meetings, depending on progress made, it will set a date for the resumption of talks by the larger group of industry representatives.

Willis Shaffer Wins MGM Prize for Promotion

Willis E. Shaffer, city manager for Fox Theatres in Hutchinson, Kan., won the first prize in the MGM $1,000 "Promotion Prize of the Month" contest accompanying the picture, "Invitation." His prize is $500. Other winners are Tony Masella, Loew's Poli-Palace, Meriden, Conn.; Sid Kleper, College theatre, New Haven; Manny Winston, Glove, Gloversville, N. Y.; Leland J. Thompson, State Menomonie, Wis.; L. H. Louik, Post, Spokane, Wash., and Leo Sidosky, Loew's Boulevard, Bronx, N. Y. Mr. Shaffer is a Quigley Awards winner, and a frequent contender for top honors in those awards. Judges were Walter Brooks, director of the MOTION PICTURE HERALD Round Table; Chester Friedman, editor of the *Boxoffice* Showmandiser Section, and Tom Kennedy, news editor of *Showman's Trade Review*.

Maryland's Censor Is Court Target

BALTIMORE: Maryland's Attorney General Hall Hammond last week sought to quash a suit filed against Police Commissioner Beverly Ober and the Maryland State Board of Censors which attacks the constitutionality of the state's censorship statute and seeks to lift the ban on "The Birth of a Nation."

The suit was filed by Harry R. Shull of Washington, trading as Peerless Distributing Co. If allowed, it is likely to have nationwide implications, coming as it does on the heels of Supreme Court decisions in the "Miracle" and "Pinky" cases.

After consultation with Commissioner Ober and the State Inter-racial Commission, the censors banned the 37-year-old D. W. Griffith classic May 22 on the ground that it "could easily induce riots and other crimes." The film, which has played Maryland before, has been attacked as showing Negroes in an unfavorable light.

The demurrers were filed in behalf of Commissioner Ober and the censor board composed of Sydney R. Traub, chairman, Mrs. Eva Holland and Walter S. Ringler. Mr. Hammond said he believes the plaintiff has no "legitimate grievance" against the law as a whole and he asserted the statute's legality had to be decided on a "picture-by-picture" basis.

WALT DISNEY TO LAY $20,000,000 WORTH OF FAITH IN INDUSTRY ON PRODUCTION LINE

HOLLYWOOD: Walt Disney, describing himself as a Hollywood producer who has "every faith in the drawing power of top pictures and in the men who exhibit them," announced here last week a $20,000,000 production program extending through 1955, involving three all-cartoon features, two all live-action features, in addition to a minimum of six Tru-Life Adventures and 18 shorts a year.

At a meeting of his British and American associates at the Burbank studios, Mr. Disney said that although costs continue to rise, there will be no reduction in quality. "Television," he said, "is giving motion picture producers much to think about." But, he added, it is "finding its level as entertainment, and like radio, can be made a valuable adjunct for the promotion of motion pictures.

"If and when we decide to enter the television field, we will still take full advantage of its potential to create a new motion picture theatre audience and to encourage to the fullest box office patronage for our forthcoming pictures."

Observing that "to make good pictures you have to spend money—and plenty of it," Mr. Disney outlined the forthcoming product. First on the schedule is the $4,000,000 all-cartoon feature, "Peter Pan," an adaptation in color by Technicolor of the James M. Barrie fantasy, set for release next February. The next animated feature will be "The Lady and the Tramp," an original story, using Technicolor, telling of the adventures of a well-bred lady canine and a debonaire mongrel "who wears no man's collar." This feature, on the docket for 1954 release, will cost $2,000,000 or more.

The third cartoon feature will be "Sleeping Beauty," now in preparation as one of the producer's most spectacular films. In color by Technicolor, the musical romance will cost approximately $4,000,000 and currently is slated for issue in 1955.

Mr. Disney said that he himself will leave shortly for England to supervise production of his newest all live-action Technicolor feature, "When Knighthood Was in Flower." This production, like "The Story of Robin Hood" which goes into national release in July, stars Richard Todd. Co-starred will be Glynis Johns. The $2,000,000 film goes into production in August and will be released next summer. The second live-action feature is a Technicolor adaptation of Jules Verne's "20,000 Leagues Under the Sea," to cost between $3,000,000 and $4,000,000 and for which a 1954 release is scheduled.

Success of the Tru-Life Adventures shorts, said Mr. Disney, has led to an increase in that program. Set to follow the current "Water Birds" into release are "Prowlers of the Everglades" and "Bear Country." Locales of future "Adventures" run from Africa to the North Pole, he said. In addition to the regular short subjects, the producer plans a number of "specials," including "Pigs Is Pigs" by Ellis Parker Butler.

Profit Notes From Paramount

Our big summer and fall product is music at the boxoffice! And it includes plenty of tune-filled hits—one every month, starting with:

JULY

HAL WALLIS'

Jumping Jacks

starring
Dean Martin and Jerry Lewis
co-starring
Mona Freeman

AUGUST

SON OF Paleface

starring
Bob Hope, Jane Russell,
Roy Rogers and Trigger
Color by
TECHNICOLOR

SEPTEMBER

JUST FOR YOU

starring
Bing Crosby, Jane Wyman,
Ethel Barrymore
Color by
TECHNICOLOR

OCTOBER

PERLBERG-
SEATON'S

Somebody Loves Me

starring
Betty Hutton, Ralph Meeker
Color by
TECHNICOLOR

VOTE NEW FINANCE METHOD FOR WILL ROGERS HOSPITAL

AT SARANAC LAKE, in the Will Rogers Memorial Hospital, gazing at the statue of the man to whom the hospital is dedicated are some of the industry leaders who last weekend visited there, and discussed methods of financing and operation. In the picture are Jack Cohn, Max A. Cohen, Tom Connors, Harry Brandt, Robert J. O'Donnell, and Abe Montague.

SARANAC LAKE, N. Y.: Operation and research at Variety Club International's Will Rogers Memorial Hospital here will be financed by four methods decided upon last weekend at a meeting of the hospital's board of directors. Also attending the meeting was a large delegation of industry and press representatives who toured the hospital and were the weekend guests at Herman Rob-Robbins' resort, Al-Bur-Norm on nearby Schroon Lake.

The methods decided upon are: 1. continuance of the annual Christmas Salute; 2. providing coin boxes for display in theatres throughout the country; 3. appealing to companies and individuals to sponsor rooms at the hospital at $2,000 a year; 4. encouraging circuits and theatres to ask for a voluntary donation each year when annual passes are distributed.

Scheduled improvements include conversion from coal to oil at the hospital to save expensive handling and to make it possible for the maintenance staff to work on maintenance instead of coal handling, installation of a master radio-television antenna system and refurbishing of the main living and reception rooms.

A highlight of the luncheon meeting, held Saturday, was the presentation of sterling silver bowls to Sam Switow, exhibitor chairman of the 1951 salute, and Charles J. Feldman, distributor chairman, for their outstanding service. Speakers at the luncheon included Abe Montague, president of the hospital corporation, and Robert J. O'Donnell, first president of the hospital under its present direction.

Preceding the luncheon were two lectures by Dr. Homer McCreary, head of the X-ray department, and Dr. Warren Woodruff, staff surgeon, and inspection tours of the hospital and the new laboratory headed by Prof. Morris Bworski. The industry visitors also were briefed by Dr. Edgar Mayer, consultant to the hospital's board and a noted chest specialist, on the use and effects of the so-called "wonder drugs."

The weekend visitors included Paul Lazarus, Jr., Gene Picker, Wilbur Snaper, William J. Heineman, Robert Mochrie, Harry Brandt, Sam Switow, Arthur B. Krim, Richard F. Walsh, Charles E. Lewis, Robert J. O'Donnell, Abe Montague, Max A. Cohen, Charles J. Feldman, Al Lichtman, Jack Cohn and Herman, Allan, Norman and Burt Robbins.

Also, Martin Quigley, Jr., Tom Connors, Marvin Kirsch, Murray Weiss, Sam Rosen, Fred J. Schwartz, Harry Kalmine, George Dembow, Sam Rinzler, Ned Shagru, Arthur Israel, Jr., and Ben Shlyen.

"Show" Begins General Runs

Cecil B. DeMille's "The Greatest Show on Earth" this week began its first general release engagement in the New York metropolitan area at the Brooklyn Paramount theatre. In its world pre-release engagement at the Radio City Music Hall the Paramount picture was seen by 1,250,000 persons.

Coast Agog Over Fight On Taxes

HOLLYWOOD: Assistant U. S. Attorney Bernard B. Laven, in charge of prosecuting income tax violations, created a flurry of excitement—and a newspaper field day—here last week when he asked Federal Judge Ernest A. Golin for a transcript of the lawsuit brought by Stewart Granger and his wife, Jean Simmons, against Howard Hughes and the RKO studio in a dispute over the contract for Miss Simmons' services.

The defense counsel's opening address to the court contained intimations that Mr. Granger sought contract provisions designed to skirt income tax regulations, and that he had obtained similar advantages in his own contract with another studio. Early newspaper stories stressed this phase of the case which apparently attracted Mr. Laven's official attention.

The Grangers are suing RKO and Mr. Hughes for $250,000 damages, claiming that Miss Simmons has been hampered in getting work at other studios because Mr. Hughes represented the actress as being under oral agreement to work for him. The suit grew out of the failure of the principals to complete negotiations begun last July on a new three-year contract for Miss Simmons involving a total of $600,000.

The defense alleged that Mr. Granger wanted the studio to set a book figure of $500,000 for Miss Simmons and to use the other $100,000 toward purchase by the studio of the Grangers' Beverly Hills home and as payment for a story property owned by Mr. Granger.

Columbia Has Sales Meeting in New York

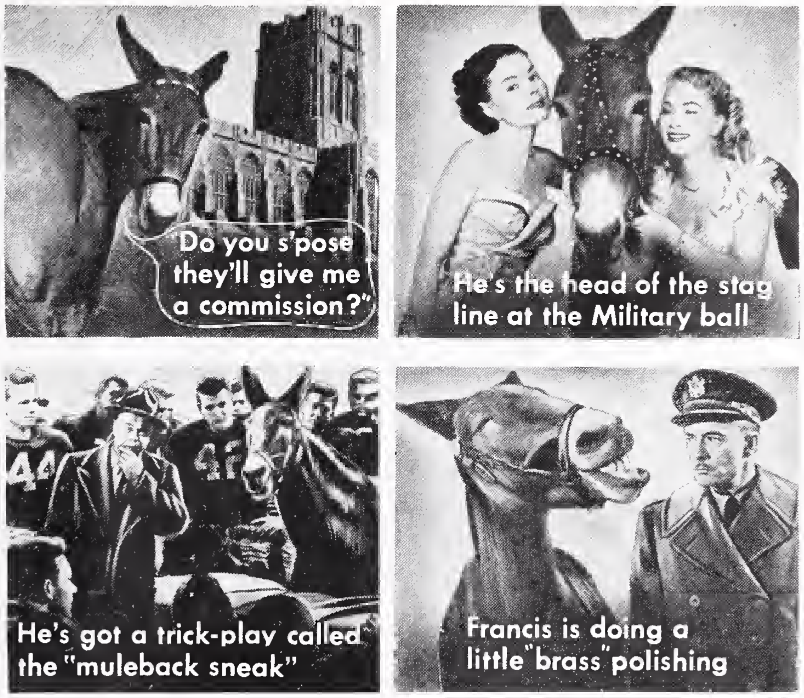
Columbia Pictures opened a three-day division managers' meeting at the Hotel Warwick, New York, Tuesday, with general sales manager A. Montague presiding. Present in addition to the representatives from the field, were home office sales executives and department heads. High on the agenda were discussion of the sales and liquidation of productions currently in release as well as sales and distribution plans for those to be releaseed during the summer and fall.

Paramount Shifts Columbus Distribution to Cincinnati

Paramount is now servicing Columbus, Ohio, state capital, from the Cincinnati exchange. The distribution had for years been from Cleveland, and the company was the only one to use that city thus. The change was reportedly made at the request of Ohio Allied, which cited inconveniences to buyers and bookers and truckers and exhibitors. One result of the change was the dropping of Bernard Gardner, the company's resident sales representative at Columbus.

Francis is Back–

...and the Army's Got Him Again!



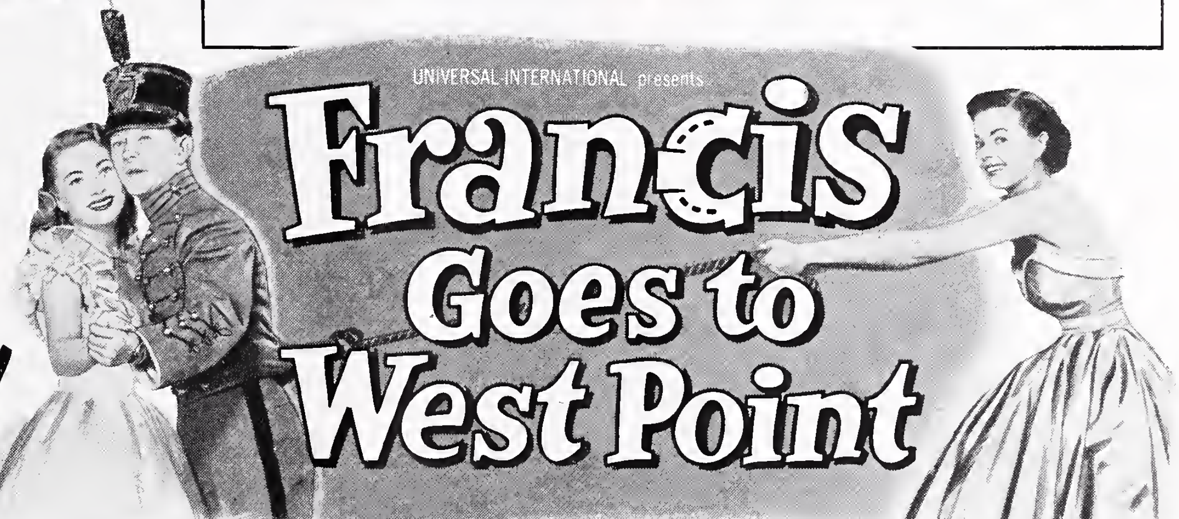
"Do you s'pose they'll give me a commission?"

He's the head of the stag line at the Military ball

He's got a trick-play called the "muleback sneak"

Francis is doing a little "brass" polishing

When it's
SUMMERTIME
—it's good old
"TALKING MULE"
TIME...
every year
from **U-I!**



UNIVERSAL-INTERNATIONAL presents

Francis Goes to West Point

Starring

DONALD O'CONNOR with LORI NELSON

ALICE KELLEY · PALMER LEE · WILLIAM REYNOLDS

Directed by ARTHUR LUBIN · Story and Screenplay by OSCAR BRODNEY · Based on the character "FRANCIS" created by David Stern · Produced by LEONARD GOLDSTEIN *and* **"FRANCIS"**

Universal International

the Talking Mule

from U-I... the best friend your Box-office ever had!

IT'S THEATRE TV IN BRITAIN TOO

Rank Pushing Door Open with Big Screen Test of Top Film in London

by PETER BURNUP

LONDON: J. Arthur Rank, not for the first time was to have thrown out a challenge to the whole film trade here Thursday when he marked the London premiere at the Leicester Square Odeon of one of his ace pictures, "The Importance of Being Earnest," with the first demonstration of big-screen television to paying customers since 1939.

Since the end of World War II Mr. Rank has pressed experiments by his Cinema-Television, Ltd.—capitalized at more than £1,000,000—in the field of electronics. It is an off-shoot of Isidore Ostrer's pre-war Bush Radio. Managing director is the same visionary Gilbert Darnley-Smith who persuaded Mr. Ostrer in 1932 to mass-produce mirror-drum TV sets based on inventor John Logie Baird's now largely discarded TV system.

Asks Film TV Partnership

In 1944 Mr. Rank was found giving evidence before the Government's Hankey Television Committee claiming the film industry was entitled to at least a co-partnership in TV's development. He has persisted in the demands, with the support, it is understood, of powerful financial and political groups, ever since.

He equipped a number of his key theatres with big-screen TV equipment and devoted his 1581-seat Odeon in the London suburb of Penge to TV experiments. Several of the more notable TV programs of the BBC have been picked up there and big-screened to invited guests; condition of the current reception of BBC events being that you don't charge admission for the shows. Nevertheless, the clarity of the resulting pictures impressed newsreel experts.

Mr. Rank also seized the opportunity of last year's Festival of Britain by installing apparatus in the experimental Telekinema in London's South Bank Exhibition and giving TV demonstrations under special conditions, but on a smaller screen than that employed in the orthodox theatre. On Thursday, the televised picture was to have been shown at the Odeon on the theatre's normal screen.

On a Closed Circuit

Terms of the BBC's Governmental license still forbid the diffusion of the Corporation's programmes. Thursday's TV show, accordingly, was to have been on a closed circuit featuring a fashion show taking place in a studio in the basement of the Theatre and under the not inappropriate title of "The Importance of Being Fashionable." On the opening night also Britain's leading TV announcer, Leslie Mitchell, will figure on the screen interviewing notables in the theatre's foyer.

The Rank experiment will be closely watch by film men. Mr. Rank is a loyal and active member of the Cinematograph Exhibitors Association's General Council. Nevertheless, CEA continues in its adamant attitude of refusing to have any kind of truck with TV. More apprehensive CEA members murmur among themselves that Mr. Rank is throwing down a deliberate gage to them.

Intention is to keep the TV show in the Odeon for seven days and to give occasional similar demonstrations in provincial Rank theatres now in process of being equipped. Cost of the theatre equipment is understood to range from £10,000 to £15,000.

Remember Ostrer Test

Older showmen vividly recall Isidore Ostrer's TV demonstration at his Tatler theatre in the heart of London's West End on February 23, 1939. Mr. Ostrer then projected on his screen a prize-fight taking place several miles away. It so happened that the fight was the finest London had seen in years.

But, apart from the dramatic quality of the show, many theatre men — impressed with the technical excellence of the diffusion—declared that this was the end for them. War came shortly afterward and TV shut down abruptly. Since the resumption of the BBC service, the tightly clamped monopoly has prevented any such paid-admission demonstration from taking place until the present.

Wednesday, the House of Commons approved the new BBC license which empowers the Corporation to continue for 10 years and forbids commercial advertising by the BBC but holds open the door for the ultimate introduction of sponsored television. The latter provision has been under bitter attack by the Labor opposition.

Lopert Goes Abroad for Co-Production Deals

Visits with producers in England, France and Italy are on the agenda of Ilya Lopert, president of Lopert Films Distributing Corp., who sailed from New York last week. Co-production and financing are the subjects to be discussed. Meanwhile, his company and City Investing Company announced an arrangement with London Films to finance "Gilbert and Sullivan" to be made by Launder and Gillat, and to star Robert Morley and Maurice Evans, "Sound Barrier," to be produced and directed by David Lean, and to star Ralph Richardson and Ann Todd, and a new Carol Reed picture.

Theatre Tax Aid Passed By Commons

LONDON: The House of Commons last week approved Chancellor of the Exchequer R. A. Butler's amendment to the Finance Bill granting minor entertainment tax concessions to exhibitors.

A government spokesman claimed after an all-night debate in Commons that the revisions cost the Exchequer £200,000 ($560,000), but this figure is contested by the trade. The general industry feeling is that the tax committee of the Cinematograph Exhibitors Association did a better job than had been anticipated in view of the country's parlous economic circumstances.

Boyd Carpenter, Treasury Financial Secretary, claimed the minor entertainment tax adjustments granted met the exhibitors' primary demand, namely, abolition of the tax anomalies in the middle range of seat prices, and also provided flexibility for exhibitors in setting price scales in that range.

Mr. Carpenter said the Government sympathized with the small exhibitor confronted with difficulties and also appreciated their justification for claiming the nine-penny seat be given special tax treatment.

Significantly, Mr. Carpenter emphasized there was no change in the Eady Plan levy, sought by exhibitors and opposed by producers. Also, other unofficial amendments which had been sought by the trade were rejected. Following are the scales:

Gross Price	Former Tax	New Tax
9d.	1 d.	½d.
10d.	1½d.	1 d.
1s. 0d.	2 d.	no change
1s. 1d.	4½d.	2½d.
1s. 3d.	4½d.	4 d.
1s. 4d.	6 d.	4½d.
1s. 6d.	6 d.	no change
1s. 7d.	8 d.	6½d.
1s. 9d.	8 d.	no change
1s. 10d.	10½d.	8½d.
2s. 0d.	10½d.	10 d.
2s. 6d.	1s. 1 d	1s. 0½d.
2s. 9d.	1s. 3 d.	1s. 1½d.
3s. 0d.	1s. 3 d.	no change
3s. 6d.	1s. 9 d.	1s. 6½d.
4s. 0d.	1s.10 d.	1s. 9¾d.

Exhibitors badly wanted the resumption of that convenient price of 1s. 3d. which they doubtless will resume despite the new tax of 4d. It will also be observed that a two-penny relief is applied to 1s 10d seats.

Columbia Shows Product At Meeting in London

LONDON: A world view of Columbia Pictures' production and distribution plans for the future was given at the company's 1952 convention of British staff men held here recently. New product shown to the delegates included "Affair in Trinidad," "The Happy Time" and "The Marrying Kind." It also was announced at the meeting that William M. Levy had been appointed assistant managing director in London.

National Release Date July 15th!

No adventurer ever hit with the power of—

GEORGE
SANDERS
HERBERT
MARSHALL
PATRICIA
ROC
AGNES
MOOREHEAD

Racing across the danger-ridden waters of Majorca—to the treacherous waterfront dives of Tangiers . . . he fought for a hidden fortune—and a girl with a hidden past!

"CAPTAIN Black Jack"

A Walter Gould Presentation • Released by Classic Pictures • Produced and Directed by JULIEN DUVIVIER

Released Through CLASSIC PICTURES, INC. 1560 Broadway New York 19, N. Y. Plaza 7-1727

SEE EARLY LIFTING OF CURB ON COPPER AND ALUMINUM

The theatre materials picture—both from a construction and equipment dealers' point of view—brightened considerably this week when a National Production Authority spokesman said in Washington that although relaxation of steel controls is being held up, the easing of copper and aluminum restrictions " . . . is being currently worked out . . . for an earlier date."

Since much theatre construction can be done with little or no steel, the possible loosening of the aluminum and copper curbs at a fairly early date is happy news for those intending to build theatres, and especially for theatre equipment suppliers.

The statement from the NPA spokesman came following the sending of a telegram by J. Robert Hoff, president of the Theatre Equipment and Supply Manufacturers' Association to the NPA Administrator last week. Mr. Hoff's wire said in part that he urged the intended relaxation of steel, copper and aluminum controls—originally announced as likely July 1 but later postponed because of the steel strike—". . . go through as planned with regard to copper and aluminum. . . ."

Mr. Hoff gave as his reasons that ". . . copper and copper wire products now seem to be in plentiful supply all over the country and there is every indication that these supplies will continue to be plentiful. Drive-in theatres can be built without any structural steel or steel of any kind and to permit the relaxation of copper to go through on July 1 will enable many drive-in theatres to be built, and will be of great assistance to manufacturers of theatre equipment and Allied lines."

Recently, NPA did increase the amounts of copper and aluminum which photographic and theatre equipment manufacturers can use without seeking specific allotments from the Government. However, the restrictions remaining greatly hamper the free use of these materials. Last month, an NPA official announced that as of July 1, the present ban on theatre construction projects would end, and builders would be permitted to self-certify fairly liberal amounts of steel, copper and aluminum for theatrical projects.

However, the steel strike interfered and now there are indications that the proposed easing of controls, as far as steel is concerned, at any rate, will probably not take place until the early fall.

Meanwhile, NPA announced five theatre construction projects as approved. Four projects—all drive-in theatres—were approved on the ground that the builders had all materials required and would not need any government allotments. These were: $45,000 drive-in proposed by Motor Vu Theatre, Las Vegas, Nev.; a $40,000 drive-in to be built by F and R Theatre Enterprise, Abbeville, La.; a $28,700 drive-in for John J. and Royal J. Bolduc, Lewiston, Me., and a $22,000 drive-in proposed by Beverly Miller, Saint Joseph, Mo. The fifth project, a $5,000 theatre by Dallas Dailey, Kaplan, La., was ruled exempt under NPA's small-job exemption.

Bowden Head Of Virginia Theatre Unit

RICHMOND: Officers for the 1952-53 year and 38 new members of the board of directors were elected at the annual summer convention of the Virginia MPTA.

New officers are Sidney Bowden, president, Norfolk; Leonard Gordon, first vice-president, Newport News; Seymour Hoffman, second vice-president, Richmond; F. M. Westfall, third vice-president, Martinsville; Harold E. Wood, treasurer, Richmond; Morton G. Thalhimer, Jr., secretary, Richmond.

Twenty members of the board were elected from the 10 Congressional districts, two from each district. They are: District I, Leonard Gordon, G. E. Ward, Jr.; District II, Sidney Bowden, Robert Levine; District III, Morton G. Thalhimer, A. Frank O'Brien; District IV, W. R. Tanner, Oliver P. Chandler, Jr.; District V, F. M. Westfall, John Lester; District VI, J. R. McLemore, Jack Rumsey; District VII, D. F. Aleshire, Ellison Loth; District VIII, Benjamin T. Pitts, D. H. Covington; District IX, R. G. Flanary, Jr., R. P. Stuart; District X, Frank B. Stover, Wade Pearson,

The remaining 18, elected at large, are: J. D. Hofheimer, Sydney Gates, Seymour Hoffman, Robert T. Barton, Jr., Harold E. Wood, Sam Bendheim, Jr., Jack Groh, Morton G. Thalhimer, Jr., E. R. English, William Dalke, Jr., Howard Rubin, Hal Lyon, Sam Roth, Morton Gerber, T. I. Martin, J. K. Crockett Chris Geoghegan, Willis Grist.

Reds Hurting Italian Films

ROME: A member of the Italian Parliament has openly warned that Communists have found their way into the Italian film industry and are influencing the content of pictures. In a speech at Anzio, Guido Gonella, secretary of the Democratic Christian Party, told a general meeting of his party that growing Communist penetration into the fields of art, films, sports and other entertainments, all operating with the aid of sizable Government subsidies, was causing growing concern.

It was the first time that a responsible official had voiced such a charge and his candid expression is believed to foreshadow a drastic change in Government policy.

In the past, any assertions of Communist influence have always been heatedly denied by Giulio Andreotti, the Under Secretary in charge of the press and show business.

Mr. Gonella declared the Government could not continue to subsidize the very elements that threatened to destroy it, and he made it clear that steps were contemplated to meet the situation. There is concern in Italian industry circles lest the American industry and public revise their attitude toward Italian film productions.

MGM Adds 60 "Ivanhoe" Screenings for Trade

MGM announced this week that beginning June 30 it will screen "Ivanhoe" in 60 theatres "closer to home" in addition to screenings arranged for 32 exchange areas. In all instances, exhibitors will be invited as guests of MGM sales executives, who also will attend the screenings in cities adjacent to exchange towns. Minneapolis leads the group of 32 branches with nine "closer to home" screenings in as many theatres. The second largest number for an exchange will be Kansas City, which has seven screenings in outlying towns lined up. Atlanta, Cleveland, Milwaukee and New Orleans have four each. Albany, Cincinnati and Detroit have three each, while Des Moines, Oklahoma City, Omaha, Pittsburgh, St. Louis, San Francisco and Washington have two each. In all instances of the "closer to home" screenings, the film will be shown in the morning or early afternoon, with trade showings at night.

Says Canada Contributes 10% of Domestic Gross

Canada's contribution to the overall domestic gross has risen from four per cent in 1948 to approximately 10 per cent this year, Al Lichtman, 20th Century-Fox director of sales, said in New York at a press interview following a meeting of Council of Motion Picture Organization leaders. Mr. Lichtman said the figures illustrate the extent to which United States grosses have dropped rather than the extent to which Canadian grosses have risen. He also declared that theatre business in the United States has declined 40 per cent since 1949 and that television competition was entitled to a major part of the blame. Mr. Lichtman's statistics were offered to underscore the need for COMPO's announced campaign to win repeal of the 20 per cent Federal admission tax. COMPO's policy is that theatres need not pass along any tax saving to the public.

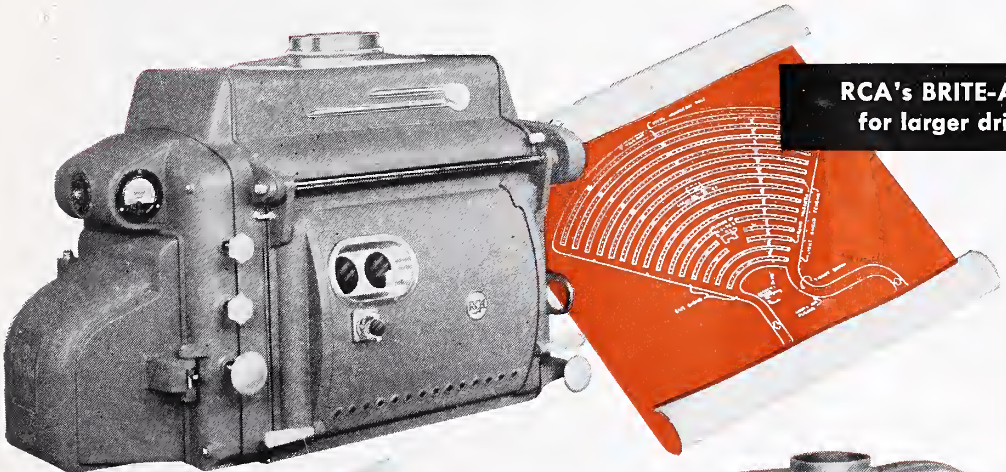
Set Kansas-Missouri Meet

The Kansas-Missouri Theatre Association will hold its annual convention this year at the Hotel President in Kansas City September 30-October 1.

NOW ...the RIGHT lamp for every drive-in requirement

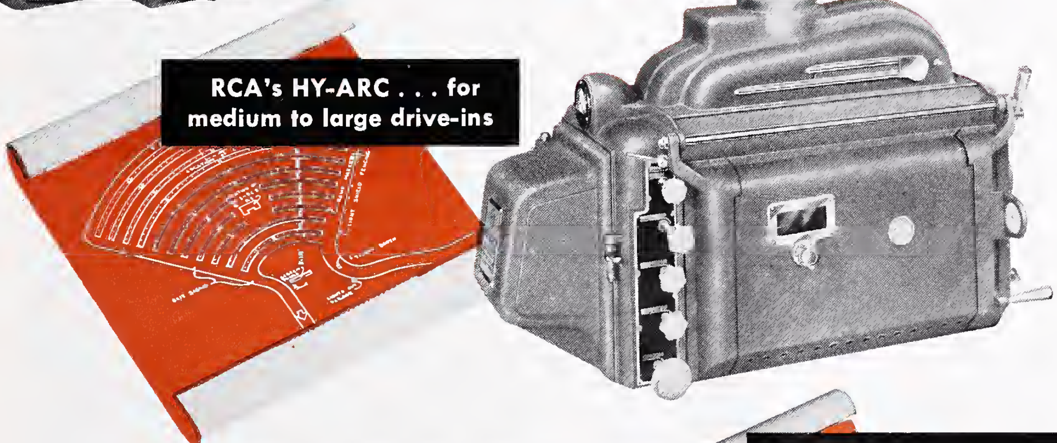
RCA's complete line of lamps provides just the right light for your particular layout!

Big screen or little screen, there's a tailored-to-fit RCA lamp to fit your own special drive-in needs. For instance . . .



RCA's BRITE-ARC . . . for larger drive-ins

Produces an abundance of snow-white illumination. Water-cooled with rotating positive carbon and wide range of carbon control. Uses 9mm or 10mm carbons burning at 90 to 110 amperes. Big 16-inch reflector, precision-positioned with easy-access adjustment knobs.



RCA's HY-ARC . . . for medium to large drive-ins

Plenty of light for intermediate-size screens. Operates on 9mm full 20-inch carbons at 75 to 90 amperes, with low arc voltage for reduced carbon consumption. Magnetically stabilized arc flame. Water-cooled, nonrotating positive carbon. Big 15-inch high-speed reflector. Extra-large interior for cool operation, rapid dissipation of heat. Easy-access controls on operating side of lamp house. Operating components completely protected against dirt.

RCA's ENARC . . . for small to medium drive-ins

The most light for the least cost. Burns 7mm or 8mm carbons at 45 to 75 amperes. Entire negative carbon-feed mechanism is instantly removable, can be serviced in a jiffy. Generous ventilation, functional styling, modern design throughout. Easy-access controls.

For the RIGHT drive-in lamps, call RCA

For full story on RCA's great line of super-dependable drive-in lamps, call your own RCA Theatre Equipment Dealer . . . *today.*

RCA

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

A FILM JUNKET TO ALASKA

4TH AVENUE
ALASKA'S FIRST WORLD PREMIERE!
RCIAL STATIONERS
06.

ALASKA'S FIRST PREMIERE, courtesy of Universal-International. The crowds above at the Fourth Avenue theatre, Anchorage, await arrival of stars accompanying "The World in His Arms." In addition to the civilian opening, the picture was given a military premiere at Elmendorf Airforce Base, and shown at other installations. The troupe of stars, headed by Ann Blyth, Joyce Holden and others, and the writers from the States, representing newspapers, fan and trade magazines, syndicates and radio—probably traveled the greatest distance of any such party in motion picture history.

Freeman Sees Hollywood, TV Working Together

The existing relationship between motion pictures and television insures complete cooperation in producing quality pictures and programs, Y. Frank Freeman, chairman of the Association of Motion Picture Producers and executive vice-president of Paramount Pictures, told the Chamber of Commerce of Whittier, Calif., recently. Speaking at the annual Western Institute of Commercial and Trade Executives, Mr. Freeman said, "We have the facilities and the will to work together to maintain a constantly high level of entertainment and educational productions in both industries." He added that tremendous strides had been made in perfection of both motion pictures and TV.

New Mexico Owners Elect Tom Ribble President

Tom Ribble of Albuquerque was elected president of the New Mexico Theatre Owners last week at a meeting in Santa Fe. Others elected include: Russell Hardwick, Clovis, first vice-president; Mrs. S. E. Allen, Lordsburg, second vice-president; Boyd Scott, Roswell, secretary-treasurer. The board of directors includes Floyd Beutler, Taos; Nathan Greer, Santa Fe; Marlin Butler, Albuquerque; Russell Allen, Farmington; Frank Peloso, Albuquerque; Ed Kidwell, Roswell; Mike Zalesney, Las Vegas, and John Bohannon, Hatch.

Recruiting Short Ready

"The Real Miss America," a 10-minute short subject produced under the sponsorship of COMPO to assist in the recruitment of women for the armed forces, will be released July 3.

IN NEWSREELS

MOVIETONE NEWS, No. 51—Entire footage devoted to battle between Eisenhower and Taft.

MOVIETONE NEWS, No. 52—Giant liner United States welcomed in New York. Eisenhower speaks in Texas. Gen. Ridgway visits Italian army. Gen. Alexander at Koje. Will Rogers hospital. Navy crew wins regatta. Kayaks battle rough water.

NEWS OF THE DAY, No. 285—Eisenhower and Taft. Navy puts medicoes through "wringer." Turf classic. Olympic boxing.

NEWS OF THE DAY, No. 286—Taft. Eisenhower race. Superliner reaches New York. Ballet in Koje. Will Rogers memorial. Parade of towers in Italy. Regatta. Rodeo.

PARAMOUNT NEWS, No. 88—Queen Elizabeth at Ascot race. Gen. Ridgway in Italy. Germ propoganda dispute. Olympic boxing.

PARAMOUNT NEWS, No. 89—Church built in a day. Political convention news. Superliner in New York. Olympic bicycling.

TELENEWS DIGEST, No. 25B—Steel crisis. Sen. Duff on convention. Indo-China aid. Jet ace welcomed. Jet maneuvers. Girl jockeys.

TELENEWS DIGEST, No. 26A—Eisenhower visits birthplace. Taft visits Maryland. Sen Bridges takes GOP mediator role. Phillip Murray on steel. Superliner. Sweden hails fliers attacked by Reds. Marble champ.

UNIVERSAL NEWS, No. 571—Germ warfare. Royal visit in Turkey. Sen. Duff in Pennsylvania. Miss Universe.

UNIVERSAL NEWS, No. 572—Superliner. Shriners in Florida. Will Rogers memorial. Fast building of church. "World In His Arms" premiere.

WARNER PATHE NEWS, No. 90—GOP battle for delegates. Malik in chair at UN session. Gen. Ridgway in Italy. Human centrifuge. Olympic boxing.

WARNER PATHE NEWS, No. 91—Taft vs Eisenhower. Indo-China raid. Superliner. Will Rogers memorial. Tennis. Yale beats Harvard in crew classic. Car marathon

National to Be Known as Wesco Corp.

The new name for the National Theatres circuit, which becomes a separate corporation following the effective date of the Twentieth Century-Fox divorcement June 28, will be Wesco Theatres Corp., the Securities and Exchange Commission has been informed.

The company will have 11 members on its board of directors, including the following officers: Charles P. Skouras, president; H. C. Cox, vice-president and treasurer; Elmer C. Rhoden, vice-president; Frank H. Ricketson, Jr., vice-president; and John B. Bertero, vice-president and attorney.

The following are expected to be named to the board prior to August 15: Gregson Bautzer, partner in the Hollywood law firm of Bautzer, Grant, Youngman & Silbert; James L. Beebe, partner in the Coast law firm of O'Melveny, Tuller & Myers; Pete Colefax, president of the American Potash & Chemical Corp.; Gen. B. F. Giles, U.S.A. retired; Willard W. Keith, president of Cosgrove & Co.; and Richard W. Millar, partner in the California banking firm of William R. Staats & Co.

The company's report to the SEC also gave details of the stock distribution.

As of last April 1, the report added, Wesco subsidiaries including companies in which the voting control is 50 per cent or less, owned or leased 521 theatres, of which 49 were closed and seven leased or subleased to others. On April 1, 1947, the number of theatres was about 625, of which 40 were closed.

Charles Ross, Lighting Specialist, Dies at 62

Charles Ross, 62, head of Charles Ross, Inc., motion picture and television lighting equipment specialists, died June 19 at St. Claire's Hospital in New York. Mr. Ross, who had been in the lighting field for over 30 years, also was Eastern distributor for Mole Richardson Co. of Hollywood. He was a member of the Motion Picture Pioneers, the Society of Motion Picture and Television Engineers, the Theatre Equipment and Supply Manufacturers Association, and locals 1 and 52 of the International Alliance of Theatrical and Stage Employees. He is survived by his wife and three daughters.

Eastman Announces 200th Consecutive Dividend

The Eastman Kodak Company this week announced a regular quarterly dividend of 40 cents a share on the common stock to be paid July 1 to stockholders of record June 5. According to an article in *Highlights,* the company's magazine for shareholders, this is the 200th consecutive cash dividend to be paid by the company.

RADIO CITY
RADIO CITY

Queues like this take their cues

from LIFE

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THAT Bob Hope-Bing Crosby telethon referred to in this space last week as likely to give the film theatres in this time zone their severest test of television competition to date, clipped Los Angeles Saturday evening grosses about 35 per cent, according to the gentlemen whose theatres took the beating. Taking the air at 8 o'clock on the best of the week's box office evenings, over both the NBC and CBS networks and supported by the greatest cast ever assembled in one telecast, the Messrs. Crosby and Hope collected $1,000,020 worth of travelling expenses for the U. S. Olympics team before calling it a night at 10:30 Sunday morning.

It was a history-making event in several respects.

It was Crosby's first appearance on television, and he made it clear as day that he can make a new career of this medium if he chooses to.

Brightest Stars Present

It was not a television first for Abbott & Costello, who contributed their deathless and devastating "Who's on first?" routine to the proceedings, nor for Martin & Lewis, who took over the show in its entirety for half an hour or so and threw the nation into happy panic. (The Messrs. Hope, Crosby, Abbott & Costello and Martin & Lewis are winners of Top Ten rank in the last annual Money-Making Stars poll of exhibitors by this publication.)

The telecast emanated from the El Capitan theatre on Vine Street in this city. The El Capitan, once owned by the famed and fabulous Sid Grauman, although utilized for stage show purposes in recent times, was acquired by NBC a little over a year ago and converted to TV uses at a cost resembling the down payment on a battleship. Plugged every hour on the hour by NBC and CBS for a week preceding the balmy Summer's evening of its advent, the show had the theatre packed to capacity at air time.

Here, bad as it was, there are exhibitors who say they expected worse.

There are others in the industry who say differently. One of them is the western sales manager of a major distributing company. He says the telethon convinced him there's no sense at all in sending his company's percentage pictures into theatres for the period spanning the national political conventions because nobody in the television belt will leave home while that show's going on, so he's cancelling them out.

(*Non-sequitur*: Most or all of the Hollywood guilds and unions, which obtained substantial wage increases in contracts negotiated with theatrical film producers last winter, allow their members to work for television for less money.)

◆

ELEVEN pictures were started during the week, five of them in color, and seven others were completed, bringing the over-all shooting level to 33.

"Salome—the Dance of the Seven Veils," Technicolor, co-stars the plentifully headlined Rita Hayworth and the almost equally headlined Stewart Granger. It is being produced for Columbia by Buddy Adler and directed by William Dieterle.

MGM's Joe Pasternak turned Technicolor cameras on "Small Town Girl," with Jane Powell, Farley Granger, Ann Miller, Billie Burke and S. Z. Sakall in the cast directed by Leslie Kardos.

"Equilibrium," Technicolor, has Kirk Douglas and Pier Angeli in the cast directed by Gottfried Reinhardt and is the third segment in Sidney Franklin's truncated feature, "The Story of Three Loves."

Jack Cummings launched "Sombrero," Technicolor, for MGM, with Norman Foster directing Pier Angeli, Ricardo Montalban, Cyd Charisse, Yvonne De Carlo and Vittorio Gassman.

"Fair Wind to Java," Trucolor, is being produced and directed for Republic by Producer-director Joseph Kane, with Fred MacMurray, Vera Ralston, Victor McLaglen and Robert Douglas.

Stanley Kramer Productions, releasing through Columbia, started shooting the stage success, "The Member of the Wedding," with Kramer producing, Fred Zinnemann directing and with Julie Harris, Ethel Waters and Brandon DeWilde in principal roles.

Matthew Rapf rolled "The Desperate Search" for MGM, with Howard Keel, Jane Greer, Patricia Medina, Keenan Wynn and Lee Aaker directed by Joseph E. Lewis.

Producer-director Otto Preminger started filming "Murder" for RKO Pictures, with Robert Mitchum, Jean Simmons, Mona Freeman, Herbert Marshall and Barbara O'Neil.

Alexander Paal Films, independent, began shooting "Man Trap" in London, with Paal producing and with Terrence Fisher directing Paul Henried, Lois Maxwell, Kieron Moore and others.

Republic's Rudy Ralston started "Desperadoes Outpost," a Rocky Lane Western, directed by Phil Ford.

Monogram's Vincent M. Fennelly started "Hired Guns," a Whip Wilson western directed by Thomas Carr.

THIS WEEK IN PRODUCTION:

STARTED (11)

COLUMBIA
Salome—The Dance of the Seven Veils (Technicolor)
The Member of the Wedding

INDEPENDENT
Man Trap (Alexander Paal Films—London)

MGM
The Story of Three Loves (Third sequence—"Equilibrium"—Technicolor)
The Desperate Search
Small Town Girl (Technicolor)
Sombrero (Technicolor)

MONOGRAM
Hired Guns

REPUBLIC
Desperadoes Outpost
Fair Wind to Java (Trucolor)

RKO RADIO
Murder

COMPLETED (7)

COLUMBIA
Voodoo Tiger (Esskay Pictures, Prod.)

INDEPENDENT
The Glass Wall (Shane-Tors Prods. —U.A. release)

MONOGRAM
Guns Along the Border (formerly Gun Smoke Range)
Yukon Gold

REPUBLIC
Tropical Heat Wave

UNIVERSAL-INT'L.
Cattle Kate (Technicolor)

WARNER BROS.
Springfield Rifle (WarnerColor)

SHOOTING (22)

COLUMBIA
All Ashore (Technicolor)

INDEPENDENT
Ruby Gentry (Bernhard-Vidor Prod.—20th-Fox release)
Kansas City 1-1-7 (Assoc. Players & Producers—United Artists release)
Gambler and the Lady (formerly "In the Money"—Intercontinental Films Prods.—Lippert release)
The Black Pawn (Eros Films Ltd.—Lippert release)
The Thief (Fran Prods. — United Artists release)

MGM
Naked Spur (Technicolor)
I Love Melvin (Technicolor)

MONOGRAM
Hiawatha (Cinecolor)

PARAMOUNT
Scared Stiff (Hal Wallis Prod.)
Pleasure Island (Technicolor)
The Stars Are Singing (Technicolor)
Road to Bali (Technicolor)

REPUBLIC
The Lady Wants Mink (Trucolor)

RKO RADIO
Blackbeard the Pirate (Edmund Grainger Prod.—Technicolor)

20TH CENTURY-FOX
The Farmer Takes a Wife (Technicolor)
Niagara (Technicolor)

UNIVERSAL-INT'L.
Mississippi Gambler (Technicolor)
Roughshod (Technicolor)
The Great Companions (Technicolor)

WARNER BROS.
The Desert Song (Technicolor)
Big Jim McLain (Honolulu)

The National Spotlight

ALBANY

The Film Row turnout included: Joe Agresta, Massena and Watertown; Rube Cantor, Watertown; Bob Baranoff, Little Falls; John Corelli, Stillwater; Sylvan Leff, Utica and Watertown; George Thornton, Saugerties and Tannersville; Walter Wertime, Chestertown; Mrs. Helen Hadley, Manchester, Vt.; Charles, John and Stephen Rossi, Schroon Lake; and Alex Sayles, Albany. . . . D. John Phillips, executive director of MMPTA, and Morton Sunshine, of IOTA, were overnight visitors. Edward Fabian, Jr., roving zone manager, also was in town. . . . Helen Hart, MGM booker, was married to Leo Dean, Albany insurance broker. . . . John Capano, booker in the Universal-International exchange and also operator of the State, Troy, donated the theatre and arranged for a morning film show to swell the fund being raised for a Cohoes boy ill with a strange malady. . . . The Ritz, managed by Oscar J. Perrin, received more than 1,300 letters and cards in a photo identification contest conducted through the Albany *Times-Union* to promote "Without Warning."

ATLANTA

Earl W. Pilpot, for the past 30 years with the Neely theatre in Alabama, has leased from the company their theatre in West Blocton, Ala. . . . The Starlight drive-in at Hollywood, Fla., owned by Frank Krickler, has closed. . . . The Claughton theatre in Florida has added another theatre to the chain: the Roosevelt, formerly owned by the Brandt interests. This theatre is in Miami. Don Tilzer, former manager of the Embassy, will manage it. . . . The new drive-in at New Smyrna Beach, Fla., will open about July 15. It is owned by Jack Kincheloe and Marvin Harvey. . . . The new drive-in owned by the Floyd theatre in Tarpon Spring, Fla., will open soon. . . . A $50,000 remodeling job has started on the San Carlos theatre in Key West, Fla. New owners are A. Castro and Gerald Abeu. . . . The City Council of Summerville, Ga., has voted to allow films on Sundays. . . . Hal Macon, Jr., Macon theatre, Statesboro, Ga., has returned there after a visit with the family in Savannah. . . . Leslie Swaede, manager of the Montgomery drive-in, Savannah, Ga., back on the job after a heart attack. . . . Mr. and Mrs. Ward Riggins, Jr., Strand Jesup, Ga., are the parents of a baby girl.

BALTIMORE

Oscar Coblentz, Alpha theatre owner, has moved into his new home. . . . Lawrence Schanberger, Keith's, said goodbye to his son, the Reverend Schanberger, who sailed for South America for a seven-year missionary stint. . . . Invitations have been sent to all exhibitors to the annual outing of the Allied MPTOM to be held July 29. . . . Jake Flax, Republic, is back at work after some weeks in Johns Hopkins Hospital. . . . Max Miller, United Artist rep, in town working on "Green Glove" campaign with Harry Welch, Mayfair publicist. . . . Bob Asgcroft, Broadway Theatre manager, back from Shreveport, Louisiana. . . . Record dealers, disc jockeys and newspaper men were invited to a special screening of "Lovely To Look At" by Loew's and the MGM Record Distributor. . . . Fred Schmuff, Durkee circuit; Leon Back, Eddie Kimple, Rome Theatres; Frank Hornig, Jr., Horn theatre, all visiting along film row.

BOSTON

The new drive-in at Richford, Vt., built by exhibitor Roy Brown is set for a July 1 opening. . . . Joseph Sandler, manager of the Kenmore, Boston, for Louis Richmond Enterprises for the past two years, has resigned to become managing director of two Kiddieland Amusement Parks. He has been replaced at the Kenmore by Albert T. Donovan, former manager of the Uptown, West Lynn, for Richmond. John Dempsey has taken over the full managership at the West Lynn spot. . . . Arthur Lockwood, chairman of the 1952 Jimmy Fund drive has revealed that 500 theatres in the New England area have sent in their pledges to participate in the 1952 drive. . . . Arthur Rosenbush who has been a theatre manager in various Massachusetts houses for 16 years, has joined the staff of Daytz Theatre Enterprises as a booker working under head booker Jerry Crowley. . . . The Latchis brothers are rebuilding the Milford, N. H., theatre which was destroyed by fire last March. A July 4 opening is set, with Harry Stathin continuing as manager.

WHEN AND WHERE

July 2: Allied Theatre Owners of New Jersey, annual summer meeting and outing, Berkeley-Carteret Hotel, Asbury Park, N. J.

July 28: IATSE, general executive board meeting, Nicollet Hotel, Minneapolis, Minn.

August 2, 3: IATSE district conventions, Nicollet Hotel, Minneapolis.

August 4-8: IATSE, 41st International convention, Nicollet Hotel, Minneapolis.

September 1-5: Annual convention, Western Theatre Owners, Feather River Inn, Blairsden, Calif.

September 30-October 1: Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

October 6-10: 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.

October 20-22: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

BUFFALO

William J. Dipson, executive vice president of Dipson Theatres circuit and son of Nikitas Dipson, president of the same circuit, was married to June Mellissa Schergl, daughter of Mr. and Mrs. Walter H. Schergl of Day's Park. . . . Martin Moskowitz, eastern division manager of Twentieth Century-Fox, was in town last week for conferences with Charlie Kosco, local branch manager. . . . Mrs. Winnie Matthews is a student assistant manager at Loew's Strand in Syracuse. . . . Schine's Eckel theatre in Syracuse has inaugurated a new summer policy with adult prices listed at 49 cents and children, 20 cents. . . . The Cinema, local "art" house is closed temporarily. . . . Dewey Michaels of the Palace and Mercury and Billy Keaton of WGR were in charge of the collection taken up last Saturday evening at the Hamburg Raceway for the Cerebral Palsy Fund. . . . Eddie Miller put on a double sneak preview of "Jumping Jacks" last Tuesday evening in the Paramount and jammed the place to the roof at 6:15 and 9:30. . . . Jack Mundstuk, manager of the MGM office, has issued invitation for a special preview of "Ivanhoe," July 2 in Shea's Elmwood.

CHICAGO

Despite intermittent rain throughout the day, 96 people attended the Variety Club golf outing. . . . Charles Lindau's Garfield theatre, Chicago, closed. . . . Otto K. Eitel of Eitel's Palace, has been appointed chairman of the city reception committee for visitors and delegates to the political conventions. . . . Pappas and Krinsley of the Towne theatre, Milwaukee, were reportedly negotiating with the landlords, and leaseholder Randolph Bohrer, in an effort to take over the Oriental, which closed several weeks ago. . . . Enforcement of the recently-passed ordinance banning overnight parking on Chicago through streets and transit thoroughfares is aggravating an already-tight parking situation here.

CINCINNATI

The 3,300-seat RKO Albee Theatre, flagship of the local chain, inaugurated its RCA closed circuit, large screen television with the Sugar Ray Robinson-Joey Maxim championship fight, June 23. The entire house was scaled at $2.40 per reserved seat. . . . Vance Schwartz, chief barker of Cincinnati Variety Club, Tent No. 3, has appointed the following five directors to serve on the recently-formed Variety Foundation for Retarded Children: Phil Fox, Saul Greenberg, Herman Hunt, Albert Kuhr and

(*Continued on following page*)

(*Continued from preceding page*)

Willis Vance. The directors will collaborate with six directors elected by the Hamilton County Council for Retarded Children. . . . Phil and Mike Chakeres, of the Chakeres Theatre chain, with headquarters at Springfield, Ohio, were among the guests attending the testimonial dinner given recently by the Cleveland Variety Club for Nat Wolf, who resigned a short time ago as Warner Ohio zone manager. . . . Lincoln County, Ky., has its first drive-in theatre with the opening of the Davis drive-in by Henry Davis. The 250-car project is located near Liberty, Ky.

CLEVELAND

A son, and second child, was born in Lakewood hospital to the wife of Howard Higley, manager of Warner's Allen theatre. . . . Fred Holzworth, manager of the Hilliard Square theatre the past 24 years and a member of the exhibition field for 30 years, has resigned to enter the advertising business. . . . "King Kong" is doing huge business, both the Palace Theatre, where on the night of its opening it played to some 3000 adults and 300 children (capacity) and RKO branch manager Jack Bernstein, report. . . . Paramount has removed Columbus from the Cleveland exchange territory and joined other distributors in placing it in the Cincinnati exchange area. This change eliminates Bernard Gardner who has been resident Columbus salesman for almost 25 years. . . . Associated Circuit opens a kiddy playground adjacent to its Northside drive-in, Youngstown, on July 3.

COLUMBUS

North Hi drive-in, owned by H. & S. Theatres, had its opening last week with "Singin' in the Rain" as the top feature. . . . Ten local neighborhood houses are participating in Dairy Month during June. . . . Two Saturday matinee shows are scheduled for June 28 at the Boulevard, Clinton, Cameo, Cleve, Parsons, Livingston, Westmont, Avondale, Garden, and Eastern. . . . John Pearl Schneider, 48, former Columbus resident, was killed in a 60-foot fall from the tower of the Starlight drive-in at Parkersburg, West Virginia. Mr. Schneider was co-owner of the theatre, and of the Mur drive-in, also near Parkersburg.

DENVER

Robert Selig, executive assistant to the president of Fox Intermountain Theatres, was reelected president of the University ot Denver board of trustees. . . . Columbia broke all existing records for having films in first run theatres. At the same time they had both ends of the double bills in six houses. The Denver, Esquire, had "Paula" and "Sawed Off"; the Aladdin, Tabor, Webber had "Montana Territory" and "Yank in Indo China", while at the Paramount was "Sniper" and "Harem Girl". The Paramount is a Wolfberg theatre, while the rest are Fox Intermountain. . . . George Montgomery will be in Denver for the "Cripple Creek" premiere at the Paramount theatre, July 10. . . . W. R. Barlow has bought the Lode, Silverton, Colo., from Charles Diller. . . . Marylee Baker, booker at Atlas Theatres, quit this month and will be married July 3 to Gus King. Succeeding her at the home office will be Harry Ashton, manager of the Golden, Golden, Colo.

DES MOINES

The Varsity theatre, which has been closed for redecorating since a fire April 23, has reopened at Dubuque. . . . Television lounges have been installed in two Tri-States theatres in Des Moines. Fight fans were able to see the Walcott-Charles title bout at the theatres along with the regular feature. . . . Tri-States' Roosevelt theatre will be taken over by the Community Drama association in July, the theatre corporation having given up its lease on the property. . . . The Pratt Brothers of Washington, Ia., have purchased ground on which to construct a 400-car drive-in and amusement park. Construction is under way. . . . L. W. McCalment, president of the Town and Country Drive-in Corp., of Unionville, Mo., has announced beginning of construction of a drive-in theatre on Highway 30, south of Centerville. The theatre will accommodate 500 cars. . . . The Lake at Storm Lake has closed after 40 years.

DETROIT

Drive-in theatres have reported excellent business since they opened. . . . Theatres cooperated with a recent request to use less water during an acute water shortage in Detroit. Cooling systems were closed down a few hours each day in order to keep the city's water pressure up. . . . Dave Idzal, managing director of the Fox, announced that Jackie Gleason, television star, will head a one-week stage show at the Fox beginning July 18. . . . The RKO Theatre sponsored a June bride contest recently with the month's most popular bride receiving an electric range on the RKO stage. . . . Norman Wheaton, manager of the Telenews, is home convalescing after a recent operation. . . . Adolph Goldberg, chief barker of the Variety Club here, reports an excellent response for tickets to the annual Variety Club Golf Party. Proceeds go to the Variety heart fund.

HARTFORD

Frank Bernardini and son, Orero, Vermont restaurant operators, have announced plans for construction of a 500-car capacity drive-in theatre one mile north of Winooski, Vt. . . . Mid-Haven Drive-In Theatre, Inc., of which E. J. Morin is president, has opened a newly-erected 416-car capacity drive-in, called the Mid-Haven, at Middlebury, Vt. Other officers are vice-president, O. F. Barr; treasurer, Ann Morin; and secretary, Lulu Barr. . . . David Sherman has been named assistant manager of the Warner Capitol, Springfield, Mass. Gloria Carabetta has been appointed assistant manager of the circuit's Art Theatre, that city. . . . Henry L. Needles, managing director of the Art theatre, Hartford, has been named a director of the Hartford Chamber of Commerce's Retail Trade Board. . . . Fred R. Greenway, manager, Loew's Poli Palace, Hartford, has returned from a vacation in the Connecticut area.

INDIANAPOLIS

The Indiana was forced to refund and close at dinnertime when a record rainstorm overflowed into the lobby and came in through the roof, causing a short in the booth. Other theatres had flooded basements. . . . Joe Cantor has bought a series of first runs from Columbia for his Shadeland drive-in. . . . Mrs. Tucker Madawick, daughter of Lisle Krieghbaum, Rochester exhibitor, gave birth to a 6½-pound daughter June 14. . . . Trueman T. Rembusch, president of the Allied Theatre Owners of Indiana, flew to New York Wednesday for the COMPO meeting. . . . The Switow circuit has closed the Strand at Shelbyville for remodelling, shifting its first run policy to the Ritz.

LOS ANGELES

At the recent meeting of the Film Row Club, the slate of officers was elected by the executive board. . . . Norman Newman, Principal theatres booker, is ill. . . . The Madrid theatre, one of the Vinnicoff houses, will be dismantled. . . . Phil Fineberg has resigned as booker at UA. His post has been assumed by Jack Katz, formerly a salesman for Republic. . . . Bob Dunnigan, Blythe exhibitor, made one of his rare visits. . . . Jimmy Nicholson, operator of the Crenshaw, is ill. . . . Gerald D. Evans was appointed manager of the Gordon, replacing Gerald Vacchio, who was named manager of the Rivoli, Van Nuys. . . . George Tripp, Warner salesman, off to Oceanside and San Diego on company business. . . . Out of towners seen on the Row were Sam Stiefel, George Diamos, Tri Delta Amusement; fourth week; Vogue, "The Man in the White Suit."

KANSAS CITY

The annual meeting of the Kansas-Missouri Theatre Association was set for September 30-October 1, at the Hotel President. . . . Shelby Bourne, formerly manager of the Patee at Lawrence, Kan., succeeds the late Lee Miller as booker for the central district of Commonweatlh Theatres. . . . The RKO Missouri has installed a television set in its lobby. . . . Among the out of town exhibitors attending the monthly meeting of the board of the Kansas-Missouri Theatre association were: C. E. Cook, Maryville, Mo., president; Elmer Bills, Salsbury, Mo.; H. B. Doering, Garnett, Kan.; Glen Hall, Cassville, Mo.; Charles Knickerbocker, Columbus and Galena, Kan.; and Jeff DeLong, Mankato, Kan. . . . Art theatre bills: Kimo, "Isle of Sinners"; Warwick, "Encore", fourth week; Vogue, "The Man in the White Suit".

LOUISVILLE

A. W. Stanisch resigned as city manager of Chakeres Theatres' Burley and Shelby theatres, Shelbyville, Kentucky, and has been appointed managing director of Switow's Amusement's first run Kentucky theatre here. Mr. Stanisch was replaced at Shelbyville by Harold Faught who came down from Chakeres headquarters city, Springfield, Ohio. . . . Guthrie F. Crowe, president of the Kentucky Association of Theatre Owners has been appointed state chairman of the United Negro College Fund campaign. . . . Leo Ciacio has announced the appointment of Kenneth R. Kincaid as manager of his subsequent run neighborhood Downs theatre here. He replaces O. E. Surbaugh who has been manager of the Downs since it's opening in 1941. . . . The Crescent theatre was to close for the summer, according to manager Morton Weinberg. . . . Out of town exhibitors seen on the

(*Continued on following page*)

(Continued from opposite page)

row included: Edwin St. Clair, St. Clair Theatre, Lebanon Junction, Ky.; Joe Isaacs, Jr., Lynch, Lynch, Ky.; W. E. Horsefield, Morgan, Morganfield, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; A. N. Miles, Eminence, Eminence, Ky.; R. H. Totten, Lakeview drive-in, Pendleton, Ky.; and Oscar Hopper, Arista, Lebanon, Ky.

MEMPHIS

William F. Ruffin Sr., of Covington, Tenn., head of the Ruffin Mid-South theatre circuit, was guest of honor at a dinner in Covington in recognition of his 25 years in the business. . . . Gordon Hutchins of Corning, Ark., has opened his new 67 drive-in at Corning and Mrs. Jesse Howard and Mrs. Violet Howard are planning a new drive-in at Hot Springs, Ark. . . . M. A. Lightman, president of Malco Theatres Inc., announced that plans for separation of Malco assets have been abandoned. M. S. McCord of North Little Rock, Ark., is secretary of Malco and he and Mr. Lightman have been studying a division of the firm for several weeks.

MIAMI

Recently appointed manager of the Cinema, Miami Beach is Charles Rich, formerly from Brooklyn, N. Y., where he was with the Rugoff and Becker circuit for 13 years. . . . Upton Christian was transferred from the Sheridan to the Cinema where he is now assistant. . . . Ed Thomas is relief manager at the Little River where manager Harold Pertes is vacationing. . . . 'Dan' Boone resigned as manager of the Gables. . . . Jack Hegarty has taken over direction of the Gables. . . . Formerly assistant at the Beach, Owen Locke is now managing the Boulevard. . . . Walton Oakerson, manager of the Essex has joined the vacationers and Douglas Jernigan is acting manager. . . . Mitch Rubenstein, manager of the Center, has a new aide, Edward Cutler. . . . At the Beach on Miami Beach, Carl Jamroga has William Weiss as right hand man. . . . Lee Ruwitch of WTVJ is making plans for the official welcome for the coaxial cable's debut to Miami on June 30. WTVJ is billed as Wometco's Theatre of the Air.

MILWAUKEE

A former student booker at MGM here, Bill Länge, is now a regular booker replacing George Booth who moved to Chicago. . . . Bill Roob has taken over his own theatres in Port Washington, formerly operated by Fox-Wisconsin. . . . Floyd Hodd took over the Rose theatre at Melrose from H. Rucker. . . . "Ivanhoe" will be screened at the Century theatre by invitation. . . . Seen along Film Row were Sarah Eskin, Richland Center, and Frank Ebert from Seymour. . . . At their last regional meeting at Rice Lake, the Allied Independent Theatre Owners of Wisconsin signed up 18 new members.

MINNEAPOLIS

Edmond R. Ruben, president of the Welworth Theatre Company, Minneapolis, has been appointed to the Advisory Board of the Lincoln office of the Northwestern National Bank, Minneapolis. . . . Stanley D. Kane, executive counsel of North Central Allied Independent Theatre Owners Incorporated, has announced that as a result of the first newspaper forum that was held in conjunction with the annual convention of the organization May 1 and 2, at the Hotel Nicollet, Minneapolis, that editors are showing a marked tendency to cooperate to a greater extent with exhibitors in regards to increased newspaper publicity. . . . The safe of the World theatre, first run loop house, was looted recently. . . . The Loring theatre, a Minneapolis neighborhood house, has added wrestling matches as a stage attraction.

FILM ROW VETERANS BUFFALO ENTERTAINERS

BUFFALO: The Jeddah Jesters, of about 24 members, is one of the unique entertainment groups in Buffalo. Two of Film Row's "celebrities" organized the Jesters. Mrs. Albert D. V. Weil, better known as Sarah Weil, left, above (in costume), is head booker at the Buffalo RKO branch and a former secretary in the same exchange in the days when Elmer F. Lux, now general manager, Darnell Theatres and City Council president, was manager. The other "celebrity," above, is R. Ruth Rappeport, head booker and office manager at the Buffalo Warner branch, for lo, these many years. The Jesters are affiliated with Jeddah Auxiliary I and are members of the Rebekah Degree, IOOF. The ladies of the organization constantly are entertaining in worthy institutions, hospitals, etc., in and around Buffalo. One of their most recent appearances was before the Young Peoples Group of the Cerebral Palsy Clinic. Miss Rappeport also is accompanist for the group.

NEW ORLEANS

Joel Bluestone announced that he will handle the buying and booking for Mrs. Paul Ketchum's State and Red River drive-in, Texarkana, Texas. . . . T. V. Garroway, Sr., has completed plans for a third drive-in to be erected in Gulfport, Miss. The Garroways also own and operate the Pine Hill, Picayune, Miss., Plaza, Ritz and Ritz drive-in, Prentiss, Miss. . . . Mary and Mike Pisciotta who recently acquired ownership of the Peacock, neighborhood theatre, were to reopen it June 26 after thorough renovating and refurbishing. . . . Drive-ins opening recently were Star, Tallulah, La., a Hinckle-Prophit project, and Joy N. Houck and associates' Twin in Alexandria, La. . . . Billy "Fox" Johnson has plans under way for a 350-car drive in near Bunkie, La. . . . Exhibitors making the rounds were Robert Long, Baton Rouge, La.; Charles Phillips, Jonesville, La.; E. A. Knicely, Harrisonburg, La.; E. M. Jones, St. Bernard drive-in, H. Hargroder, Hattiesburg, Miss.; Ed Delaney, Magnolia, Miss.; Stanley Taylor, Crosby, Miss.; Ed Ortte, Cleremont Harbor, Miss.; Ernest Delahaye, Maringouin, La.; Ed Jenner, Ellisville, Miss.; Bill Shiell, Marrero drive-in; Frank Olah and son, Albany, La.; Hector Naquin, Cecilia, La.; Frank Smith, Grand Isle, La.; Harold Dacey, Raceland, La.; and Mr. and Mrs. Gilbert Romero, Lafayette, La.

OKLAHOMA CITY

The first Oklahoma showing of "Pat and Mike" at the Uptown theatre, is doing nicely, according to Mr. Robert Busch, manager. . . . A new paved and spotlighted free parking lot for patrons of the Uptown theatre has been opened. The parking lot will accommodate 300 cars. . . . The Villa theatre now has a large free parking lot to accommodate patrons. . . . Manager Bob Getter of the Tallchief theatre at Fairfax, Okla., has announced that the first of the summer vacation free shows for children was to be given June 19. The shows will be held each Thursday for eight weeks. . . . Chester Fleming, owner of the Rainbo and Luxor theatres at Nowata, Okla., has announced that construction has started on a drive-in theatre east of the city park on Highway 169, to be known as the Nowata Drive-In. . . . The Campus theatre, at Stillwater, Okla., has closed for the Summer. . . . Charles P. Skouras, president of the National Theatres was in Wichita, Kas., to inspect Fox theatres. . . . Wes-Tex Theatre Company, Midland, Texas, has dissolved.

OMAHA

The O'Neill, Neb., drive-in, which R. V. Fletcher opened the first of the month, was badly battered by a windstorm that put it temporarily out of service. Damage to the screen and other installations was estimated at more than $8,000. . . . "The Wild North" at the State, which went over normal figures. . . . Jim Picket, manager of Tristate's Rivoli at Grand Island, is vacationing and Ted Emerson of the Omaha office is filling the post. . . . Ralph Winship and D. T. Broun, Jr., have opened their new drive-in at Phillipsburg, Kans. . . . Corp. Herman Blankenau, Jr., whose parents are exhibitors at Dodge, Neb., is back on 30-day furlough after Korean duty, including action on Heartbreak Ridge. . . . Almost everyone in Stanton, Neb., turned out for C. J. Kremer's 34th anniversary as operator of the Rialto. . . . The American theatre at Corning presented three free shows on its 25th anniversary.

PHILADELPHIA

Managerial changes announced by the Warner theatre circuit at its houses here include Abe Werner, former manager of the Savoy, becoming manager of the New

(Continued on following page)

(Continued from preceding page)

Palace to replace William Ryder, who is now the relief manager. Bill Yurasko, formerly of the booking office, goes to the Terminal as manager to succeed Maurice Goldberg, who goes to the Model in a similar capacity. At Warners' Towne in Wilmington, Del., assistant manager Edward Larkin Kenly was promoted to manager. . . . Marked pick-up in theatre business in Reading, Pa., with employment in the community picking up considerably after the long lull resulting from the closing of the hosiery mills. . . . A. J. Belair, owner of the Rialto, Wilmington, Del., having a new screen installed and the projection machines overhauled at the house, managed by Elizabeth B. Grady. . . . Theodore Pope named assistant to manager Sid Stanley at the Uptown, now owned by Sam Stiefel. . . . Harold Seidenberg, manager of the Fox, played host to 200 girls of the Catholic Home for Destitute Children, providing them with a film party for their help in packing volunteer workers' kits for the 1952 Cancer Crusade. . . . The City Treasurer reported that amusement tax returns on theatre admissions in the last four years dropped $1,000,000. . . . Warners' Earle, the only house in the city offering stage shows, closed down for the Summer weeks with the film-stage policy to be resumed with the Labor Day holiday. . . . Mel Geller and Sam Taustin, who operate the Brandwine drive-in, Wilmington, Del., have opened the Wilmington Speedway for stock car races.

PITTSBURGH

Johnny Ray and his stage show pulled the Stanley on the right side of box-office grosses for the first time in many months. There were tremendous crowds lined up hours before the box-office opened. . . . John H. Harris, head of the Harris Amusement Company has been named general chairman of the Variety Club's Silver Anniversary banquet. . . . The local drive-ins cleaned up for a third time with a couple of first run pictures. This time with "Chicago Calling" and "Benny, the Dip." . . . Gabe Rubin, owner of the Art Cinema theatre is home recuperating following a spell in a hospital. . . . The Loew's Penn theatre has been selected to put on a one hour televised show from Washington on Civilian Defense. The police and local law enforcement agencies will attend.

PORTLAND

All first run houses report business has picked up despite the hot weather and transient name attractions. . . . Lou Greenspan of Universal, was in town for a couple of days setting up the personal appearance of Ann Blyth and other stars in connection with "The World In His Arms." Jack Matlack, J. J. Parker executive has worked out a series of events for the visiting stars. . . . J. J. Parker Theatre manager Keith Petzold is getting set to open his soft ice cream parlor that will open into the street and the lobby of the theatre. . . . Phil Blake, manager for the NW automatic candy company had a baby girl presented to him by Mrs. Blake. . . . Katherine Marshall, secretary to Hamrick's city manager Marvin Fox, left for her vacation and had a serious auto accident at Prinville, Ore. She is still in the hospital. . . . Ted Osborne, assistant to Marvin Fox, is on two weeks leave at Fort Lewis, Wash., for military training.

FOR SALE!

COMPLETE — LATEST
BRENKERT
BOOTH EQUIPMENT
INCLUDING RECTIFIERS
AND SOUND SYSTEM
OUT OF NORWOOD TELENEWS

MAX GEALER—1326 DIME BLDG.
DETROIT, MICHIGAN
WO. 31520 — WO. 29764

PROVIDENCE

Dave Levin is having the front of his RKO Albee Theatre cleaned, polished, and wherever necessary painted. Huge stagings have been erected, and daily, scores of people stand around and watch the refurbishing. Incidentally, this theatre front is one of the tallest in the city. . . . The Hope theatre recently participated in a special "Hope Street Merchants' Carnival," aimed to attract shoppers to this section of the city. An all-expense trip to New York was the major award. The Hope donated passes, in addition to defraying part of the cost of the promotion. . . . The Newport Casino theatre announced the opening of its 26th season of summer stock. At least 10 weeks of activity is planned. . . . The Albee drew good crowds to a special midnight "Horror Show," featuring Dr. Silkini's "Asylum of Horrors" on stage, with "The Wolf Man" as the feature screen presentation.

SAN FRANCISCO

Graham Kislingbury, North Coast city manager, will be chairman of the Friday Night Gang dinner at the Press Club August 15. . . . Eddie Mitchell, formerly Nasser Bros.' Royal theatre manager, has been named house manager, United Nations, newly leased from FWC by Randolph Hale. . . . Mark Alling, Golden Gate manager, together with Mrs. Alling and his three children are touring the country on a 19-day vacation trip. . . . George Stribling, former Columbia booker, now manager Park, Lafayette, is the father of a second son. . . . The 400-seat Point, Richmond, formerly operated by Preddy and Garen of Albany, has been reopened by John Box and Charles Hilliard, young exhibitors from Texas. . . . A new theatre is scheduled to be built as part of the development of Hillsdale in San Mateo.

SEATTLE

A new 600-car drive-in at Spokane, The Airer, was to open around June 25. . . . The Green Lake theatre recently began a policy of single-bills. . . . Bob Walker, Monogram salesman, is making a tour of the Yakima Valley. . . . Mike Powers, Eastern Washington salesman for Twentieth Century-Fox, was over from Spokane conferring with branch manager Jack Burke. . . . Manager of the National Theatre Supply in Seattle, Oscar Chiniquy, attended a regional manager's meeting in New York.

ST. LOUIS

Seventy-five neighborhood houses are dark for the summer months in this film trade area. In some cases this is usual summer policy. . . . Out state and Southern Illinois exhibitors in town included Charles Weeks, of exter, Mo.; Joe Goldfarb, of Alton, Ill.; Bill Williams, of Union, Mo., and Albert Smith, Jr., of Nashville, Ill. . . . Edward B. Arthur, president of Fanchon and Marco, St. Louis Amusement Co., back from business trip to Washington D. C.

TORONTO

Thieves who tried battering the safe of the Odeon Humber left empty-handed after they ransacked the desk. . . . David Drutz, manager of the Biltmore, Toronto, was held up while waiting for Brinks' to pick up the day's receipts. The thief then bound him up and left with $901, but an alarm by Mr. Drutz quickly had the thief behind bars. . . . Betty Hutton who had been lined up for the Canadian National Exhibition Grandstand Show by Jack Arthur had to cancel because of picture commitments. . . . Odeon Theatres has contracted for the Robinson-Maxim Fight being distributed in Canada by Cardinal Films. . . . H. W. Harmer has purchased the 312-seat Esquire theatre, Southampton, Ont., from Southampton Enterprises Limited. . . . Leonard W. Brockington, president of Odeon, was guest speaker at a graduation dinner of Trinity College here. . . . Trans-World Film Laboratories Ltd., Montreal, is being equipped for 16 mm. and 35 mm. service. . . . City Council of Charlottetown, PEI, has permitted 1 a.m. closing of houses on Tuesdays and Fridays and on substitute evenings as the mayor permits.

VANCOUVER

Al Mitchell reports top business at his Paradise for his showing of "The Strange World." . . . Harry Pearson, Canada's oldest stage manager, now nearly 70, has retired after serving 24 years at the Famous Players' Orpheum theatre. . . . Outdoor spots are doing 50 per cent more business at their concession stands than they did in 1951. . . . Two British Columbia theatremen, Cecil Steel who operates a circuit in Northern B. C., and Howard Fletcher of the Kingcrest in Vancouver, lost out in bids for seas in the Legislature in the election last week. . . . J. Forsyte, recently appointed assistant general-manager of the Odeon circuit, was here from Toronto.

WASHINGTON

Many local theatre people attended Virginia's TOA meeting in Richmond. . . . District Theatres' Lincoln has installed a large screen television. . . . Benjamin Young, husband of 20th Century-Fox booker Sara S. Young, and a member of the Variety Club of Washington, died. . . . Sympathy is extended to Joe DeMaio, Kay Film Exchange, on the death of his sister. . . . Attorney General James P. McGranery played host to visitors at the U. S. Attorney's conference, with a screening of "Walk East on Beacon." . . . The Ontario theatre had a premiere of "Captive City" for the benefit of Children's Hospital.

SMPTE Meets at NYU

A joint all-film television meeting of the Atlantic Coast Section and the New York University Student Chapter of the Society of Motion Picture and Television Engineers was held Wednesday, June 25

Golden and Sherman to Produce

Edward A. Golden and Harry Sherman are expected to announce a new national production and distribution company, to be called Progressive Pictures, Inc. The disclosure was from Mr. Golden in Hollywood Monday. The backing is by an undisclosed number of states rights distributors, it is reported.

There will reportedly be nine franchise areas, and the principals hope to distribute 12 pictures annually. This will be at the beginning, it is stressed. More pictures are hoped for. Twelve pictures in color, and of quality should, it is stressed, maintain profits for the states rights distributors.

The principals are working on deals with six producers, each to contribute two pictures per year. Their production probably will be at the California studio of Mr. Sherman.

Buchman Trial October 1

WASHINGTON: The contempt of Congress trial of Hollywood producer Sidney Buchman has been put off until October 1. Mr. Buchman is charged with contempt for failing to appear to testify before the House Unamerican Activities Committee.

People in The News

Spyros Skouras, president of 20th Century-Fox, has been designated as chairman for the film industry in a special financial drive being conducted on behalf of the National Association for Mental Health.

Leon Goldberg, vice-president and treasurer of Universal Pictures, and **Edward L. Fabian**, Fabian Theatres Corporation executive, have been named chairman of the Motion Pictures Division of the Joint Defense Appeal of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith. They have called a meeting of top industry executives at the Astor Hotel in New York July 1 to plan the forthcoming campaign.

Myron Karlin, formerly manager of MGM in Venezuela, has been appointed MGM sales manager in Germany. **Wolfgang Wolf** has taken over the Venezuelan duties.

Morton Siegel has been named administrative executive and aide to **Robert K. Hawkinson**, assistant foreign manager of RKO.

David E. Rose, producer of "Island of Desire," which United Artists is distributing, has arrived in New York from England for conferences with UA officials. He will leave shortly for the coast to make preparations for his next film, "Toilers of the Sea," which will be filmed in British studios.

Jack Davis, head of Monseigneur Theatres, Ltd., British newsreel theatre circuit, has arrived in New York to purchase new short product and set up deals for the production of full-length and short features for television in England. He will announce more complete plans shortly.

Dale H. McFarland, assistant to the president of Tri-States Theatre Corporation, Des Moines, has resigned, effective June 28, to become general manager of the Greater Indianapolis Amusement Company.

Annette Umansky, secretary of the Metropolitan Washington Theatre Owners Association and personal secretary to **A. Julian Brylawski**, Warner official, was married last week to **Carl Allen Moffitt**, in Washington.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CAPTAIN PIRATE
Color by TECHNICOLOR
starring
LOUIS HAYWARD
with
PATRICIA MEDINA · JOHN SUTTON
Screen Play by ROBERT LIBOTT, FRANK BURT and JOHN MEREDYTH LUCAS
Based upon the novel, "Captain Blood Returns", by RAFAEL SABATINI
Produced by HARRY JOE BROWN
Directed by RALPH MURPHY

LAST TRAIN FROM BOMBAY
starring JON HALL
with Christine Larson • Lisa Ferraday • Douglas R. Kennedy
Story and Screen Play by ROBERT YALE LIBOTT
Produced by SAM KATZMAN • Directed by FRED F. SEARS

The J. Arthur Rank Organization presents
THE CLOUDED YELLOW
starring JEAN SIMMONS • TREVOR HOWARD
Sonia Dresdel • Maxwell Reed
Screenplay by JANET GREEN
Produced by BETTY E. BOX • Directed by RALPH THOMAS

Charles STARRETT • Smiley BURNETTE
in THE KID FROM BROKEN GUN
with JACK MAHONEY
Written by BARRY SHIPMAN and ED. EARL REPP
Produced by COLBERT CLARK • Directed by FRED F. SEARS

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

THEATRE LEASE AND EQUIPMENT FOR sale. 450 seats. No opposition. 8,000 population. Box 152. Manitou. Colo.

THEATRE—CENTRAL ILLINOIS. GOOD BUSINESS. Dissolving partnership. $10,000. BOX 2662, MOTION PICTURE HERALD.

FOR SALE—DRIVE-IN THEATRE. 310 CAR capacity. Holmes projectors. Strong Mogul lamps. Simplex speakers. Dennison, Iowa. Contact CECIL CROUSE, Audubon, Iowa.

DRIVE-IN EQUIPMENT

DRIVE-IN EXHIBITORS EVERYWHERE MAKE S. O. S. their headquarters. Here's why: Underground cable $70M. Complete dual projection and sound from $1,595; in-car speakers $15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP.. 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

EMPLOYEE DISHONESTY PROBLEMS? REMOVE that doubt. A positive proven and successful checking system available. Free 12-page Booklet. HARGROVES NATIONAL SERVICE, 1819 Broadway, New York.

STUDIO EQUIPMENT

MAKE MONEY-MAKING MOVIES—TV COMMERCIALS—industrials—documentaries. 16MM Newsreel sound cameras from $555; Arriflex with lenses. magazines, $695; Cineflex complete outfit $2,000 value, $1,295; Solarspots, $69.50; Sunspots, 5,000W, $77.50; Art Reeve 35mm recorder, $1,995; animation stands, $1,495 up; 16mm sound readers, $139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for latest Sturelab catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

WANTED DRIVE-IN THEATRE MANAGER, personal interview required. Contact JACK ARMSTRONG, Schwyn Theatres, Bowling Green, Ohio.

USED EQUIPMENT

WALL CAMERA. WESTREX SOUND COMPLETE seven lenses with cables and extra magazines. Eyemo 71Q with 3 lenses including motor tripod magazines. BOX 2660, MOTION PICTURE HERALD.

HIGH-INTENSITY GENERATORS AT LOW prices: 50/100A $595; 70/140A $750 rebuilt with panel, rheostats; Forest 70A 3ph. rectifiers. good condition at $125. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

EXHIBITORS! ATTENTION PLEASE! CENTURY CC mechanisms, rebuilt, $850. pair; Simplex rear shutter mechanisms, latest features, rebuilt, $279.50; Powers mechanisms. $114.50; two unit electric ticket machine, rebuilt, $129.50; RCA PG-230 sound system. used 2 years. $1.650. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD your name to S. O. S. satisfied customer list. Prices start at $2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS OPPORTUNITIES

FOR SALE OR LEASE. DRIVE-IN LOCATION in year-round climate. Already zoned for drive-in, in city of 100.000 population. Write: S. EDWARD KUIKEN, 3951 31st St., So. St. Petersburg, Fla.

NEW EQUIPMENT

IT COSTS LITTLE TO PLAY UP YOUR ATTRACTIONS with tempered Masonite marquee letters: 4″—35c; 8″—50c; 10″—60c; 12″—85c; 14″—$1.25; 16″—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—IMPROVE it! Flameproofed, fungusproofed screens 39½c sq. ft., beaded 49½c. Coated lenses $100 pr.; reflectors 20% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS FIRST QUALITY, $4.75; parts for Simplex and Powers, 30% discount; film cabinets $2.50 section; double bearing movements $88.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES: Ball-bearing bucket-blade exhaust fans, 12″—$25.50; 16″—$37.50; 18″—$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

SPACE WINGS — COMIC BOOKS — NOVELTIES. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

Woman's Home Companion Stresses Picture News

The July *Woman's Home Companion* is of aid and interest to the film industry because of the first installment of columnist Hedda Hopper's autobiography, and because of two "movie fashion features." These are "How a Starlet Picks a Wardrobe" and "How Loretta Young Plans Her Clothes." Part two of Miss Hopper's story will be in the magazine's August issue.

Legion Approves Three of Seven New Productions

The National Legion of Decency this week reviewed seven new films, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectable for adults; three in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I is "Sally and Saint Anne" and in Section II "The Big Sky" and "Park Row." In Class B are "Nightmare in Red China," because of "suggestive sequences"; "The Sky Is Red," because of "suggestive sequences and costuming; low moral tone"; and "We're Not Married," because of "light treatment of marriage." In Class C is "Behind Closed Shutters" because "this film treats a subject matter morally unsuitable for entertainment motion pictures. It contains suggestive situations and costuming. Moreover, it tends to create sympathy for immoral actions."

ASCAP Dictionary Ready

A revised edition of "The ASCAP Biographical Dictionary of Composers, Authors and Publishers," edited by Daniel I. McNamara, publicity manager, is ready.

Censorship to Continue, Says Official in Ohio

Recent Supreme Court action on film censorship will have no effect on Ohio censorship unless the law is changed, Dr. Clyde Hissong, state director of education and chief of the Film Censorship Division, has stated. "We have no right to disobey Ohio law," he said last week, adding: "We have a mandate. Ohio law provides we shall censor all film for public exhibition. We shall continue to follow the state law until such time as legal action is instituted to change the law." Dr. Hissong's remarks were in reply to Eric Johnston, president of the Motion Picture Association of America, that the MPAA was preparing action to require the censor boards of six states "to carry out the mandate of the Supreme Court." A number of other states also have censorship boards.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

"Too Many Chiefs—Not Enough Indians"

FROM out in the field, we get this pithy and pertinent observation on world premieres, handled by remote control from New York and Hollywood. The complaint is ours, because in these instances the powers-that-be have seen fit to send their own representatives to midwest and other cities, to do the job which properly belongs to the local theatre manager on the spot, and which he is best fitted to do.

We're not making an issue of this, but in the particular instance mentioned, the authority in New York sent a stranger into town, who spent *six weeks* on the local manager's home grounds, and by that time, he should have become well acquainted in almost any fair-sized community. In this instance, the out-of-town authority made much of its "association" with the local Chamber of Commerce, and the Lion's Club, quite forgetting that the local manager lives with these friends and neighbors the year around, and knows them even better.

Our average and award-winning manager in the field is not only "in touch" with the local Chamber of Commerce, but he is an officer, and often the founder of his Main Street Businessmen's Association. We know many examples to prove that it is the theatre manager who carries the ball for the association, and not vice versa. We won't accept a release signed by the President of the Chamber of Commerce when we know that the local theatre manager is much more responsible for the result than the individual who signed the press release or the staff of the publicity agency who sent it out.

Small midwest and southeastern cities having world premieres may depend far more upon the local theatre manager than upon any high-power or high-salaried agency who claims to be closer to the grass roots than those who live there. And we will defend to the last ditch our belief that a Quigley Grand Award winner, on the ground, is worth more than any publicity or advertising agency, two thousand miles removed. It's our business to know our own business at the point of sale, where we do business the year around.

MISSION ACCOMPLISHED

When we started the continuing series of "101 Ways to Build P. R." in the issue of April 22nd, 1950, we hadn't the haziest idea when we finally would reach that number, 101. Now, you'll find it in this issue, just 113 weeks later.

It hasn't been easy to assemble this series. Nor have we had too much help from all of you, out there. The majority of the 101 examples are original writing, out of mind and memory, written from this editorial desk with personal knowledge of a theatre manager's problems.

We don't know whether to continue the series into "202 Ways to Build P. R."—that depends on your say-so. If you like the idea, please specify by a display of hands. There have been many requests for the entire series in reprint form, and maybe that will be forthcoming, now that the original goal is reached. It would be valuable, since so many of you now have Round Table binders.

But if we try for a new series, we gotta have more help from the field. Send us more examples of what you've done along this line, and don't leave it to us to search our experience, for instances and exhibits to complete the series. The Round Table is a reciprocal organization. You help others, and they help you, through weekly meetings for mutual aid and benefit.

Let there be no misunderstanding. The regularly-assigned exploitation man in the field, who acts as a liaison in key-city exchange areas between the major companies and best showmen throughout the country, always does a good job and never trespasses on the local manager's rights and privileges. The field man *gives*—and doesn't *take*. It's his proper place to bring home office suggestion and source of supply to the man at the point of sale, and we applaud fifty-odd such good men, at work.

¶ The Bell & Howell Company are advertising a new 16-millimeter "Filmosound" projector in the national magazines that should be advertised in the motion picture trade press. It enables the owner to project 16-millimeter silent films with a magnetic tape recording "in sync" to provide sound movies at a minimum cost and effort. Millions of people can make satisfactory 16-millimeter films, in black-and-white or color, and millions do. Other millions can now own a tape recorder at a reasonable price, and both of these modern devices are on sale in 25,000 or more retail outlets, across the nation. We believe there is a market with theatre owners and managers.

For instance, you can film a local sports event, or street parade, or any church or club affair, in 16-millimeter, and make your own magnetic sound track to exactly fit, with no more than reasonable skill, and no great expense. When you've used that sound recording, erase it and use the tape again for another purpose. Give the original 16-millimeter film to the organizations who want these records for their archives. Solicit their films, which you can edit and assemble, as a local news-reel.

Managers who own this type of equipment may carry it to the local Rotary or Lions Club luncheon and deliver both speech and picture to match, all recorded before-hand and letter-perfect. Major studios may supply additional film of this character, in the same manner that the "Industry Short Films" are now available from the MPA, We invite Round Table members to respond with their experience.

* * *

The erudite editors of Ernie Emerling's "Movie Memo"—one of the fine examples of press relations in our industry—have gotten out a special set of photographs and captions, "Pop Shots," for Fathers' Day. It's grand publicity for Hollywood stars and their nice families. Newspapers all over the country have welcomed this thoughtful piece of planned promotion. —*Walter Brooks*

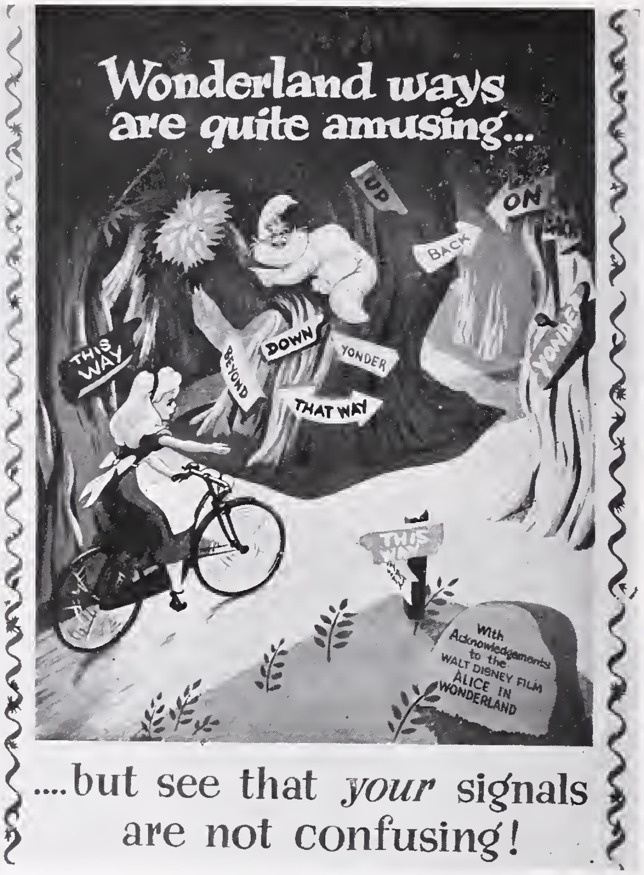
Britain Leads With Ideas and Pictures

The Duke of Edinburgh attended the world premiere of MGM's "Ivanhoe" at the Empire theatre, London, and these were some of the knights in chain-mail and buckler, to attend him.

GOWNS MANTLES
SUITS TWO PIECE
THE CHEMISTS
SAVAGE SPLENDOUR
SONS OF THE MUSKETEERS
ODEON LEICESTER
CHIPPERFIELDS CIRCUS

All England is going out for safety at street crossings for youngsters, and "Zebra Crossings" are just what they are painted to be, but it remained for the manager of the Odeon, Leicester, to find *real* zebras to carry banners for "Sons of the Musketeers."

And at the Gaumont, Islington, exploitation for "Five Fingers" was apparent, pointing the way safely at the zebra crossing.


Wonderland ways are quite amusing...
UP
ON
BACK
THIS WAY
BEYOND
DOWN
YONDER
THAT WAY
With Acknowledgements to the WALT DISNEY FILM ALICE IN WONDERLAND
....but see that *your* signals are not confusing!

Thousands of posters blanketed Britain using this ingenious poster as a publicity tieup.

Many of London's biggest stores collaborated in the exploitation of Walt Disney's "Robin Hood,"

GAUMONT
LINDA DARNELL

H. Bedford, manager of the Gaumont theatre, Derby, had a watchful Bobbie on guard when his "Saturday Island" girl posed in costume in a shop window.

101 WAYS TO BUILD P. R.

Advertising Makes Money

97 Advertising is *always* public relations, for it is your voice, in print, speaking directly to your public. All that you say in your paid advertising reflects the *personality* of your theatre, and that means your own good taste and good judgment. Guard carefully against *offense* to any reader of your advertising, for that person, so offended, can keep and hold a grudge that will cost you money at the box office for months and years to come. Remember, you are a public speaker, addressing a waiting audience, when you print a newspaper advertisement, and you must be as careful as you would be if you occupied the podium at a public meeting. People are funny, but you can't afford to be, in your ads, unless you are certain of your sense of humor. People like thrills, but you can't risk scaring away whole families if mothers become frightened at your advertising. People like to go to the theatre, but they won't go a second time if you promise one thing and deliver something else. Weigh your words when you buy advertising space.

Publicity Puts Picture Over

98 Publicity is the blood stream of show business. It creates the desire to see, the inclination to buy theatre tickets. It is word-of-mouth, at the source. It gets people talking, it makes them interested in what you have to sell, it provides the urge for entertainment, the tendency to spend their amusement dollar in your bailiwick, rather than divert it elsewhere. But, remember, the publicity game is really a skill. You have to be born with a certain flare for it. When they say, "He's a born showman," they mean that he has publicity sense. P. T. Barnum had it, and all great showmen have it. Used with skill, it's great; used carelessly or unskillfully, it becomes dangerous. Some publicity is negative; and must be used with sure knowledge, or not at all. Good pictures provide their own publicity, for a satisfied audience goes away singing praises of the picture—and your theatre. Opinion makers in every community are good publicity, when they see pictures at previews and go out talking them up, for your benefit.

Promotion Is Profitable

99 Promotion means providing something for yourself at the expense of the other fellow. It's smart showmanship to find ways to include friendly merchants, dealers, businessmen in your community, in advertising and plans of yours, wherein they pay the bills and you catch a ride. And in a vast majority of things, this is legitimate and profitable for all the parties concerned. But it carries a serious public relations charge—a threat and a promise for the future. If you violate good faith or take advantage of others, it will rebound to hurt you. Cooperation is a joint effort for a single objective. That means you must play ball, fairly and squarely, if you expect to win honestly. The golden rule was never more important than in the business of promotion for your theatre. "Do unto others as you would have them do unto you." If you make a deal that hurts a local merchant, you have diminished your own chances of obtaining friendly cooperation in the future, and you have diminished your theatre as a place of business along your own Main Street. They'll remember, long after the public forgets.

Exploitation Means Effort

100 One reason why some theatres use good exploitation and some none at all is that exploitation is hard work, and requires sustained effort. You can't merely toss something in that general direction and then go away and forget it. You have to keep after exploitation to gain lasting results. It has to be inspired to be really good; it has to be ingenious to be desirable. It can't be something flat or insipid, or it kicks back against you, instead of working for you. There's nothing sweeter at the box office than a good exploitation campaign, well carried out; nor is there anything more serious than one that turns sour. Good exploitation has made history in theatre business. The old type of spectacular stunts, typical of the legitimate theatre fifty years ago, is out of date. Folks don't go for giving chorus girls milk baths or parking live lions in hotel rooms under the name of Mr. T. R. Zan. Those days are gone forever. We live in a more sophisticated age, and therefore they don't fall for ancient gags as readily as they used to. But exploitation has more genuine possibilities today.

Public Relations Means YOU and Good Manners

101 We are indebted to Mr. D. J. Goodlatte, managing director of Associated British Cinemas Limited, Golden Square, London, for the headline given to this final installment of "101 Ways to Build P. R." It was contained in his excellent brochure, "You and Public Relations" which we reviewed in the Round Table of August 11, 1951. Mr. Goodlatte had many fine public relations ideas in his booklet, but he summed it all up with the quotation above, "Public Relations Means YOU—With Good Manners." We cherished the slogan, and saved it up, to provide a proper flourish for the end of this series.

Nothing could so epitomize the basic theory of public relations for theatre managers as this well-spoken thought. If every theatre manager would post that good advice on his office wall, and live up to it, we would never have need for public relations as we do, in this industry, for we would gain and keep the good will and respect of our whole audience, at the point of sale, forever. Nothing could disturb our balance of power in the face of new competition. We would have made such substantial friendships at the source, we would be standing on such firm ground, that nothing could upset us.

—*Walter Brooks*

Matsoukis Is A Contender For Awards

Nicholas John Masoukis, director of advertising, publicity and exploitation for the Rivoli theatre in New York, is officially a contender for the Quigley Awards in the second quarter and we have a substantial campaign book to prove that he is out to win. Nicholas John has chosen "Valley of the Eagles" as his first entry, and he has an exhibit that will command the attention of the judges. It has both breadth and scope, with an index.

It wouldn't be possible, or fair, to review such a campaign in this limited space, starting with the index and going through it, chapter by chapter. But we can assure you, it is all there, and substantiated by evidence. Best we can do is to pick a few highlights, skipping from here to there. The original teaser ad campaign is good and the newspaper campaign follows in style. It covers all the metropolitan area, including suburban, neighborhood and foreign language press. And then there's radio, with broadcast copy from the Donahue & Coe advertising agency.

Posting and publicity follow, alphabetically, and this covers the newspaper columns, as well as the magazines and the trade press. Free television time and free radio time, and then publicity photos, in which the Eagle (insured for $1,500,000) and some pretty girls share honors with Montague Salmon, managing director of the Rivoli.

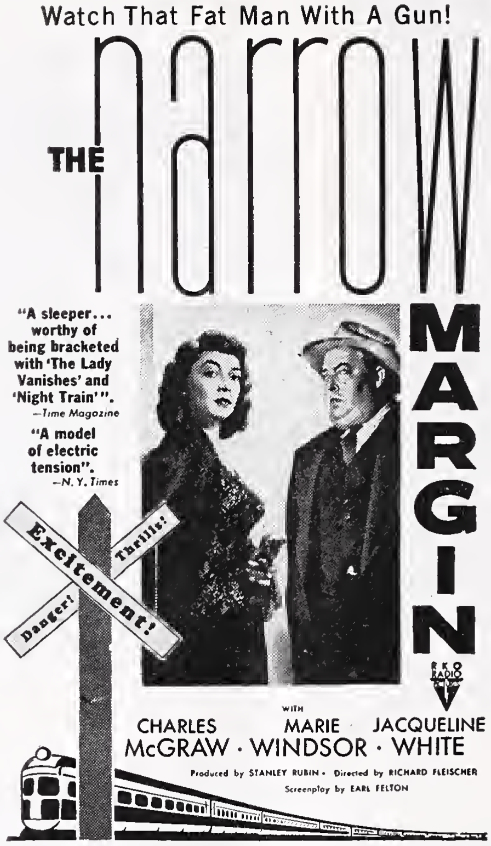
U. A. Awakens Fieldmen

Leon Roth writes to say that United Artists are finding "Strange World"—the Al Capp picture—to be a "sleeper," in the motion picture trade sense, and he's alerting field men to the fact that UA has another hit. Film is an exploitation job for either field man or theatre manager, and will pay off with the right treatment.

SKIRTS AHOY

Skirts were Ahoy! as display for "Skirts, Ahoy!" at Loew's Esquire theatre, Toledo. Frank Manente hung these skirts on the line, and they proclaimed the title of the picture with a subtle sales approach.

The New Look



Watch That Fat Man With A Gun!

THE narrow MARGIN

"A sleeper... worthy of being bracketed with 'The Lady Vanishes' and 'Night Train'".
—*Time Magazine*

"A model of electric tension".
—*N. Y. Times*

Excitement! Thrills! Danger!

RKO RADIO

CHARLES McGRAW · with MARIE WINDSOR · JACQUELINE WHITE

Produced by STANLEY RUBIN · Directed by RICHARD FLEISCHER
Screenplay by EARL FELTON

Herewith, example of a new school of "ad" styling striving for something different in RKO's new advertising for "The Narrow Margin." The fat man is for contrast.

Contenders Enter For Gene Autry Contest

John Shevlet, manager of the Dipson Star theatre, Tonawanda, N. Y., Dave Garvin, Jr., manager of the Paramount theatre, Newport News, Va., Percie Cummings, Jr., manager of the Lafayette theatre, Charlottesville, Va., are all in the same mail with their desire to enter as contenders in the "Gene Autry Day" contest, as announced last week in the HERALD. Each receives a special kit of material to work with from Gene Autry, including his elaborate book of tieups and a mimeographed copy of the contest rules. Starting immediately, the contest, with $1,000 savings bond or a trip to Hollywood as Gene's guests, for two people, as top prize, also offers seventeen other prizes for runners-up.

Fred Weppler Reporting

Fred G. Weppler, manager of the Colonial theatre, Colfax, Ill., sends a bunch of his recent program and throwaway printing —some of it printed on safety paper, like bank checks—and we surmise he uses what the press has available, which is always interesting. He offers "I'd Climb the Highest Mountain" as a return date, and puts out grocery bag stuffers and personal endorsement cards, along with a variety of heralds and programs printed with pressbook mats.

Tiff Cook's Usual Best

Tiff Cook, manager of the Capitol theatre, Toronto, has seldom submitted a more attractive campaign as his entry for the Quigley Awards than the book on "I'll See You in My Dreams," which is here for the second quarter. The advance lobby display and Tiff's usual use of his small marquee space are typical of his showmanship. Five thousand simulated "telegrams" were distributed door-to-door in the nearby area, as advance advertising for the picture. They seemed to attract more attention than the usual type of throwaway.

Tiff believes no campaign is complete without a cheap effective rubber stamp, with which he imprints all sorts of things, from napkins to grocery bags to smoke-shop parcels. And he used a sound truck, on the street, with music from the picture, selling the title song. Bumper strips, a "dream contest" with participating stores, and lots of good window displays, complete his exhibit.

Harrison Activates His Campaign With Corn

J. P. Harrison, manager of the Campus theatre, Denton, Texas, tied real red corn cobs to oversized tags reading "'Aaron Slick' is about the *corniest* picture ever brought to Denton, but take our word for it, a lot of people like *corn,* and this one has hilarious, melodious *corn* right off the cob." Item was for selective distribution, i.e., the cashier handed them out to those at the box office who had a known taste for tall corn. It pays to start 'em laughing, in advance, and "Aaron Slick" won't let 'em down.

We Read In The Papers

Between now and December 1st, Gene Autry will do four feature films for theatres, 20 telepix, three rodeo personal appearances, and a weekly radio show. And read his incoming mail on the "Gene Autry Day" contest, now running in the Round Table.

Mimi Laurie, who did all right in a key-city tour for the openings of Universal's "Red Ball Express," was especially appreciated by these two sergeants at the New York Port of Embarkation.

Walter Kessler's Co-op Contest In Columbus

Walter Kessler, manager of Loew's Ohio theatre, in Columbus, sold both the *Columbus Citizen* and Richard's the jewelers on a co-op contest for the exploitation of Columbia's "The Marrying Kind," which resulted in a bundle of tear sheets as an exhibit of the cooperative advertising obtained. The store ran 4,000 lines of display advertising, and offered three diamond rings as major prizes. Ingenious idea whereby if you held your copy of the display ad in the Citizen up to the light, and there was a star printed on the opposite side of the paper which you could see through the ring in the ad, you stood to collect either a bonus prize or one of 500 sets of guest tickets. Sounds tricky, but was really so simple that the explanation is more complicated than the stunt itself. Newspaper had to re-plate pages at intervals in the press run.

More New Accessories To Sell MGM Pictures

Steve Davis, who handles special accessories for the exploitation of MGM pictures from the home office in New York, offers still another new item in the current mail. It's a four-color plastic stick-on, 5½x10½ inches, for your box office window or lobby doors. Transparent, looks like decal, with brilliant full color. The sample shown for "Lovely to Look At"—is! New gadgets sell for 7c each in any quantity and are a suitable accessory to associate with Metro's new full-color 11x14 sets of Technicolor stills for lobby display, which cost only $1.50 per set of ten.

What They Like In Harlem

Nyman Kessler, manager of the Odeon theatre, up in Harlem, New York, reports with his program for current attractions, and it's obvious what they like in Harlem. He gives them action plus and that's it, playing foreign pictures on a double bill. Harlemites have strong likes and dislikes, and they veer off some movie stars.

Get A
FREE PERMIT
"The FIGHTER"
STANTON THEATRE
BIG DOINGS ON OUR STAGE
IN PERSON
THURSDAY NITE
MAY 29TH
at 8:20 P.M.
RICHARD CONTE
STAR OF
"The FIGHTER"
John (OX) DA GROSA
RICHARD CONTE
PENNSYLVANIA
BOXING
COMMISSION
ON OUR STAGE
A SALUTE
TO VETERAN BOXERS
OF YEARS GONE BY
SEE In Person
SOME OF THOSE KING GLADIATORS WHO THRILLED YOU AT THE RINGSIDE

Al Plough, manager of the Stanton theatre, Philadelphia, distributed "Stay Out Permits" to allow husbands to stay out as late as they pleased to see the world premiere of "The Fighter"—and had this pretty model passing them out, as an added inducement.

Selling Approach

SCARAMOUCHE—MGM. In color by Technicolor. Slashing out of the pages of Sabatini's swashbuckling novel of romance and adventure. One of the great classics portrayed by the company that gave you "Quo Vadis." Cast of thousands, including Swordsmen, Cavaliers, Actresses, Rogues, Aristocrats, Mademoiselles, Overlords, Upstarts, Conspirators, Hand-maidens and Entertainers. 24-sheet pictorial and other posters have strong color art for lobby and marquee display. Special comic-style herald tells the story in action poses. Special sets of full-color 11x14 stills, Metro's idea for good showmen, at $1.50 for ten. Special lobby hangers, 14x20, at 20c each, and door panels, all from National Screen. Newspaper ad mats are generous in variety and style, with lots of action in the assortment. A set of teasers, one-column wide, features a dueling sword in six positions. Metro's excellent complete campaign mat for small situations at 35c is too big a bargain to pass up. It gives you display, publicity and special borders, for three dimes and a nickel. Plenty of exploitation and promotion ideas in the pressbook, for MGM considers this a special attraction with special showmanship qualifications, and they have provided special handling.

THE WINNING TEAM—Warner Brothers. The big leagues' big love story. This is the true story of Grover Cleveland Alexander, whose lovely wife saved him from the lonely pastures where broken athletes fall—and made him a nation's hero. Life pitched him a hard, fast curve, but she made sure it didn't hurt! No poster larger than the 6-sheet, but all have nice portrait heads of leading players in proper pose, suitable for cut-outs in lobby or marquee display. Nice appeal for this heart story. No herald, but you can use such advertising mats as No. 501 and print your own. Newspaper ad mats generally follow the attractive style of the posters, and have good shots of Doris Day and Ronald Reagan. Baseball season will steal your crowds, and here's a chance to hold 'em against the draw of their favorite game. Pressbook suggests several novelties, a 5-inch baseball bat, as a souvenir, offered at $2.50 per 100, and a special mat to make a "Winning Team" game, spin the arrow to see your score. Kids will love it, and it can be printed on cardboard for the kids themselves to cut out and use. Lot of professional baseball talk in the picture, suggests contest or stunt to identify the lingo of the big teams.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE - IN THEATRES
SPORTSERVICE CORP. SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

CARBINE WILLIAMS—MGM. A gun got him in prison and a gun got him out. One man's amazing story, that fifty million people read in top national magazines. A life story, a love story, as wonderful as "The Stratton Story." 24-sheet and other posters have huge heads of Jimmy Stewart that will always make good lobby and marquee display. No herald, but you can combine newspaper ad mat No. 511, as a center spread, or No. 406, as a cover, to print your own and sell the back page to a local gun or sporting goods dealer. Metro's special bargain campaign mat, for 35c, contains eight small situation mats, plus some standard borders that can be used any time. It's a deal! "Carbine Williams" is one of the pictures for which Metro is offering $1,000 in prizes as the "Promotion of the Month," and this particular contest closes August 31st. We advise you to try for a prize, and find yourself in good company. The recent prison breaks have made "Carbine Williams" a news story, and supplementary press sheet is furnished which gives you extra timely ads in case you want to use them in your situation. Pressbook also offers good suggestions as to lobby display stunts, a "peek-hole" cell door, and prison cell idea, which are rather new and different after a long line of jail pictures.

THE NARROW MARGIN—RKO Radio-Pictures. Night train west! Loaded with suspense! Danger! Excitement! Thrills! "A sleeper worthy of being bracketed with 'The Lady Vanishes' and 'Night Train' " says TIME magazine. "A model of electric tension" says the N. Y. TIMES. Watch that fat man with a gun! Ingenuious and intriguing melodrama now in its tenth week in New York. No posters larger than a 6-sheet but all will serve. No herald, but you can make your own with newspaper ad mats, which are unusual in style and selling approach. An example of this "new look" is shown elsewhere in the Round Table this week. Audiences like adventures on rails, and this one will satisfy the railroad fans. Some of the ads which omit the railroad atmosphere in favor of the shooting are less desirable. Make sure you sell the streamliner. If you are in a city that has streamliner services and local passenger agents, get this to tie in for cooperative advertising. Model trains will make good lobby and window display. Post the screen time for the picture as suggested in the pressbook and urge patrons to see the picture from the beginning.

GET YOUR SPECIAL TRAILERS FROM FILMACK
FOR THE BEST QUALITY & QUICK SERVICE
You can always rely on Filmack to put 'reel' Showmanship appeal in your Special Trailers.
CHICAGO, 1327 S. Wabash - NEW YORK, 630 Ninth Av

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

HER FIRST ROMANCE: Margaret O'Brien, Allan Martin, Jr.—For some reason this did not click in my situation. The younger set will go for it, but Mom and Pop will stay at home. It does have a rather weak story. Suggest double billing or one day only. Played Wednesday, Thursday, June 4, 5.—C. W. Miner, Strand Theatre, Ridgway, Illinois.

Metro-Goldwyn-Mayer

RED BADGE OF COURAGE, THE: Audie Murphy, Bill Mauldin—An excellent motion picture—one of the best we have presented during the past year. But box office business was slightly under average. Played Sunday, June 8.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

STRIP, THE: Mickey Rooney, Sally Forrest—This is a pip of a musical—cast, story, acting and music are all good. Kay Brown is O.K. Let's have another one like this, MGM. Better than average draw here. Played Wednesday, Thursday, June 11, 12.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

TOO YOUNG TO KISS: Van Johnson, June Allyson—One of the cutest little comedies we have played in a long time but, alas, one of the hottest nights of the year so far—enough said. This is a very good picture, and June Allyson does a wonderful job of acting. Should draw in any situation, other factors being favorable. Played Sunday, Monday, June 15, 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Paramount

DARLING, HOW COULD YOU?: Joan Fontaine, John Lund—A scream! Drew very well and was well liked. The little boy was certainly an excellent actor. Had quite a few comments on him. I would say this light comedy should be good for any situation. Played Wednesday, May 21.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SAILOR BEWARE: Dean Martin, Jerry Lewis—Boys, just tell 'em it's coming and open the doors, as this is the type of entertainment the public is shopping around for today. This is one of the best in this series. Played Sunday, Monday, June 8, 9.—C. W. Miner, Strand Theatre, Ridgway, Illinois.

RKO-Radio

BEHAVE YOURSELF: Shelley Winters, Farley Granger—This drew fairly well and was well received. People said it was "cute." Should be good for about any situation. Played Friday, May 30.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

BLUE VEIL, THE: Jane Wyman, Charles Laughton—It is hard for me to comment on this picture—there are so many wonderful things to say about it that I could go on and on and on. Drew very well, but better yet, people are stilling talking about it—not talking, raving! The story was wonderful, the acting was wonderful and my audience was wonderful! If we had an exceptional picture such as this to play just once a week, our worries would be over and to heck was television. Thanks, RKO. Please, everybody, play it! Played Sunday, Monday, May 25, 26.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Realart

FROZEN GHOST, THE: Lon Chaney, Evelyn Ankers—Good for your Saturday night midnight horror shows. I rate it O. K.—Pearce Parkhurst, Lansing Drive-in Theatre, Lansing, Michigan.

MURDER IN THE BLUE ROOM: Anne Gwynne, Donald Cook—Murder and spooks are what the public want on our Saturday night late shows, and that's what we give them. I rate it fair.—Pearce Parkhurst, Lansing Drive-ILn Theatre, Lansing, Michigan.

JOINING THE RANKS

Additional exhibitors continue to add their voices to the existing group which reports on the performance of pictures at their theatres for the What the Picture Did for Me Department of the Herald. Within the past few weeks the following exhibitors, from widely scattered sections of the country, have joined their fellows in providing information which is of help to all. The new contributors:

JOHN KNOWLES, Palace Theatre, Gastonia, N. C.

HOWARD LANIER, Center Theatre, Huntsville, Ala.

HENRY C. MOORE, Starlite Drive-In Theatre, Tell City, Ind.

GEORGE F. TATAR, Lockport Drive-In Theatre, Gasport, N. Y.

R. B. TUTTLE, Sky Drive-In Theatre, Adrian, Mich.

TERROR BY NIGHT: Basil Rathbone, Nigel Bruce—We sure gave them terror by night, late at night, on this midnight horror show. I rate it fair.—Pearce Parkhurst, Lansing Drive-in Theatre, Lansing, Michigan.

Universal

FLAME OF ARABY: Maureen O'Hara, Jeff Chandler—Very good. The picture has romance, action and beautiful color. Played Sunday, Monday, June 15, 16.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

SMUGGLER'S ISLAND: Jeff Chandler, Evelyn Keyes—Here is a pleasant little picture that is very neatly done—something a bit different. Weather here was very hot and too few came, even though we have air conditioning. Business about 65% of Saturday average. Played Saturday, June 14.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

THUNDER ON THE HILL: Claudette Colbert, Ann Blyth—A very good picture that should go over well in any Catholic area. Business here was about one-third above average for a Wednesday run. Played Wednesday, June 11.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

United Artists

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—This is an old one, but it will bring them in and they will be smiling when they leave—all of which means that they will want to come back when you have another good one. Played Friday, May 30.—C. W. Miner, Strand Theatre, Ridgway, Illinois.

SKIPALONG ROSENBLOOM: Maxie Rosenbloom, Jackie Coogan—Good comedy western. Better than average draw here. Played Friday, Saturday, June 13, 14.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

Twentieth Century-Fox

LOVE NEST: William Lundigan, June Haver—I think the pictures Fox is making these days are very suggestive. Is this necessary in order to compete with television? This could have been a cute picture, but was quite suggestive in spots, and the teen-agers ate it up. However, I don't like to play pictures of this caliber. I do not consider this progress at all. It will draw, but I still do not recommend it. Played Wednesday, June 4.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Republic

MUSIC IN THE MOONLIGHT: Dorothy Lewis, James Ellison—A whale of a good picture. We recommend playing up the Ice-Capades angle in it. Did slightly above average Sunday night business for us. Played Sunday, June 1.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

Shorts

Metro-Goldwyn-Mayer

BODYGUARD, THE: Gold Medal Reprint Cartoon—General audience comment, "Good." We are pleased to state that we have reviewed a year and a half of audience reaction records on short subjects taken at our theatre—and find MGM's always tops!—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

PUTTIN' ON THE DOG: Gold Medal Reprint Cartoon—Audience comments, "Excellent." One of the best action filled cartoons we have shown in a long time.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

RKO-Radio

COUNTRY RHYTHM: Screenliner—The square dance fans will like this one.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

Universal

PIED PIPER OF BASIN STREET: Lantz Technicolor Cartune—Audience reaction, "Fair."—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

12 Building Projects Set In Canada

TORONTO: Interest in theatre construction of all kinds in Canada is continuing with some 12 projects in various stages.

National Theatres Services has opened its first house, the 750-seat Roxy in Hamilton, Ont., while E. Donati has completed conversion of his 16mm house, the 138-seat Cinema Charlemagne, the only one in Charlemagne, Que., to a 35mm situation.

Work has started on Gerrit Nyholt's 300-car, $50,000 North Park drive-in in North Battleford, Sask., and on the Twilight drive-in in Unity, Sask., which is being built by W. R. McIntosh and V. Wouters. Both are the first in their areas. C. Coombes and E. G. Hudson have started work on their 350-car C and H drive-in in Lloydminster, Sask., where they operate the two standard-type houses, the Empress and the Rio.

Margaret Playle's 660-seat house in Drumheller, Alta., which will replace her 420-seat Napier, gutted by fire a few months ago, and Bernstein and Lieberman Theatres' 650-seat structure in Chatham, N. B., where the only house, the 396-seat Capitol, also owned by the company, are being constructed.

In the alteration field, $40,000 worth of work is being done on T. H. Trow's Iroquois theatre in Beauharnois, Que., closed for some time. Remodeling includes a new front and addition of new seats to bring the total to 400.

Still in the planning stage is a drive-in in Sydney, N. S., and Famous Players is negotiating for the purchase of a suitable site. Plans for a standard-type house have been approved by Cranbrook, B. C. village commission and work is expected to start shortly. Charles M. Adam, operator of the only house in Terrace, B. C., the 299-seat Terrace, is planning to build a second house, to cost $60,000 and have 550 seats. Application by Harry Donski for a 600-car drive-in just outside Toronto has been approved.

Praise from Dad's Club

Eddy Coffee, manager of the Piedmont theatre, Oakland, Cal., received praise from drama critic Wood Soanes of the Oakland *Tribune,* upon receipt of a letter by Frank Sternes, president of the California Council of Dad's Clubs. We've never heard of "Dads' Clubs" before but it is just one generation removed from Boys' Clubs, and should be proper stuff for theatre managers.

Columnist in Cahoots

Lou Davis, manager of the Will Rogers theatre, St. Louis, Mo., ran a "Friday the 13th" show, complete with Black Cats and extras. Bob Goddard, columnist in the *Globe-Democrat* gave the show a special mention, which was worth the extra work.

Short Product in First Run Houses

NEW YORK—Week of June 23

ASTOR: Story of Time..........S. C. Goetz
Fantastique ....S. C. Goetz
Feature: Outcast of the Islands..........Lopert

CAPITOL: One Cab's Family..........MGM
Jasper National Park................MGM
Feature: Pat and Mike....................MGM

CRITERION: Listen, Judge.........Columbia
Feature: Red Planet Mars..........United Artists

GLOBE: Man Killer............Warner Bros.
Baby Bottleneck..............Warner Bros.
Feature: Carson City..............Warner Bros.

MAYFAIR: Ain't She Tweet....Warner Bros.
So You Went to a Convention..Warner Bros.
Feature: The Winning Team.........Warner Bros.

PARAMOUNT: Law and Audrey...Paramount
Two to the Rescue....................RKO
Feature: Clash by Night..................RKO

ROXY: Seaside Adventure..........20th-Fox
Greece ....Republic
Feature: Diplomatic Courier............20th-Fox

CHICAGO — Week of June 23

ESQUIRE: Dance of the Hands......Souvaine
Feature: Outcast of the Islands...........Lopert

STATE LAKE: Billy Mouse Akwakade
20th-Fox
Feature: Lydia Bailey..................20th-Fox
Feature: The First Time...............Columbia

SURF: Arctic Whale Hunt
British Information Service
Feature: Never Take No for an Answer..Souvaine

ZIEGFELD: Spunky Skunky........Paramount
Feature: Anything Can Happen......Paramount

Lester Pollock Scares The Yell Out of Them

Lester Pollock, manager of Loew's Rochester theatre, repeated his highly successful "Friday the 13th" show with pole cards displayed all over downtown Rochester, promising to "scare the yell out of patrons" who dared the rigors of his midnight program. Walking ghosts for street ballyhoo, and creepy ad copy added to the thrills.

Beverly Michaels Personals For "Montana Territory"

Beverly Michaels, Columbia star, made some mighty attractive publicity photos on her personal appearance tour with Lon McCallister for the world premiere of "Montana Territory" at the Liberty theatre, Great Falls, Montana. City manager John Dennean, of Fox Intermountain theatres, handled the affair, starting with his pre-selling campaign ten days ahead of the arrival of the stars from Hollywood, setting up merchant cooperation and other civic promotions in keeping with the event. The Great Falls luncheon clubs convened in joint session and a mock "vigilante raid" was staged by and for their members. The Liberty showing was the kick-off of a saturation booking in Montana territory for the picture of the same name.

Tony Masella Places Publicity Pictures

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., used a straight photo of Dan Dailey in the role of Dizzy Dean, in the "Pride of St. Louis" to show how the movie star looked in good clothes worn by a local merchant, "the Pride of Good Dressers." Pictures were not pressbook material, but apparently posed for the purpose, and fitted right in with the purpose, to show well-fitted clothing. "Frankly Speaking"—a local sports writer, went slightly overboard for the picture, in a full newspaper column.

POSTPONED!

M-G-M TRADE SHOWS

"FEARLESS FAGAN"

FORMERLY JUNE 27th

NEW DATE: JULY 3rd

TIMES and PLACES of showings as advertised remain the same in all Territories!*

*Except DALLAS, which is 10:30 A.M. instead of 2:30 P.M.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 114 attractions, 4,883 playdates.

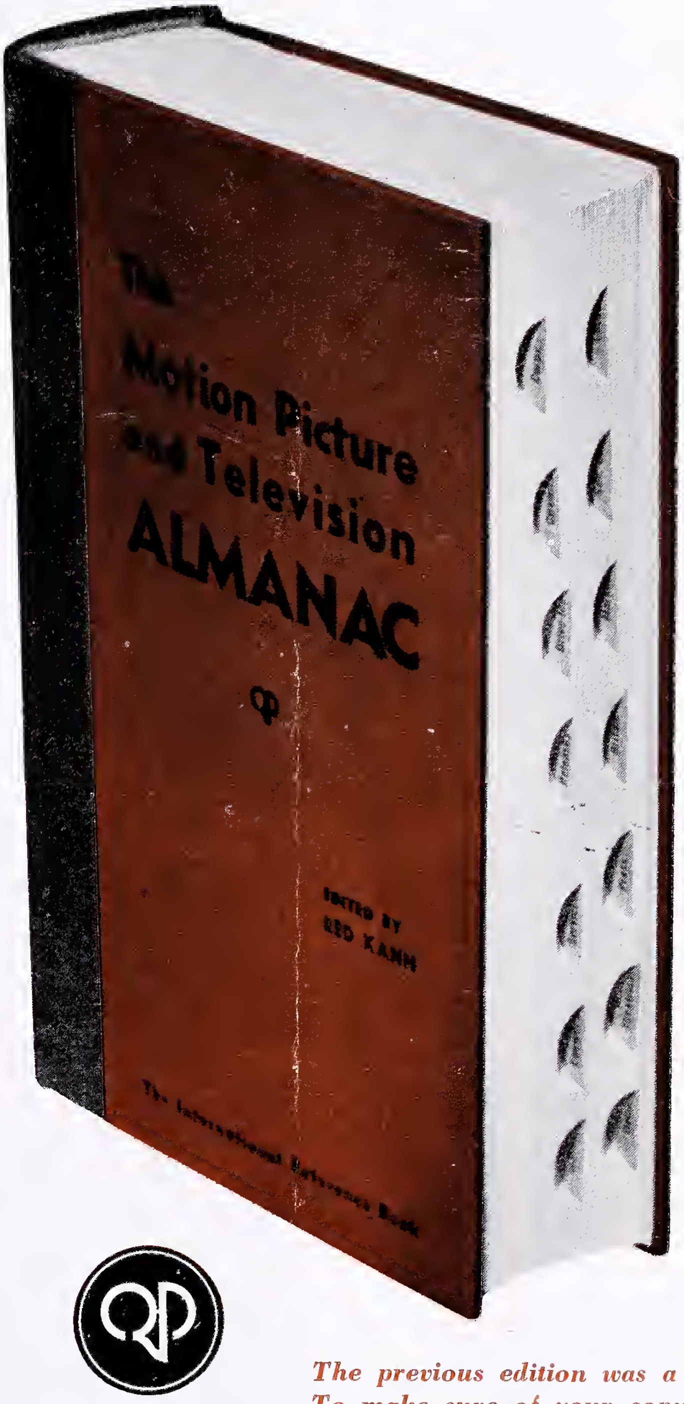
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	–	–	4	11	15
About Face (WB)	–	–	2	3	1
African Queen, The (UA)	33	17	9	8	–
Aladdin And His Lamp (Mono.)	–	–	3	2	2
Another Man's Poison (UA)	–	5	4	6	27
Anything Can Happen (Para.)	–	2	4	1	6
At Sword's Point (RKO)	–	8	13	10	9
Battle at Apache Pass (Univ.)	–	15	28	12	5
Belles On Their Toes (20th-Fox)	2	15	12	3	3
Belle of New York (MGM)	–	4	11	30	10
Bend of the River (Univ.)	24	51	33	4	–
Big Trees, The (WB)	–	3	19	22	3
Boots Malone (Col.)	–	–	3	13	16
Brave Warrior (Col.)	–	–	2	4	–
Bright Victory (Univ.)	–	5	13	27	18
Bronco Buster (Univ.)	–	–	1	3	6
Bugles in the Afternoon (WB)	–	2	25	26	10
*Callaway Went Thataway (MGM)	2	10	35	29	11
Captive City (UA)	–	–	2	1	4
Carbine Williams (MGM)	5	11	9	6	1
Cimarron Kid, The (Univ.)	–	27	29	17	1
Deadline U.S.A. (20th-Fox)	-	1	8	7	4
Death of a Salesman (Col.)	-	-	10	5	18
Decision Before Dawn (20th-Fox)	-	1	31	42	6
†Denver and Rio Grande (Para.)	–	–	–	4	1
*Distant Drums (WB)	30	48	35	10	4
*Double Dynamite (RKO)	–	–	7	40	13
*Elopement (20th-Fox)	–	14	22	32	13
Finders Keepers (Univ.)	–	–	2	1	3
First Time, The (Col.)	–	2	7	7	3
Five Fingers (20th-Fox)	–	2	11	7	26
*Fixed Bayonets (20th-Fox)	1	7	38	26	19
Flame of Araby (Univ.)	-	13	23	27	6
Flaming Feather (Para.)	-	1	14	12	6
Flesh and Fury (Univ.)	–	–	1	5	2
For Men Only (Lippert)	–	2	7	4	10
Fort Osage (Mono.)	–	7	11	2	–
Girl in Every Port, A (RKO)	–	2	16	18	7
Girl in White, The (MGM)	–	–	5	2	2
Greatest Show on Earth, The (Para.)	11	–	–	–	1
Green Glove, The (UA)	2	–	4	1	1
Here Come the Nelsons (Univ.)	1	8	7	12	4
Hong Kong (Para.)	–	2	32	24	8
Hoodlum Empire (Rep.)	–	–	1	2	9
*I'll Never Forget You (20th-Fox)	–	–	15	15	10
I'll See You in My Dreams (WB)	11	28	64	24	3
Indian Uprising (Col.)	–	–	6	11	1
Invitation, The (MGM)	–	6	20	26	9
I Want You (RKO)	–	5	32	24	10
It's A Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	5	13	18	10	7
Japanese War Bride (20th-Fox)	1	10	28	12	1
Just This Once (MGM)	–	–	12	18	4
†Kangaroo (20th-Fox)	–	1	–	1	4
Lady Says No, The (UA)	–	–	1	1	2
Las Vegas Story (RKO)	–	3	12	28	20
Lion and the Horse, The (WB)	1	1	7	7	10
Lone Star (MGM)	8	44	52	13	3
Love Is Better Than Ever (MGM)	–	–	6	13	12
Ma and Pa Kettle at the Fair (Univ.)	33	38	8	4	4
Macao (RKO)	–	3	6	13	2
*Man in the Saddle (Col.)	4	22	38	10	5
Mara Maru (WB)	-	–	6	9	1
Marrying Kind, The (Col.)	–	6	8	9	2
Meet Danny Wilson (Univ.)	–	–	3	17	14
Model and the Marriage Broker, The (20th-Fox)	–	3	17	37	13
Mutiny (UA)	–	–	6	2	6
My Favorite Spy (Para.)	8	20	50	22	–
My Six Convicts (Col.)	–	4	4	2	3
My Son John (Para.)	–	1	3	6	14
Okinawa (Col.)	–	–	4	–	2
Oklahoma Annie (Rep.)	–	1	2	4	–
On Dangerous Ground (RKO)	–	–	5	13	3
†Outcasts of Poker Flat (20th-Fox)	–	–	–	3	1
Pandora and the Flying Dutchman (MGM)	–	11	26	12	4
Phone Call from a Stranger (20th-Fox)	–	7	23	36	29
Pride of St. Louis (20th-Fox)	6	19	42	12	2
Quo Vadis (MGM)	15	24	1	4	–
Rancho Notorious (RKO)	–	–	3	22	7
Red Ball Express (Univ.)	–	3	3	1	–
Red Mountain (Para.)	2	5	8	3	1
Red Skies of Montana (20th-Fox)	–	3	10	53	8
Retreat, Hell! (WB)	2	22	29	10	9
Return of the Texan (20th-Fox)	–	2	13	8	8
River, The (UA)	–	3	4	–	1
Rodeo (Mono.)	–	–	1	1	3
Room for One More (WB)	10	38	33	26	3
†Rose of Cimmaron (20th-Fox)	–	–	–	5	–
Sailor Beware (Para.)	57	27	11	–	–
San Francisco Story (WB)	–	–	5	5	–
Scandal Sheet (formerly The Dark Page) (Col.)	–	–	–	5	4
Sellout, The (MGM)	–	1	1	8	4
†Shadow in the Sky (MGM)	–	–	1	–	3
Singin' in the Rain (MGM)	15	22	21	6	1
Skirts Ahoy (MGM)	1	11	5	1	–
Sniper, The (Col.)	–	–	1	3	–
Snow White & the Seven Dwarfs (RKO) (Reissue)	–	15	14	4	1
Something to Live for (Para.)	–	–	3	10	5
†Sound Off (Col.)	–	1	4	–	–
Starlift (WB)	3	36	56	27	6
Steel Town (Univ.)	–	4	22	14	2
Streetcar Named Desire, A (WB)	17	16	21	11	10
Ten Tall Men (Col.)	1	45	37	16	2
This Woman Is Dangerous (WB)	–	1	9	17	19
Treasure of Lost Canyon (Univ.)	–	–	13	–	6
Viva Zapata! (20th-Fox)	1	6	11	30	55
Wait Till the Sun Shines Nellie (20th-Fox)	1	6	6	8	8
†Walk East on Beacon (Col.)	–	3	1	–	–
Weekend With Father (Univ.)	–	11	28	27	8
Westward the Women (MGM)	24	79	17	2	1
When in Rome (MGM)	–	–	1	1	6
Wild North, The (MGM)	1	9	18	19	5
With a Song in My Heart (20th-Fox)	13	60	15	–	–
Young Man With Ideas (MGM)	–	1	3	2	3

The Industry's Most-Wanted, Most-Often-Used Reference Book


The Motion Picture and Television ALMANAC
QP
EDITED BY RED KANN
The International Reference Book

Thumb Indexed . . .

- Who's Who
- Corps.
- Codes
- Circuits
- Gov. Case
- Drive-Ins
- Television and Radio
- Pictures
- Great Britain
- Services
- Press
- Equipment
- Organizations
- World Market

Extracts from hundreds of letters to the editor of the **ALMANAC** . . . .

GUS S. EYSSELL
(Pres. Rockefeller Center, Inc.)
". . . It is certainly one of the most informative books of its kind and I always keep it close at hand."

EDWARD J. CHURCHILL
(Pres. Donahue & Coe, Inc.)
". . . of inestimable value to us . . . referred to constantly by many members of our organization. I sometimes wonder how we would get along without it! . . . the most finger-printed reference book in our library . . ."

NED E. DEPINET
(Pres. RKO Radio Pictures, Inc.)
". . . invaluable for certain information we need instantly . . . The ALMANAC is a beautiful job."

BENJ. KALMENSON
(Vice Pres. Warner Bros. Pictures)
". . . in a class of 'MOST INDISPENSABLE' . . . a 'must' for everybody in the industry."

HERMAN ROBBINS
(Pres. National Screen Service Inc.)
". . . as informative as an encyclopedia, as useful as an atlas, as indispensable as the dictionary . . ."

CHARLES EINFELD
(Vice Pres. 20th Century-Fox Film Corp.)
". . . the most complete volume of its kind . . . referred to over and over again by executives . . ."

JOHN RUST
(United States Steel Corp.)
". . . always of great value to me. I use it almost daily — at least during the 'Theatre Guild On The Air' season."

A. W. SCHWALBERG
(Pres. Paramount Film Distrib. Corp.)
". . . I always keep my copy close by . . . proves very useful to me . . ."

JOYCE O'HARA
(Motion Picture Assn. of America)
". . . indispensable in our every day work . . . a corking, authoritative job . . ."

Revised E-x-p-a-n-d-e-d 1952-53 Edition Now in preparation

A QUIGLEY PUBLICATION

The previous edition was a sell-out!
To make sure of your copy, order NOW.

QUIGLEY PUBLISHING CO.
Rockefeller Center, 1270 Sixth Ave.
New York 20, N. Y.

Please reserve a copy of the 1952-53 Motion Picture and Television **ALMANAC**

Enclosed please find check for $5.00 in full payment, including shipping charges.

Mail to—

Name. . . . .

Address. . . . .

City. . . . . Zone. . . . State. . . . .

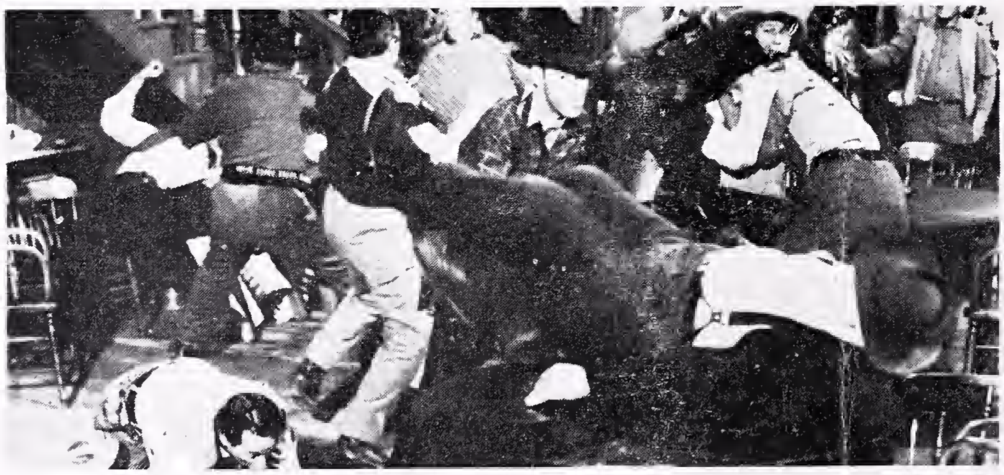
THIS WEEK'S BACK PAGE NEWS

The
LAST
WORD
FROM
COLUMBIA

IT'S IN THE CARDS! Unprecedented 721 immediate replies out of 1000 preview comment cards distributed at N.Y. sneak showing hail **THE HAPPY TIME** 87% — Excellent or Very Good, 13% — Good or Fair. Unanimous endorsements predict all-out success for Stanley Kramer's love-making Broadway hit.

SWEETER FOR RITA! Stewart Granger wins world's most coveted co-starring role opposite Rita Hayworth in Technicolor **SALOME — THE DANCE OF THE SEVEN VEILS.** Cast starlights Charles Laughton, Judith Anderson, Basil Sydney, and Maurice Schwartz.

RIDING HERD personally on their fans in Great Falls and other Montana cities, Lon McCallister and Beverly Michaels bring record crowds to statewide premieres of Technicolor **MONTANA TERRITORY**, co-starring Wanda Hendrix, Preston Foster.



COLORADO'S RUNNING WILD with excitement over saturation bookings of State's own story **CRIPPLE CREEK**. Gala statewide world premieres start July 10 for George Montgomery Technicolor starrer. Scene above is from film and does not necessarily represent exhib negotiations.

STORMS OF APPLAUSE for **STORM OVER TIBET's** Rex Reason spark p.a.-powered premieres in Detroit, Minneapolis, Buffalo. Extra grosses of sensational top-of-the-world spectacle point to once-in-a-blue-moon exploitation special!

Scanned from the collection of
Margaret Herrick Library
Academy of Motion Picture Arts and Sciences

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Columbia University Libraries